

P. 63 ca. #

The PRICE 15¢ Billboard



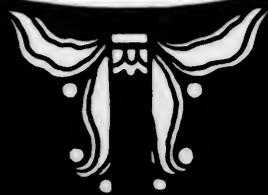
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December 9, 1922

**INTERNATIONAL ASSOCIATION OF
FAIRS AND EXPOSITIONS'
CONVENTION NUMBER**

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

SALESBOARD OPERATORS

HERE'S A BRAND NEW ONE GOING LIKE WILD FIRE EVERYWHERE.

5 C PER PAGE 5 C PER PAGE



PEN AND PENCIL ASSORTMENT No. 100.
The Greatest Money Getting Salesboard Ever
Placed on the Market.
This is the only salesboard in the world and
only one of its kind. It is the only GOLD-
PLATED PEN AND PENCIL SET. Absolutely
Guaranteed.
PRICE, \$12.00 EACH
Complete set with all necessary tools and
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104
EDWARDS GOLDBLITH
BELIGATESSEN
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\$25 to \$100 a week. Lowest price gold and silver sign letters for stores, offices, automobiles, etc. Large demand everywhere. Anyone can do it. Exclusive territory or travel all over while you earn. Write for free samples and catalogue.
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Lights for Parlor, Library and Dining Room
Lights for stores, schools, churches,
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lights, and Little Wonder Hand
Lanterns. Little Wonder patented
gasoline lights are **BRIGHTER THAN
ELECTRICITY, CHEAPER THAN OIL.**
Thousands in use everywhere. Wonder-
ful dependable safe steady pure white
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How Would You Like
TO EARN \$50 A DAY
See our advertisement on page 123
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Gum
1¢ a pack

Full size 5-stick packs. Spearmint,
Peppermint and Fruit Flavors, 50.00
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Deposit required. Prompt shipments.

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SAY "I SAW IT IN THE BILLBOARD."

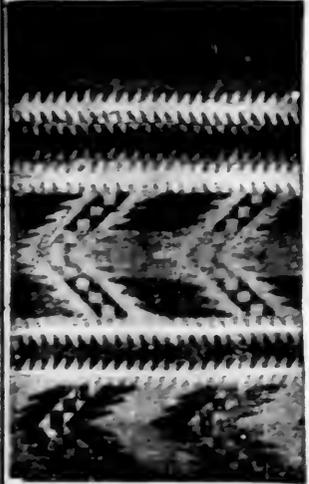


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Unlimited Profits for You
MEN'S, \$1.75 Compare this price with any others.

Ladies, \$1.80 Each
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We are manufacturers and not jobbers, and all our coats are full cut and of superior workmanship.
20% Deposit—Balance C. O. D.

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ESMOND BLANKETS

FOR IMMEDIATE DELIVERY AT
ROCK BOTTOM PRICES
No. 1625—ESMOND INDIAN BLANKET.
Size, 64x78. Boxed. Price....\$2.75 Each
No. 2620—ESMOND 2-1 BLANKET.
Size, 66x80. Wrapped. Price..\$3.25 Each
PRICES REDUCED ON CHINESE BASKETS
Highly decorated dark mahogany finish
Chinese Baskets, 10 Rings, 10 Coins, 10
Tassels. Price.....\$2.40 Per Set
Will ship any quantity same day order re-
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25% required on all orders, balance C. O. D.
JOHN E. FOLEY & CO.
29 Broad Street, PROVIDENCE, R. I.



MEN'S RUBBER BELTS \$14.50 PER GROSS
In brown, black and gray, corrugated,
stitched and plain. Equipped with high-
grade nickel-plated adjustable buckles.
Guaranteed strictly first. Our agents
are making a clean-up on our Belts. Buy direct and avoid
delays as I reap the benefits.
Men's Rubber Key Holders.....\$12.00 per Gross
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Ladies' Rubber Aprons, \$4.00 per Dozen or \$3.00 per Gross
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Concession Men, Agents, Salesboard Operators, Wanted, At Once

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THE LATEST JEWELRY CRAZE.
Send 75c for sample, with holder. Complete line.
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Gauze Side Shield, Cable
Temple, Amber Lenses.
DOZ., \$2.25. GROSS, \$24.00.

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DOZ., \$2.00; GROSS, \$23.50.
Made of Celluloid.
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MILITARY SPEX
Imitation Gold Lenses.
Round, Clear White Convex
Lenses. All numbers
DOZ., \$3.00; GROSS, \$35.00.

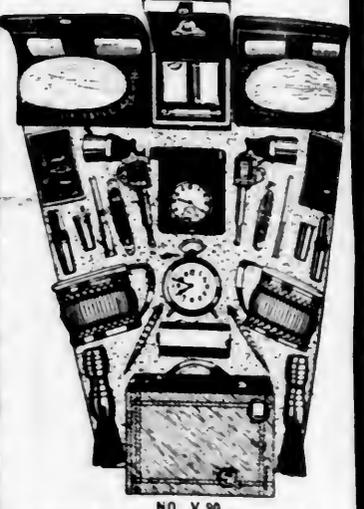
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and whole willow. Chinese Baskets, 5 to nest, 10 rings, 10 tassels, \$3.00 per
nest, 50 nests to case. Large stock to select from.
DESIRE MARNHOUT, 1727 North Front Street, Philadelphia, Pa.

THE AUTOMATIC FISH POND
will take in \$1.00 a minute if properly located. We
have in stock 35 combinations of
our star wheels to select from.
We also paint wheels to order.
AUTOMATIC FISHPOND CO.,
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EVERLASTING FLAVOR

GUM 1c A Pack \$1.00 A 100
In lots of 2,000 packages and over we allow liberal
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Give-Away Gum, 65¢ a Hundred Packages. Free
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Why waste your time and money hunting any
further, when you can contact with a Real Live
concern that KNOWS HOW?
If you have not already taken advantage of the
many money-making propositions we have been
continually showing you, then for the LOVE OF
PROFIT grab on to this one.
For a CRACKER-JACK 21-PREMIUM ASSORT-
MENT, with a fine lot of high-grade articles, such
as Eastman Camera, Men's Jeweled Watch, Day
Clock, Safety Razor, Traveling Brush, Quills etc.,
etc., all mounted on beautiful Velvet Display Pad,
complete with a 1,000-Hole Fortune Telling Sales-
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Price, \$12.90
UNBELIEVABLE VALUE
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If you are a GENUINE SALESBOARD JOB-
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for our New Salesboard Assortment Catalogue,
just out of the press, showing a most complete line
of the best sellers in the country.
Curiosity seekers and catalogue buyers, keep
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Dept. B, 1028 Arch Street, PHILADELPHIA
Watch Our Competitors Try To Imitate.

SEND NO MONEY

\$2.63 \$3.25

If You Can Tell It From a
GENUINE DIAMOND Send It Back
To prove our blue-white MEXICAN DIAMOND closely
resembles a genuine diamond with same DAZZLING
RAINBOW FIRE, we will send a selected 1 carat
in Ladies' "Solitaire" Ring (Cat. price, \$4.99) for
Half Price to introduce, \$2.63, or in Gent's Heart
Tooth Becher Ring (Cat. price \$6.26) for \$3.25. Our
finest 12k Gold Filled mountings. GUARANTEED
20 YEARS. SEND NO MONEY. Just mail order
or this ad. State size. We will mail at once C. O.
D. If not pleased return in 2 days for money back
less handling charges. Write for Free Catalogue.
Wanted, MEXICAN DIAMOND IMPORTING CO.,
Dept. W. B. Los Cruces, N. Mex. (Exclusive control
Mexican Diamonds.)

AGENTS
Monogramming Autos, Trunks, Hand Luggage, etc., by
transfer method is a big money maker. No experi-
ence, no license necessary. Catalog showing over 50
styles and colors and full particulars for the asking.
MOTORISTS' ACCESSORIES CO., Mansfield, Ohio.

MILK CHOCOLATE BARS
Packed 24 to Box.
5c Size, 55 Cents per Box. 10c Size, \$1.10 per Box.
Deposit with order required, **HELMET CHOCOLATE**
CO., 523 Walnut Street, Cincinnati, Ohio.

Window For Rent on Main Street
Big traffic. Salesman and Demonstrator write to
JOHN GLASSPIEGEL, 212 Third St., Milwaukee,
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AGENTS, CANVASSERS
to take orders for our line of Photo Medallions and
Photo Jewelry. Big profits. Sell as you like. Send for
our catalogue. Photo Medallions, Photo Medallion
Cloaks, Photo Pocket Mirrors, Photo Buttons, Photo
Jewelry. Four-day service. Satisfaction guaranteed.
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Universal Doll Wig, \$5.00 PER 100
Can be dressed as Flapper, Man-of-Hob, Junior, etc.
Sample, 10c. **RUSSEN & JACOBY,**
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The greatest novelty of the age

DEALERS, JOBBERS AND PREMIUM COMPANIES

Just like a cannon ball. All steel welded, finely black enameled, containing high-quality glassware. We are in large production. Immediate shipments made in any quantities.

Quantity Prices
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Sole Manufacturers for U. S. A.
LIDSEEN PRODUCTS
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WHY BUY FROM JOBBERS—SAVE MONEY—BUY DIRECT
OUR OWN SUPREME QUALITY HAND-DIPPED MILK CHOCOLATES.
All Neat Fancy Boxes That Attract.

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22 BEAUTIFUL LITHOGRAPHED EM-BOSSED BOXES.
500-HOLE 5c SALESBOARD FREE.
10—50c Boxes
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3—\$1.50 Boxes
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Price, \$5.75

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22 NEAT ATTRACTIVE BOXES.
500-HOLE 5c SALESBOARD FREE.
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8—75c Boxes
2—\$1.25 Boxes
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No. 3—ASSORTMENT
36 FLASHY LITHOGRAPHED BOXES. ONE AND TWO-LAYER.
800-HOLE 5c SALESBOARD FREE.
20—50c Boxes
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10—50c Boxes
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SPECIAL DISCOUNT TO QUANTITY USERS.
Each of the above assortments packed in individual cartons, complete with Printed Salesboard.
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Manufacturers for the Salesboard Operator and Concessionaire.
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Local and Long Distance Phone: Wabash 9564.



CHINESE BASKETS, FIVE TO NEST

8 rings and 8 tassels, price per nest of five baskets, \$3.25
4-Legged Baskets, 4 to nest, price per nest of 4 baskets, \$6.00

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Esmond, 64x78, 7 assorted Indian patterns, . . . \$2.75 each
Esmond, 66x84, two-in-one blanket, 3.50 "
Beacon, 60x80, wigwam, 3.50 "

ORIENTAL NOVELTY CO., 28 Opera Place, Cincinnati, O.

10—BIG DAYS AND NIGHTS—10

An Honest-to-Goodness Red One—Gypsy Smith Auditorium, New Orleans, Dec. 14 to 23

Charity Circus and Horse Show

First Indoor Circus ever staged here. Real circus billing and strongest auspices in city. Guarantee extraordinary success. Have limited space for legitimate concessions and privileges. Don't delay. Wire today. Make this the best Christmas you ever had by dipping your finger in the golden pie. Address

WILLETT L. ROE, 317 Board of Trade Arcade, New Orleans, La.

SLADE MIKE TAYLOR

Wants to hear from the following people by wire: Jack Kirkwood, Harlen Thompson, Frank O'Rourke, Red Barger, Anna Owens. The above people, wire me quick. Also real Pony Chorus Girls. On my 25th week here with 20 people. RIALTO THEATRE, Superior, Wis.

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If our merchandise does not satisfy shoot it back and get your money refunded.

GYROSCOPE TOPS, very attractive, in colors, best made, \$1.75 per Dozen, \$18.00 per Gross.

Play Chickens. A catchy item that will get top money. Don't fail to get this. Head and tail moves simultaneously. \$11.50 Gross, \$1.00 Dozen.

21-PIECE MANICURE SETS. Gold grain. \$14.40 per Dozen. Sample, \$1.35.
21-PIECE MANICURE SET. Velvet lining. \$16.00 per Dozen. Sample, \$1.40.
INDESTRUCTIBLE PEARL BEADS. Nice luster, 21-inch, 10-Kt. gold clasp, \$1.35. With attractive silk lined box, \$1.65 Each.
BEAUTIFUL IMPORATED BEADED BAGS. Metal frame, silk cord chain, \$21.00 Dozen. Sample, \$2.00.
As above. In draw string, \$16.50 Dozen. Sample, \$1.50.
GOLD-FILLED PEN AND PENCIL SETS. In attractive box, 14-Kt. Point, \$1.15 Each. Sample, \$1.25.
HAMMERED METAL CLOCKS. \$13.80 per Dozen. Sample, \$1.25.
.25% deposit on C. O. D. orders.

M. KLEIN & BRO., 45 No. 10th St., Philadelphia, Pa.

THE BIGGEST HIT ON THE MARKET
AMERICAN EAGLE BUCKLES
With RUBBER BELTS \$17.00 gross
With LEATHER BELTS \$24.00 gross



(All Firsts. No Seconds.) Sample Doz. Eagle Rubber Belts, \$1.75. Genuine Leather Belts, \$2.25 per Doz. Samples, each 25c, postage prepaid. Smooth and Walnut. Black, Grey, Cordovan.
\$15.00 gross—RUBBER BELTS—\$15.00 gross. With Nickel Roller or Lever Buckles.
One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.

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Wanted Quick "EWING'S" SPARKLING SPARKLERS Wanted Quick

TAR PEOPLE IN ALL LINES. Comedians that are able to sing harmony. Fast-stepping STRAIGHT that can sing. Comedian or Straight that can produce. CHARACTER WOMAN, INGENUE, SOUBRETTE, SISTER TEAM; must double chorus. All people must have plenty WARDROBE, do specialties and change them. 10 young ATTRACTIVE SMALL Chorus Girls with pep. Write quick. Tell all in first letter. State your lowest; it will be sure. Don't misrepresent; be honest. SO WILL I. Send photo. Address Box 200, 1935 Portland Ave., St. Paul, Minn. CLARA HODGINS CHILDERS, WIRE AT ONCE. EDW. W. EWING, Manager.

WANTED QUICK, FOR COLE-GRIFFITH STOCK CO. No. 1:
People in ALL lines. Can especially play General Business Actor that doubles Piano. Also first-class Comedian with singing and dancing specialties. WANT a General Business Woman (ingenue type), emotional Leading Woman strong enough to be featured in stock. Salaries must be in keeping with the times. Address JACK GRIFFITH, Hornbeak, Tenn., Dec. 4 and week; Tiptonville, Tenn., Dec. 11 and week. NOTE—Mildred and kid, come on.

WANTED QUICK FOR COLE-GRIFFITH STOCK CO. No. 2
People in all lines. Young, versatile General Business Woman, also General Business Man and A-1 Pianist (man or woman) that doubles Stage. Small show, playing small towns. Salaries sure, so make it tight. Preference given those doing specialties. Address CLYDE C. COLE, Hornbeak, Tenn., Dec. 4 and week; Tiptonville, Tenn., Dec. 11 and week. Vernon Gilmore and Roy Hollingshead, wire.

WANTED—STOCK LOCATION

In town of 10,000 or more, for fast-stepping little five-people show, playing real plays, running one and one-half to two hours. Can put up two or three a week. Can add more people if business warrants. State your best proposition. Write or wire. LUDINGTON PLAYERS, Petrolia, Texas, this week.

Wisconsin-De Luxe Doll & Dress Co.

Wishes to announce to all our friends and customers that the DE LUXE standard of quality and service will be maintained as prior to the death of our beloved partner, MR. LEO G. SANDBERG. MRS. LEO G. SANDBERG will remain with the firm, taking over her late husband's interest, and continue to manage the designing department.

WISCONSIN-DE LUXE DOLL & DRESS CO. 642-644-646 THIRD STREET Milwaukee, Wis.
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Diamond Eye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, OHIO.

SCENERY and PLUSH DROPS FOR HIRE
Established 1890 AMELIA GRAIN Philadelphia

ZANCIG'S ASTROLOGICAL READING
\$5.00 CASH. Cash in advance. Read for \$1.00. For 10c per sample and for 10c per minute. ZANCIG BOX 507, 48077 Park, New York

CLARINETIST
Sole and experienced. All size orchestras. Write degree of music. No transposing. Guaranteed. Address BOX 24, 241 E. 12th St., Columbus, Ohio

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Dinner and Special Rates by the Week.
E. W. Cor 9th and Oak Sts., Kansas City, Missouri

PHOTOS ENLARGEMENTS SLIDES
GOOD WORK PROMPT SERVICE
TOM PHILLIPS SLIDE CO.
232 W. ONTARIO ST. CHICAGO

HINDOO-CHARLIE
At Liberty Season 1923
Address 703 W. Liberty St., LOUISVILLE, KY.

AT LIBERTY, FRANK HUNNICUTT
Violinist, leader, side for combination house, pictures, hotel, cafe or high-class dance orchestra. Read, feat, transposition, improvisation and arrange. Library. Call 3010 on wire. Address Malvern, Arkansas.

WANTED MUSICIANS FOR ORCHESTRA
that double stage. Men for parts that faces piano. Drummer with bells and cymbals. Join on wire. JACK BEAGAN, Paris, Texas.

The OWA Automatic Pistol
is the only 25-Cal. Automatic with the "BREAK-OPEN-FEATURE"

We are the exclusive representatives of the famous OWA Automatic Pistol made in the American Government of the American Ordnance Works, America. Made of the best steel with safety attachments. Can be opened and closed with one move of the thumb and without any tools.

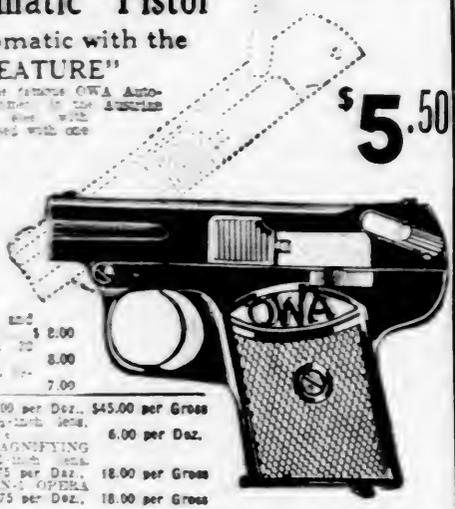
6-Shot, 25 Cal. OWA Automatic Pistol. **\$5.50**

In lots of 6 at \$5.00 each

GENUINE LEATHER AUTO MATIC PISTOL \$15.50
GENUINE MATHEMATIC PISTOL \$5.00
WALTRER AUTOMATIC PISTOL \$5.00
ORIGEN AUTOMATIC PISTOL \$2.00
SPANISH AUTOMATIC PISTOL \$7.00

GERMAN OPERA GLASSES \$4.00 per Doz., \$45.00 per Gross
HIGH-GRADE READING GLASSES \$1.00 per Doz., 6.00 per Doz.
IMPROVED FOLIOLE POKER SET MAGNIFYING GLASSES \$1.75 per Doz., 18.00 per Gross
WHITE CRYSTAL COMBINATION TENNIS OPERA GLASSES \$1.75 per Doz., 18.00 per Gross

NO GOODS SHIPPED WITHOUT DEPOSIT.
NEW YORK CENTRAL SUPPLY CO.
64 THIRD AVENUE, NEW YORK, N. Y.



RUBBER BELTS \$14.00
with roller bar buckles, now
Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

THE SUMMIT DISTRIBUTING HOUSE, - Barberton, Ohio.

WANTED Fast Working JUVENILE MAN CAPABLE PLAYING LIGHT COMEDY LEADS
who has talent in quartet, orchestra, Musical Director, arrange, transpose; four medium Chorus Girls. Immediate engagement. Musical Comedy. Week stands and longer. Address HAROLD ORR, Grand Theatre, Auburn, New York.



Golden Brown CHOCOLATES

GO-GETTER
This is a 5c Machine
Holds 1,000 Balls of Gum. Realized from every selling.
SALESMEN WANTED
Our men are making from \$100 to \$50.00 a day selling E-Z Machines. Write for proposition. You can start as a side line if you wish.
AD. LEE NOVELTY CO. (Not Inc.)
185 N. Mich. Av. CHICAGO, ILL.

Wanted for the Fletcher Stock Co.
Woman Piano Player that doubles Stage, young General Business Woman with Specialties. Tell all in first letter. You get here. Year's work.
W. R. MANSBARGER, Neodesha, Oklahoma

VIOLINIST WANTS POSITION
away from Cincinnati. Orchestra preferred. Has a large library. Can also teach. Address J. S. care The Billboard, Cincinnati, Ohio.

WANTED—All-Round Med. Performers
Sketch Teams and Singles. Change for week. Tell all in first letter. J. W. DRANE, Hotel Main, Mt. Zion, Pa.

Chinese Baskets Filled
with high-grade, hand-dipped Chocolates. Each piece wrapped separately.
\$5.00 Per Nest of 5, in dozen lots or more.
\$5.50 Per Nest of 5, in half dozen lots.
\$6.00 Per Nest of 5, sample.
800 or 1,000-hole Salesboard free with every order of three Nests.
TERMS: 25% with order, balance C. O. D.
NATIONAL CONE AND CANDY CO., 521 Walnut St., St. Louis, Mo.

All Legitimate Wheels Open for All Winter Season
Including Blankets, Silver, Doll Lamps, Umbrellas, on percentage. Grind Stores, flat rate. Any kind of flash. Want Cornet for Colored Band, Side-Show People, Circus, Acts. Concord, N. C., this week. Side-Show People, wire Charles Curran. All others, CHRIS M. SMITH.

WANTED—STOCK ENGAGEMENT FOR THE BEST OF ALL MUSICAL COMEDIES

Lew Palmer's Show Girls

NOTICE—Lew Palmer's Show broke all records here last week.
MGR. RUSSELL, Grand, Dennison, O.
I never saw such business before.
J. SMITH, Former Mgr. Grand.
Can give Managers one thousand changes of wardrobe, real bills and a carload of special scenery. Write, wire, phone.
LEW PALMER, Dover, O.

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THE BILLBOARD
Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1917, at Post Office, Cincinnati, under act of March 3, 1879.
124 pages. Vol. XXXIV. No. 49. Dec. 9, 1922. PRICE, 15 CENTS.
This issue contains 67 per cent reading matter and 33 per cent advertising.

WANTED THE SUNKIST BABIES
Producing Comedian. Plenty hokum script bills, with special openings and cast of three and two. Second Comic Low Comedian; Irish and Jew preferred. Fast-feeding Strain; lead numbers and have wardrobe and appearance. Soubrette, peppy; must lead numbers. Intelligent capable of doing Characters. All people must have good singing voices and deliver with all essentials. Chorus Girls who lead numbers. Love engagement in stock. Name salary and tell all in wire. No time for letters. Mail & Toy postpaid. Like to hear from all friends. Wire MANAGER, Victory Theatre, Duluth, Minn.

Wanted, Acts Suitable for First-Class Museum
Sword Swallowers, Giants, Fat Girls, in fact any act suitable for high-class audience. Address JOHN FRANCIS, 225 West Grand Ave., Oklahoma City, Okla.

WANTED, PIANO LEADER
one who reads, writes, transposes and fakes; also two Chorus Girls.
HAL KITER'S LIVE LAUGH LOVE REVUE, Majestic Theatre, La Crosse, Wis., next two weeks.

HOUSE MANAGERS, NOTICE—The famous LA REANE STOCK CO., now playing an indefinite engagement at Coshocton, O., will be at liberty in a few weeks to accept a good stock location for three bills a week, for a two to six-week run, or longer. This is a TABLOID Dramatic Company of eight people, with Band, presenting three act four-act Comedies and Comedy Dramas, with good Vaudeville Specialties introduced between the acts of the plays. No waits; something doing all the time. Time of shows varied, one hour to one hour and twenty minutes. Carry scenery for every play we put on. Good lobby display. Band plays in front of the theatre before the picture or show starts. Straight salary or guarantee and per cent basis. Can open Christmas or New Year's Day. Address HARRY LA REANE, Manager La Reane Stock Co., Coshocton, Ohio.

Wanted for Columbia Players
Young, experienced Woman capable of playing Leads. Specialties if possible. Permanent Dramatic Stock. Salary Must be low. Write J. P. LELAND Ashland, Kentucky

LEARN HOW TO PLAY CHIMES ON THE PIANO
One lesson does it. Wonderfully entertaining. If you can read notes you can play chimes. Book contains well-known songs arranged in chimes. Only 50c. postpaid.
ARTHUR D. LARKIN, 3 Tenawanda St., Buffalo, New York.

SLOT MACHINES, SALESBOARDS
We buy, sell, exchange and repair any SLOT MACHINE made. Full line of parts and supplies for machines always on hand. We make the most ATTRACTIVE and PROFITABLE SALESBOARDS. All premiums used are valuable, useful and within season. Our prices are the LOWEST.
BANNER SPECIALTY CO., 608 Arch Street. PHILADELPHIA, PA.

W. I. SWAIN SHOW COMPANY, INC.
WANTED—One for each Show, by the year. Mechanical Superintendents. Say show mechanical requirements, including electric lighting. We carry two Universals on each Show. Two Four-Horse Drivers, capable of carrying for prize \$2,000 Four-Horse Teams. The Show will close a ninety-week season December 16th. Opening two Shows early in February. WANTED—Man and Woman for winter quarters. Swain Building, New Orleans. Kosciusko, Miss., week December 4th.

The Billboard

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To Berlin Legitimate Actors on Strike, Except in Case of Penury

GERMAN AND AMERICAN LABOR NOT ALLIED

First Large Strike of Actors in History of Berlin Legitimate Stage

New York, Dec. 4.—Actors of the legitimate stage now on strike in Berlin will receive no financial support from the Actors' Equity Association here, it was stated today, unless their condition should become so bad as to reduce them to penury, which seems doubtful. While the Equity has affiliations with actors' unions in most all of the important countries of Europe, no agreement exists between the German and American labor bodies.

According to cable advices, virtually all of the forty or fifty legitimate theaters in Berlin were closed down last week as a result of the German artists' walkout. A number of cafes, restaurants and hotels have placed quarters at the disposal of the strikers for matinees and productions now being arranged.

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KANSAS CITY HAS GREEN ROOM CLUB

Long-Cherished Dream of "Jake" Martin Becomes a Reality

Kansas City, Mo., Dec. 4.—Kansas City has a new theatrical club. It is the Green Room Club, and the club rooms are located at No. 117 West 12th street, right on "the Broadway" of this city. Anyone in any branch of the amusement business, indoor or outdoor, is eligible to membership, and the club already boasts of a membership of 980, consisting of vaudeville people, burlesque, circus, etc., most all of the performers who have visited the city in the last month having joined. This club was organized by "Jake" Martin, formerly in the show business, ranging from billposter to advance, but not in "the game" for eighteen years, having settled down and making his home in Kansas City, and Chris. Amos, connected with the Gaiety Theater here at present.

This Green Room Club is the realization of a long-cherished dream of Mr. Martin to have some place where the theatrical people could meet, visit and be entertained, and he hopes eventually

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FRENCH STAGE STAR WINS NEW LAURELS HERE



Mlle. Cecile Sorel, star of the Comedie Francaise Company that has scored such a notable triumph on its first American appearance, is shown with the wreath presented to herself and supporting company at their first performance. The wreath is the gift of the Actors' Equity Association, in which the entire French company has been offered honorary membership.

—International Newsreel Photo.

NEW ORGANIZATION

For Vaudeville Artists Reported To Be Forming in Boston With the Greatest of Secrecy

Boston, Dec. 4.—That a new theatrical association is being formed in Boston, and perhaps in other cities, has been learned by a Billboard reporter. Very little information at this time about the new organization can be learned, for everybody concerned is holding to the greatest of secrecy. Despite this the reporter has learned that the association is to be composed of only high-class vaudeville acts, and already a large number have signed applications.

Several of the leading acts now playing Boston have been interviewed.

Some of them stated they did not know a thing about the formation of a new association, while others said they have received applications and have signed and returned them to the organizer who presented them. One act, a little more loquacious than the others, told the reporter that from what information he has been able to get he is of the opinion that the new association will be the greatest thing that has ever yet been advanced to put vaudeville where it belongs. He said that the best vaudeville acts all

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Proposal Fails To Create Any Great Stir Along Broadway

NOTIONS OF MR. THOMAS VAGUELY STATED

Published Article May Be Beginning of Subtle Propaganda

New York, Dec. 4.—The American National Theater, announced last week by Augustus Thomas in an article in The Saturday Evening Post, tho discussed freely on Broadway, failed to create any great stir. Interest in it was very mild indeed, due no doubt to the fact that his notions in general are merely vaguely stated and his proposals are anything but sharply outlined.

Commenting on this phase of the long and rambling screed, The New York Times said editorially this morning: "It is all the better for that. Anybody who came forward with a plan complete in every detail would thereby expose himself to distrust. A wise scheme of the kind must be content with tentative beginnings and

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INDEPENDENTS AND PANTAGES SPLITTING

Reported Break Will Take Place December 10 "if Conditions Are Not Changed"

Chicago, Dec. 4.—It is reported that the independent booking agents and the Pantages offices have about come to a parting of the ways. The rumor became current last week. A meeting of the independent agents is said to have been held a few nights ago and was one of a series of meetings held by the independents since the retirement of Jimmy O'Neill as Pan. booking representative in Chicago.

At the last meeting it is reported that letters to Alexander Pantages and all managers in the Eastern territory supplied with acts from the Chicago Pan. office were mailed out setting forth the grounds on which such action was taken. It is further said that these letters were signed by Sam Kramer, Charles Mack, Sam Roberts, Louis Holleb, Sidney Schallmann, Hyman Schallmann, Leo Schallmann, Miles Ingalls, Earl Girdeller, Harry Santley, Jack Fine, Al Weston, Frank Gladden, Emery Ettelson, Mort Infield,

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THE CLEAN-UP WINS AT TORONTO MEETING

Despite Frantic Efforts To Block It on the Part of
a Small But Determined Bunch of Obstructionists

A RINGING RESOLUTION AGAINST GRAFT AND DIRTY GIRL SHOWS

Passed by Overwhelming and Sweeping Majority of
the Forward-Looking and Progressive Delegates to

THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS

And Places That Sterling and Influential
Organization Squarely on Record

THE FIGHT FOR BETTER BUSINESS PRACTICE IS WON

And the Central Bureau Is
Assured—It Was a Famous

VICTORY

The Old Order Passes
With the Dawning of
a New Day

THE champions of better business practices, mainly the clean independent showmen, the riding device operators and the square shooting concessionaires, won a clean-cut victory at Toronto over the reactionaries, the stand-patters and defenders of things as they are when the International Association of Fairs and Expositions adopted, with only one dissenting vote, the following resolution, viz.:

Be it Resolved by the International Association of Fairs and Expositions, That we go on record as favoring clean fairs which maintain the highest possible standards for all attractions and concessions, and that nothing be tol-

erated on our grounds of a degrading or dishonest nature, to the end that our fairs and expositions render the maximum service in the years to come.

But, despite the well-nigh unanimous vote, the victory was not easily won. A small but determined bunch of obstructionists fought it hard and almost succeeded in defeating it. As things were, they stayed action until the afternoon of the third day, a really remarkable achievement when it is considered that the fight was on Canadian soil, where conditions are fairly spotless in amusements, and at a meeting which Canadian delegates attended in force.

The thing that matters, however, is that in the end every delegate but one voted for the ringing resolution that so unstintedly endorses the clean-up.

That is a great victory.

The fight started at the business session on Wednesday morning, with a paper read by Mr. Charles Ringling, as follows:

MR. RINGLING'S PAPER

Mr. Chairman and Delegates to the Interna-

tional Association of Fairs and Expositions: I wish to have you look upon me not as a patriarch, dispensing profound words of wisdom to his children, but rather as a grown-up child, seeking the assistance of his elders.

After all, the Fair is the Father of all out-of-doors shows, for the fair grew out of Market Day, and the shows from Punch and Judy up were a part of the early fairs. As the fairs grew in size, quality and popularity the various shows grew too, their character depending largely upon the standard of fairs. So all of the out-of-doors shows are in reality the Children of the Fairs.

It would be presumptuous on my part as one of the out-of-doors showmen to come before you and endeavor to pick flaws in the character of the fairs. And right here I want to go on record as saying, where objectionable concessions are guarded against, there is very little, if anything, the matter with them.

It has been my very good fortune to see quite a number of State and county fairs in the past few years, and I want to congratulate you gentlemen who are in so large measure responsible for the character of the fairs on the wonderful exhibitions you present—exhibitions that command the attention, interest and respect of whole counties and States, and afford the greatest opportunity for the people to get together and mutually benefit by seeing and understanding new developments in industry, agriculture and the arts and sciences.

I WANT YOU TO KNOW THAT I UNDERSTAND VERY LITTLE ABOUT THE BUSINESS END OF YOUR FAIRS. I presume you have your business troubles at times and that you are limited in your possibilities by many factors. I presume there are many things you would like to do that are impractical if not impossible which one not acquainted with the conditions and circumstances surrounding you cannot appreciate.

IN THE CIRCUS BUSINESS impractical suggestions are often submitted to us by well-intentioned friends who do not understand our affairs. A friend of mine recently came to me with the suggestion that RINGLING BROS. buy grounds right in the center of every big city and keep them for show purposes only. It would be fine, so far as we are concerned, if we could have show grounds in every city, right where the Post Office stands, but we could hardly find any Government charitable enough to put on a bond issue to bring this about for us.

I, TOO, COULD SUGGEST A LOT OF THINGS YOU FAIR MEN OUGHT TO DO. Undoubtedly you get many such suggestions, some of them probably good, but many of them absolutely impossible.

I have often thought the fairs do not make enough out of ATHLETICS. Your schools are intensely interested in football, basketball, baseball and the like, and it seems to me you could use this great interest to very consider-

able benefit to yourselves and with added interest to your patrons.

AT GRASSMERE, ENGLAND, in the Lakes region, there is held annually, or was before the World War and I hope still is held, a fair at which sports are featured. The grounds are situated at the base of a mountain. The region is visited by many tourists, who are guided over the mountains by professional guides. One of the events given at the Grassmere Fair is a Guides' Race, from the grand stand on the grounds to the summit of the mountain and return. One who has never seen men running down the side of a steep mountain, negotiating by leaps seemingly impossible distances, from stone to stone, tearing thru brush and over obstacles at great speed, cannot fully appreciate the danger of such a contest or the strength and nerve necessary to make the race. It is a wonderful, thrilling feature, and I might suggest that you put it on at your fairs, but you might answer that building mountains in Winnipeg or in New Orleans would be thought a little expensive by your Board of Directors.

Then, too, I have often thought a BIG, CONCRETE STADIUM that would seat twenty thousand people and before whom could be displayed all the animals that had been awarded premiums would be a fine thing for a fair. Here, too, athletic events could be given and interesting lectures and demonstrations presented. It would also lend itself to the proper staging of almost any kind of a show. But such a stadium would cost a sum so great as to make such a proposition unattainable. So I had better "stick to my last", so to speak, and talk of things with which I have a more intimate acquaintance.

The Billboard has announced its purpose to eradicate the parasites from all shows. This is a big undertaking and one that should command the interest and enthusiastic assistance of everyone interested in wholesome amusements and entertainments.

Important enterprises develop from most humble beginnings. Development of this kind of course is an upward movement, a continual improvement. Mr. Donaldson has in mind stimulating all of us showmen to be sure that our methods lead us upward and not downward. He wants us all to get right with our patrons, general public, and to stay right with them.

During the last year or two the press, domestic and foreign, has repeatedly severely criticized, and, in some cases, absolutely condemned, the standards, business methods and character of many shows, and I think with justice and with a commendable object in view. I believe the intention has been to prevent the appearance of any show that is not wholesome and clean in character and honest and upright in its business methods. Shows that do not measure up to such a standard are obviously a big injury to amusements in general and to any particular exhibition of which they may be a part.

It is therefore of the greatest importance that our enterprises shall not be classed with organizations that regard the public much as a common thief does, to be exploited as victims. This may be putting the case strongly, but I think the situation demands it.

I am particularly interested in the tent shows and more especially in the carnivals, Wild West shows and circuses. There are many good shows among them, clean and honest in character and methods, and, altho they vary in size and importance, worthy of patronage, and, no matter how small, wielding an important influence on the business in general in that they inspire confidence and leave friends behind them as they go from place to place.

But there are, also, altogether too many of the other type, which thru graft and dishonesty and by presenting obscene exhibitions, etc., bring down upon not only themselves, but also

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A NATIONAL THEATER

Steps Taken for Its Establishment, Says Augustus Thomas

TO FURTHER AMERICAN DRAMA IS AIM

Incorporators Not Identified With Modern Revolutionary Movement in Theaters

New York, Dec. 4.—The Producing Managers' Association thru Augustus Thomas, executive chairman, has announced that steps have been taken for the establishment of a National Theater with which it aims to further the American drama, invite the co-operation and lend aid to amateur dramatic societies, little theater movements and schools of dramatic expression throughout the country.

The list of the incorporators of this first attempt at a national theater in America who will act in conjunction with fifty-three producing directors allied under the chairmanship of Thomas, includes Prof. George Pierce, of Harvard; David Belasco, Dr. Nicholas Murray Butler, Samuel Harden Church, Owen Davis, John Drew, James W. Gerard, William Gillette, Otto H. Kahn; Prof. Brauder Matthews, of Columbia; Prof. William Lyon Phelps, of Yale; Chauncy Pollock, Arthur Hobson Quinn, Franklin Haven Sargent, Otis Skinner, Booth Tarkington and Whitney Warren.

The names of the incorporators are of chief interest, it being noted in theatrical circles and discussed that among those invited to aid the managers not a single name was identified with the modern revolutionary movement in theaters and which is usually connected in America with the names of Eugene O'Neill, Robert Edmond Jones and Lee Simonson.

Aims and Purposes

The aims and purposes of the proposed National Theater, as far as they have been defined by the men hoping for its organization, are in the articles of incorporation which are being prepared and set down as follows:

"To increase the interest of the public in the drama as an art, belonging both to literature and to the theater, and therefore to be enjoyed both in the study and on the stage.

"To advance the interests of the drama in the United States by furthering the production of the best plays interpreted by the best actors.

"To encourage the establishment of a national theater which shall hold up a lofty standard before all other theatrical enterprises.

"To stimulate the study of the drama of the present and of the past in our universities, our colleges and our schools.

"To organize throughout the United States subsidiary associated groups to further these aims and purposes."

It was stated by Thomas that the question of a permanent theater for the establishment had not been discussed in conferences. It is believed, said he, that the first production will be made by a company contracted for a theater only during the run of the play, thus avoiding the heavy overhead of a permanent home. Different groups of managers will have a turn in staging productions of the "American National Theater. The enterprise is not a commercial one. It is announced, but is entirely social and altruistic. "The aim," continued Thomas, "is to have, say, one company playing Shakespeare and another doing high grade modern comedy and have them travel around the country."

GOOD RUN PREDICTED FOR "THE HAPPY ENDING"

London, Dec. 2 (Special Cable to The Billboard).—Ian Hay's "The Happy Ending" was produced at the St. James Theater Thursday, presented by Loraine. It is a sentimental comedy of feelings, soapy optimism, but has many good laughs and smart reminiscences of Shaw and Pinero.

Loraine's performance as the rascally prodigal husband was splendid. Ethel Irving's return as the wife defending her children against the father presented some flawless playing in an unexciting part. Fred Kerts presented a beautiful study of the benign uncle.

A good run is probable for the piece.

SUPPER TO NEWLYWEDS

New York, Dec. 4.—Barry Townsley and Leonore Masso, both members of the cast of "The Bootleggers", playing here at the Thirtieth Street Theater, were married Wednesday of last week at the City Hall by Deputy City Clerk J. J. McCormick. The marriage has been given a romantic turn by reason of the fact that the newlyweds play the parts of lovers in the production in which they are appearing. The members of the cast of "The Bootleggers" gave the married couple a supper after the performance.

TOWNSEND WALSH CALLS

Townsend Walsh, one of the most widely known and popular agents in the theatrical business, was a pleasant Billboard caller last Friday, when in Cincinnati heralding the coming of Fred Stone in "Tip Top" to the Grand Opera House December 11 to 16. He reported the show as doing nicely.

WILL A. PAGE SUES

To Prevent the Page-Cape Producing Co. From Selling "The Bootleggers"

New York, Dec. 3.—Will A. Page, author of "The Bootleggers", and press agent for Charles Dillingham, sued out an injunction here yesterday restraining the Page-Cape Producing Company, Inc., from alienating or disposing of any of the assets of the company.

The company is the producer of "The Bootleggers". Page claims that Charles Capehart, who is owner of fifty per cent of the stock in the producing company, has received an offer to sell the show to the Anti-Saloon League, and that Capehart offered him \$10,000 for his share of the sale.

Page says he does not want to sell. Hence the injunction, as Page holds forty-nine per cent of the stock of the company. One remaining share is held by Charles Freudenthal.

Page states that the Anti-Saloon League wants to buy the show in order to take it off, because, the League claims, it ridicules John D. Rockefeller and the Anti-Saloon League.

Broadway is of two minds as to whether the suit is on the level or is a clever press stunt. Page is famed for his spectacular press work.

"U. S. NO PLACE FOR BRITISH SUBJECT"

Leona Solomons Makes Statement, Charging She Had Been Insulted

New York, Dec. 4.—Charging that she had been insulted by immigration officials, Leona Solomons, British vaudeville actress, recently arrived in this country aboard the White Star liner Cedric, was a return-trip passenger aboard the same vessel when it steamed out of New York Harbor Saturday afternoon, the actress having made up her mind that the United States was no place for a British subject. When asked for an explanation she said:

"I was insulted by an American official who boarded the ship upon my arrival and I found then and there that United States was no place for a British subject to live in. I am a vaudeville artist, a singer and dancer, and upon my arrival I was derided and taunted about my profession. I told the officer I would never put up with his remarks, that my parents were of reputable British families and that I had intended going to my uncle in Chicago who is likewise a reputable man. I have a letter from one of your consuls in England so I can't be such an undesirable alien after all."

Records at Ellis Island show that Miss Solomons was never excluded. Her case was marked "Deferred for information from the United States Consul."

But she demanded to be sent back. Snapping her fingers at the guard, she said: "Get my trunk away quickly. Get me aboard ship in a hurry. The United States is no place for me."

EXPECT REPEAL OF CENSORSHIP LAW

Albany, N. Y., Dec. 2.—The repeal of the motion picture censorship law, enacted during the administration of Governor Nathan L. Miller, is confidently expected by Albany operators soon after the Democratic administration of Governor-elect Alfred E. Smith begins January 1. William Peil, chairman of the Democratic State Committee, after a conference with Democratic leaders on the legislative program, recently, announced that the law would be repealed. "The public and not a paid commission is the best judge of whether or not a picture is proper or improper," said Chairman Peil.

George W. Roberts, president of the Albany Managers' Association, said the censorship law had not interfered with their business, but was not needed and operators object to the principle of censorship.

ENTERTAIN RAILWAY MEN

Cleveland, O., Nov. 30.—The Flo Rockwood Entertainers put on a program for the Consolidated Railway Office employees at the Hotel Cleveland last Saturday night. Those on the program were: Flo York, blues singer; Eva Ring, comedienne; Jean Houston, toe dancer; Hal Ring, monologist; Bobbie White, eccentric danseuse; and Fiozari, classic dancer; also Flo Rockwood's Jazz Jammers (Mell Jennings, piano; Ralph Green, violin; Art Donovan, banjo, and Billy Jennings, drums). This was the second time for this combination to put on this program for the same gathering. Fiozari and Bobbie White yesterday journeyed to Mansfield, O., where they were on the program of entertainment given by the Eagles' Lodge of that city.

COCHRAN BACK HOME

London, Dec. 2 (Special Cable to The Billboard).—Charles B. Cochran has returned from America. In conversation soon after his arrival in London he said: "I take back all I said about the critics. It is the managers, not the critics, who are to blame for the poor theatrical business. Poor shows caused the slump."

Mr. Cochran found American plays so good he brought several back. He will present George M. Cohan in "The Tavern", and has secured the rights to "So This Is London", "Little Nellie Kelly", three O'Neill plays, "The Music Box Revue" and "Shuffle Along".

THEATER FIRE CAUSES PANIC

Pittsburg, Pa., Dec. 1.—Several hundred persons who made up the holiday audience in the Pearl Theater, a moving picture house, yesterday afternoon fled in panic when fire broke out near the operator's booth. Police said that none of the audience was injured, altho five firemen were overcome by smoke and sent to hospitals.

NOTED RUSSIAN ARTIST HERE



M. Leon Bakst, formerly Russian ballet head at the Metropolitan Opera and one of the most famous designers of costumes in the world, besides being a noted artist and interior decorator, arrived on the S. S. Mauretania in New York recently. He came over to supervise the exhibition of his work which is being displayed at Knoedler's.

—Photo, Wide World Photo.

FRISCO MANAGER JOINS P. M. A.

New York, Dec. 2.—Thomas Wilkes, the San Francisco theatrical manager and producer, became a member of the Producing Managers' Association when he was in New York last week to see "The Fool" at the Times Square Theater, in which he has an interest. Wilkes operates several stock companies in the West, and also is the producer of a new play in which Frank Keenan is appearing in San Francisco.

In joining the P. M. A. Wilkes aligned himself with the managers opposed to Equity Shop, altho he was one of the first of the Pacific Coast managers to issue Equity Shop contracts. It is not believed that his P. M. A. membership will change his past attitude to Equity.

ELIZA'S ICE BURNED IN THEATRICAL FIRE

New York, Dec. 2.—Simon Legree's black whip and a few charred tricklets of water that once had been Uecl Tom's tee are all that are left as a result of a fire that destroyed scenery of some of the oldest shows in existence that had been put in the old theatrical storerooms at 50-52 Gregory street, Jersey City.

The first thing that went up in smoke was the scenery for "The Curse of Drink", then "The Queen of the Highbinders", including the

"BIFFY" PRODUCED

In London and Is Pronounced Hackneyed Stuff

London, Dec. 2 (Special Cable to The Billboard).—Robert Hale produced "Biffy" Tuesday. It is a farcical comedy by Vera Beringer and William Ray. For the most part it is hackneyed stuff and gave Hale no real chance for comic talent.

Toddie Gerard was weak as the leading lady. The support, too, was poor. Hale needs a better piece and a rigorous producer if he desires a successful management. He plays on one note thruout. This is surprising, as he usually is so versatile.

torture chamber, rubber knives and all; "Nellie, the Beautiful Sewing Machine Girl", "The Ninety and Nine" and "Way Down East".

The flames didn't stop when they hit the ice over which Eliza ran so many times, and then swept on to "East Lynn". By that time the old storeroom with its treasures of painted scenery was a complete ruin.

It was only a few doors away at the Academy of Music that years ago all the old plays had been on the boards, and around the corner was once Michael Malone's opera house, which played what the Academy did not.

TWO IMPORTANT COURT DECISIONS RENDERED

Dorothy Tierney Loses Suit for Week's Salary for Rehearsals Beyond Four Weeks Allowed By Equity—Chorus Girl Suing to Recover Cost of Coat, Alleged Stolen During Rehearsals, Ruled Against

New York, Dec. 2.—Two decisions in suits brought by theatrical performers against managers were rendered against the plaintiffs by Judge Eder in the Third District Municipal Court this week. Both actions are interesting and of some importance, since they brought up questions of responsibility often being raised in show business.

One action was that brought by Dorothy Tierney against the Baron Productions, Inc., which produced "The Rubicon", for one week's salary due for rehearsals beyond the four weeks allowed by Equity contracts. Miss Tierney alleged that she refused to accept a half week's salary offered her by the management. Judge Eder decided in favor of the defendant, but expressed no opinion as to the reason for his decision.

Attorney Farrell, of the legal department of Equity, thru which the suit was brought, will present a motion this week for the setting aside of the verdict and the granting of a new trial.

The plaintiff in the other action was Alice Gordon, a chorus girl, who sued John Cort and Harry L. Cort for \$600 representing the value of a fur coat alleged to have been stolen while she was rehearsing for "Frank Fay's Fables" at the Park Theater last Jan-

uary. She alleged that the management had not furnished a place for the safekeeping of the performers' wardrobe, and that her coat was stolen from a chair in one corner of the stage during rehearsals. Judge Eder decided against Miss Gordon's claim, asserting that the Corts were not responsible for the actors' wardrobe and were not obliged to provide a safe place for their clothing. This decision has led actors to ask what immunity they have from theft of clothing while rehearsing, when the management provides no place where their wardrobe may be stored with reasonable safety.

A NEW "LIGHTNIN' BILL"



Frank Bacon is dead, and with his passing goes the beloved character he played for more than four years on the stage in New York and Chicago. But another veteran actor is to continue the part—John O'Hara, at right, with Judge Landis—and Lightnin' Bill, one of the most dearly loved characters of the stage of modern years, is to continue the run of the play at the Blackstone Theater in Chicago.

—Photo, Interpational Newareel Photo.

IMPRESSIVE SERVICES

Held for Frank Bacon in San Francisco

San Francisco, Nov. 27.—Memorial services for the late Frank Bacon, who died Sunday, November 19, in Chicago, were held last Thursday at midday in the Alcazar Theater. The stage of the San Francisco playhouse where Bacon first came into prominence was used as a pulpit, from which his memory was eulogized and his lovable attributes extolled. The general public was invited and the house was packed to the doors.

Members of the theatrical profession of the San Francisco bay cities attended in a body, sending before them floral tributes that banked the stage.

Frank Keenan, star of "Peter Weston", having its world premiere at the Alcazar, presided, delivering a beautiful eulogy on Bacon.

George P. Webster, Bacon's first partner in theatrical enterprises in California, described the veteran's early struggles for fame and related many personal anecdotes.

Howard L. Bacon, prominent Oakland attorney, and nephew of the deceased actor, also took part in the services, as did his wife, who is soloist at an Eastbay Christian Science church. Orchestral music by a specially brought together orchestra rounded out the services.

Mayor James Rolph and many other city officials and members of the California bench and bar were present at the services.

DR. MORRISON NOT GUILTY

Dr. A. A. Morrison, prominent Portland Episcopal minister, who was mentioned in a reprinted article in The Billboard several weeks ago, was guilty of neither wrongdoing nor fraud in his connection with the transaction which resulted in the acquisition of 100 acres of the old "Charles Ladd farm" in Yamhill County by the Board of School Trustees of the Episcopal Church in 1908 for use in the establishment of a school for boys, reads an article in The Portland (Ore.) Journal under a Salem date line. Such was the holding of the Supreme Court in an opinion written by Justice McBride and handed down the morning of November 21, affirming the decree of Judge Gatens of the Multnomah County Circuit Court, which had dismissed the case.

JACK MASON LEAVES McVICKER'S THEATER

Chicago, Dec. 2.—Jack Mason, producing manager in McVicker's Theater, will leave that house tonight. All of the chorus girls employed by him are said to have been canceled without the customary week's notice. Complaint has been made to the Actors' Equity Association and it is reported that steps will be taken to make the theater a closed house. Details of the reports is said to have been made by Aaron J. Jones, of Jones, Linick & Schaefer, owners of the house.

The reports go so far to predict that the house will go back to its old policy of vaudeville.

MORE REFINED IN TASTES

Are London Audiences Than New York Audiences, Says British Producer

New York, Dec. 4.—"London audiences on the whole are more refined in their tastes and more generally intelligent than New York audiences," said C. R. Cochran, the British theatrical producer, upon his arrival in London last week.

Cochran, who spent a month here observing conditions and buying American plays for production abroad, declared that conditions in New York are not nearly so bad as in London.

"In New York City there is nothing like a slump nor any prospect of one," he said. "This is because the managers have educated and enjoined the public into going to the theater by letting them feel they will enjoy themselves and see a good show."

"In London the lack of enterprise, business acumen and ordinary commercial intelligence and energy is amazing."

Cochran declared that the reason for the present London theatrical slump is because the managers "let the public down."

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters

State Theater Corporation, Buffalo, 2,000 shares common stock, no par value; active capital, \$50,000; M. and E. B. Mark, M. Spiegel. (Attorneys, Falk, Phillips & Schlenker, Buffalo.)

M. M. Amusement Corporation, Brooklyn, theatrical and motion pictures, \$25,000; M. and M. Miller, P. Stark. (Attorney, W. S. Miller, 837 Manhattan avenue, Brooklyn.)

Troy Theater Corporation, Buffalo, motion pictures, 2,000 shares common stock, no par value; active capital, \$50,000; M. and E. B. Mark, M. Spiegel. (Attorneys, Falk, Phillips & Schlenker, Buffalo.)

Paimetto Film Corporation, New York, motion pictures, \$104,000; A. G. Barry, W. A. Cullen, W. J. Harvey. (Attorney, D. Phelps, 2 Rector street.)

Tervas Reel Corporation, New York, make motion picture reels, \$7,000; M. Sherover, C. J.

Carden, F. P. Buehheit, A. O. Knittel. (Correspondent, Guy H. Powell, First National Bank Bldg.)

Indiana Charters

The Indianapolis Motion Picture Company, Indianapolis, \$30,000; to manufacture, produce and distribute motion pictures; Frank J. Rembusek, Mark F. Rhodes, Alfred R. Chonard, Carlis B. Trotter.

Ohio Charters

Miami Amusement Company, Dayton, \$10,000; Elmer Raub, Milton Raub.

Wisconsin Charters

Service Films, Inc., Waukesha, exploitation and distribution of motion pictures, \$10,000; R. E. Aitken, H. E. Aitken and W. S. Griswold.

COURT REFUSES INJUNCTION AGAINST "BUFFALO BILL" FILM

Denver, Col., Dec. 1.—Judge J. Foster Symes in the United States District Court here Tuesday denied the application of the W. F. Cody Historical Pictures Company of Colorado for a temporary injunction to restrain the Colonial Amusement Company and the Universal Film Exchange from using the late W. F. Cody's historical nickname. The contention of the Universal Company was that the name of Buffalo Bill is historical and, therefore, a part of the public domain.

Judge Symes gave his opinion that the use of Buffalo Bill's name in the title of pictures released by the Universal Film Exchange and the Colonial Amusement Company did not constitute unfair competition with the plaintiff company.

"It appears that the commercial value of the name Buffalo Bill was fully established and widely known long prior to the production of the plaintiff's picture," he said. "There is no evidence to show that the complainant thru its efforts or expenditures created or established this reputation or commercial value of the name Buffalo Bill, and further, we are not convinced that the theater-going public in any way associates the name Buffalo Bill with the particular picture produced by the complainant, or that the reputation of the complainant's picture is such that any other production of similar scenes under such title as complainant is using would amount to unfair competition."

The Denver Post printed the following on the case:

"The hearing before Judge J. Foster Symes was only a preliminary hearing for a temporary injunction, and while the judge did not grant the injunction he stated that the defendant in the suit, the Universal Film Exchange Company, is able to respond to such damages as the plaintiff might prove upon final hearing."

TWO "ROMEO AND JULIETS" MAY OPEN SIMULTANEOUSLY

New York, Dec. 3.—When "Rose Bernd" ends its run at the Longacre Theater Saturday night the house will stay dark until "Romeo and Juliet" is ready for production. This will probably be in three or four weeks' time, and it is possible that Broadway will be treated to the spectacle of seeing Ethel Barrymore and Jane Cowl opening in "Romeo and Juliet" the same week.

GALLI-CURCI IN AUTO WRECK

New York, Dec. 4.—Galli-Curci, the grand opera singer, narrowly escaped serious injuries when her automobile struck a pile of building rocks and barely missed an open drawbridge over the Passaic River, near Passaic, N. J., as the prima donna was returning from a concert at Orange last week.

The automobile was a wreck, but Mme Galli-Curci miraculously escaped with nothing more than a bad shaking up and a spell of nerves.

"CAT AND CANARY" ON TOUR

New York, Dec. 4.—"The Cat and the Canary" ended its run at the National Theater Saturday night with 350 performances to its credit and began its road tour in Hartford tonight, splitting the week with New Haven. It is slated to come back to New York for the week following for a swing around the Subway Circuit, opening at the Majestic Theater, Brooklyn. On January 20 the play goes to the Adelphi Theater, Philadelphia.

RALPH LONG ILL

New York, Dec. 3.—Ralph W. Long, general executive of theaters for the Shubert, is dangerously ill of double pneumonia at his home. He has been ill for ten days and is said to be in a critical condition.

Ball, J. Bell. (Attorney, I. M. Sackin, 152 West 42d street.)

Albion Amusement Corporation, Brooklyn, motion pictures, \$10,000; M. E. and R. Weinberg, M. S. Hanelin. (Attorney, W. Rakoff, 63 Park Row.)

DESIGNATIONS

Abbey Pictures, Delaware, motion pictures, \$1,000,000; rep., J. Schottland, 1671 Broadway.

Delaware Charters

L. Wolfe Gilbert Music Corporation, Wilmington, publishers, \$1,000,000. (Franklin L. Mettler, Wilmington.)

Illinois Charters

The Central Amusement Company, 1501, 127 N. Dearborn street, Chicago, \$10,000; conduct amusement enterprises; Lee Morrison, Grover E. Holmes, A. J. Devos. (Correspondent, Holmes, Nathanson & Kolmgrif, 127 N. Dearborn street.)

Tent Amusement Corporation, 4523 N. Kedzie avenue, \$10,000; amusement places for dancing, theatrical and park amusements; J. R.

DON MARQUIS SPEAKS

Author of "The Old Soak" Confides Some Interesting Secrets at Meeting of the Playwrights' Club

WAS HIMSELF AN ACTOR ONCE

New York, Dec. 2.—Don Marquis, famed columnist, poet, story writer, humorist par excellence and author of "The Old Soak", which is now running merrily along Broadway, delivered verbally several columns of stuff in his most scintillating style at the meeting of the Playwrights' Club, of which he is an old member, in the Hotel McAlpin last night. Incidentally he gave out a few very pertinent secrets about his ventures in the theatrical world.

The first of these concerns the writing of "The Old Soak". Several producers had approached him at various times with the suggestion that he write a play around this widely-known character, but Mr. Marquis insisted there was nothing of dramatic value in it. Then Max Goodman, the advertising man, came along and, after the fashion of advertising men, talked turkey to Mr. Marquis. "How much do you want in advance to write this play?" Mr. Goodman asked. Mr. Marquis replied that twelve or fifteen hundred dollars would give him the necessary incentive. So Mr. Goodman wrote out a check for the smaller amount and Mr. Marquis became a successful playwright.

But Mr. Marquis had a double purpose in writing this play. He had written one before, about fifteen years ago, which he modestly proclaims as the worst play in the English language. It was his most fondly-cherished hope to have that play produced, but this was impracticable for the reason that the American stage was not on a level suitable to accommodate dramatic art of this caliber. So Mr. Marquis figured that by writing "The Old Soak" he would start our stage toward a level of degradation so that it would eventually be fit to accept his first effort. And Mr. Marquis

adds he is satisfied that he has accomplished this purpose!

This explanation will doubtless bring great relief to the theatrical world and the general public as well.

Another bit of interesting news imparted by Mr. Marquis is that he was once an actor himself. He played for two weeks with a strolling organization that visited a small town where he happened to be working at the printing trade then.

Now for the Big Secret. Mr. Marquis is at work on another play. It is a serious one, very serious. So serious in fact, that only a great humorist can do it properly.

The discussion then wandered into a spirited Biblical argument, and a forced adjournment was necessary to close a most delightful evening.

NATIONAL, WASHINGTON'S OLDEST THEATER, REOPENS

Washington, Dec. 2.—Kiew and Erlanger's National Theater, the oldest playhouse in the capital, attended by Presidents since the administration of Andrew Jackson, has reopened for the fifth time since its foundation in 1835.

This last reopening follows the condemnation of the theater last winter as unsafe, together with the Ford Theater, which also reopened this week. Both these theaters were condemned after the Knickerbocker Theater disaster in which nearly 100 persons lost their lives.

On previous reopenings of the National, each following serious damage by fire, the President and members of the Cabinet have attended, but owing to the illness of Mrs. Harding, President Harding found it impossible to attend.

In the eighty-seven years of more or less continuous operation the theater presented Jenny Lind, Julius Booth, John Wilkes Booth, the Keatts, Joseph Jefferson, Dion Boucicault, Mary Anderson, Lawrence Barrett, Mme. Mojeska, Sarah Bernhardt, Henry Irving and most of the stars of today.

LOSES VALUABLE COAT

London, Dec. 2 (Special Cable to The Billboard)—Blanche Tomlin, playing in "The Lady of the Rose" in place of Phyllis Dare, had a chinchilla coat valued at £750 stolen from the Piccadilly Hotel, Thursday.

BRITISH LORD, AN ACTOR, ARRIVES ON S. S. OLYMPIC



Lord Lyveden, who comes to the United States to play Lord Torrymore in Bainsfather's "Ol' Bill". —Photo, Central News Photo Service, New York.

STOCK OPERA ENGAGEMENT

Of Dunbar Company To Open at Lyric Theater, Cincinnati, December 24

The Dunbar Opera Company will begin a stock engagement of light opera at the Lyric Theater, Cincinnati, commencing the week of December 24. H. E. Ray, representing Harry Dunbar, closed the deal last week with the owners of the Lyric. This house was the home of Shubert legitimate attractions for many years until the close of the 1921-1922 season, since which time, except for the brief and unsuccessful vaudeville attempt with Pantazes bookings last season, a picture policy has been in effect. The new change of policy removes the long partnership of I. W. McMahan and Jerome M. Jackson from the moving picture field of Cincinnati. These men headed the Vine Street Lyric Theater Company. Two weeks ago McMahan and Jackson sold their Gift's Theater, a movie, to William Rein, representative of the Frankel interests, local motion picture theater owners.

MRS. ANNIE HASTINGS—NOTICE!

George Fisher, real estate broker, singer, dancer and minstrel man, 112 N. LaSalle street, Suite 10, Bank Floor, Chicago, Ill., with the House of Johnson, wants the address of his sister, Mrs. Annie Hastings, wife of Lewis Hastings, who was an actress and who became well known as "Bedelia". She was a great favorite among newsboys and gallery gods. Mrs. Hastings, previous to her last marriage, was Mrs. Annie Fisher. Before that she was Mrs. Annie Bates. Her maiden name was Annie Fisher.

UNCLE SAM SELLS THEATER

Cedar Rapids, Ia., Dec. 2.—The Grand Theater was purchased at auction by Frank Janeba, Jr., for \$500. Ray Swan, treasurer of the Majestic Theater, bid \$750 and the federal government had a \$754 bid filed. Janeba assumed an \$800 mortgage.

Max Rubin, former manager of the theater, fled after failing to pay the internal revenue tax and the theater was threatened with seizure by government officers.

BROWN'S HOTEL NOW READY

Chicago, Dec. 2.—Brown's Hotel, 27 West Ohio street, is now ready for occupancy and will cater to the theatrical profession. S. Saks is now the owner and manager of the hotel. The establishment has been completely remodeled.

SURPRISE PARTY TO "MOTHER" SARAH ALLEN

New York, Dec. 4.—A surprise birthday party was given to "Mother" Sarah Allen here last week at the Stage Door Inn, 43 West Forty-seventh street, by thirty-five wards who sang her praises and gave credit where credit was due upon the occasion of her seventy-first birthday.

During the past forty years she has comforted, helped and "mothered" more than 3,000 young women, most of whom were members of the theatrical profession out of luck.

The Rev. Dr. William O. Donald, a retired clergyman and an old family friend of the guest of honor, was toastmaster and Minnie Dupree, Hilda Spang, Blanche Bates and Grace Filkins were in charge of the occasion. The Stage Door Inn, conducted by Margaret Allen, a daughter of Mrs. Sarah Allen, was originated to assist stage women out of work and to defray the expenses of the National Stage Women's Exchange.

Miss Allen said that, altho the Exchange "takes in" about \$1,000 weekly, only 15 cents is kept by the Exchange out of each dollar to help defray expenses, while the owner of the articles sold gets 85 cents from each dollar. Under these conditions, Miss Allen continued, it was necessary to establish the Stage Door Inn in order to make enough money to support the Exchange, "which does a worthy work."

PARK MUSIC HALL ROBBED

New York, Dec. 3.—A thief jimmed the door of the box-office of the Park Music Hall yesterday morning and stole \$200. It is thought he was looking for the receipts of the two performances of that day, but they had been removed earlier in the evening by the manager to the Friars' Club, where they were put in a safe.

AL STRODE IN HOSPITAL

Kansas City, Mo., Dec. 1.—Al Strode, with the advertising staff of the Grand Theater, has been in the Trinity Lutheran Hospital for the past three weeks suffering from a severe case of blood poisoning in his arm, but it is understood that his condition is much improved and it is probable he will be able to be taken home in about two weeks. Mr. Strode is well known in the profession.

WHO COMPOSED THE MUSIC?

London, Dec. 2 (Special Cable to The Billboard)—In regard to the revival of Pinero's "Sweet Lavender", the author and Leon M. Lion cannot ascertain who was the composer of the incidental music used in the original production. The score is incomplete and the producers are seeking information that might lead to discovering the composer.

Harmon Heads Dance Hall Proprietors

National Association of Ballroom Proprietors and Managers Made Permanent

Chicago, Dec. 4.—The dance hall proprietors, thru their representative, Frank T. Caspers, 505 Marquette Building, this city, announce their permanent organization, known as the National Association of Ballroom Proprietors and Managers. Mr. Caspers states that there are about 110 active members—in New York, Philadelphia, Pittsburg, Boston, Baltimore, Syracuse, Cleveland, Detroit, Minneapolis, St. Paul, St. Louis, Kansas City, Denver, Omaha, San Francisco, Los Angeles, Portland, Ore.; Milwaukee, Rockford, Ill.; Peoria, Ill.; Madison, Wis.; Louisville, Ky.; Cincinnati, Massillon, O., and other smaller towns. Mr. Caspers further states that they have a list of about 700 public halls and 1,200 teachers and academics.

The officers of the organization are: President, P. T. Harmon, Drexel, Chicago; first vice-president Jack Lund, Merry Garden, Chicago; divisional vice-presidents: R. E. Jacques, Pittsburg, Pa.; Herman Abers, St. Louis, Mo.; J. C. Conway, Minneapolis, Minn.; Montrose M. Ringler, Portland, Ore.; secretary-treasurer, Frank T. McGuire, Columbia Ballroom, Chicago; business representative, Frank T. Caspers, Chicago. Directors: H. W. Plain, White City, Chicago; Paul W. Cooper, Belle Plain Ballroom, Chicago; Oscar R. Ross, Inglaterra Ballroom, Peoria, Ill.; F. W. Kehl, Kehl's Academy of Dancing, Madison, Wis.; Ben F. Smutzer, Teresa Dolan Academy, Chicago.

The object of the organization shall be to bring about a national association of proprietors and managers of public ballrooms and dancing academies throughout the United States and Canada. The purposes of the association shall be to place the profession on a higher plane of respectability and morality; to afford its members every protection from the numerous unjust and criminal demands made upon them by certain interests; to adopt a uniform plan of resistance and attack to combat these evils; to adopt uniform methods to stimulate interest in dancing as a recreational and physical benefit; to exchange ideas, experiences and suggestions which may tend to benefit the profession as a whole.

EXTRA SHOW

Offered at People's, Cincinnati, on Sundays and Holidays To Care for Big Business

Mutual Circuit burlesque shows which started at People's Theater, Cincinnati, November 6, are drawing so well that a policy of giving an extra performance on holidays and Sundays was instituted Thanksgiving Day, the third show starting at 6 p.m. The house, controlled by McGrath & Vail, is managed by John Bourke, who began this season as manager of the Star and Garter Theater, Chicago, and has been directing the affairs of vaudeville and burlesque theaters for the past score of years. People's Theater was well known to burlesquers in the days of the Empire Circuit, it being a spoke in that wheel for years. Considering that the theater center of Cincinnati is seven blocks from the People's location, big business is done at this house is surprising local theater men.

APPROVES McVICKER'S POLICY

Chicago, Dec. 1.—Aaron Jones, of Jones, Lintick & Schaefer, owners of McVicker's and other theaters here, denies that his firm is dissatisfied with the new picture and spectacle policy of the rebuilt McVicker's Theater. He denounced such a report, which had become current in the Loop. Mr. Jones said that he was so well pleased with the McVicker policy that his firm will rebuild its Orpheum Theater, in State street, commencing January 1, as another first-run picture house.

Jones, Lintick & Schaefer are comfortably installed in their new executive quarters in the new McVicker's Theater Building, occupying two floors above the lobby, splendidly appointed, carpeted in blue thruout, paneled in Circassian walnut and with a dozen private offices for department heads.

EDMONTON MANAGERS CHANGE

Edmonton, Alta., Dec. 1.—Chris Smith, assistant manager of the Canadian Famous Players Corporation's Capitol Theater, Winnipeg, has been promoted to the management of their local house, the Empress, replacing Art Detlor, who acquired and will reopen the Regent Theater here which has been dark for a couple of years.

THEY ARE NOT FORGOTTEN

It was a bright, crisp, November morning. A man somewhat past the meridian of life, the still in vigorous manhood, stepped out of an uptown Broadway car and entered a building. He had never been in that building before and was at once impressed by the dignified beauty of the rooms into which the door admitted him. He was met by an attendant in black gloves, to whose inquiring expression he stated that he had come to attend the funeral of ——. "Are you a friend of his?" asked the attendant. The visitor answered that he was. Without more words the attendant escorted him to an elevator which conveyed them to an upper floor. Here they entered a very beautiful little chapel. Near the altar stood a casket. While it was the exact minute set for the services to begin, no one else had arrived. Probably more to fill in the time than to satisfy any personal curiosity, the man of the Funeral Church asked some questions about the deceased. The visitor informed him that he and the man in the casket had been old friends. Their friendship had begun thirty-five years before when he, a beginner in the profession, had been in a company with the man for whom the fast curtain had just descended, and out of respect to whose memory he was there to perform the last slight service that friendship could. The old man had been out of the fight for several years, in fact he had for five years or more been a guest of the Actors' Fund. Thru all these years the two, altho many years separated in age, had kept in touch with one another. The man stepped to the side of the casket and gazed upon the features of his departed friend. Notwithstanding their marble whiteness, the silvery hair and the close-cropped white moustache, they showed the rugged strength of body and character that had been his. As he gazed at the features of his old friend the man recalled his long fight against adversity, his long years of tender care of an invalid wife until the day came when she was taken from him and he was left broken in health and spirit. For sixteen years he had played a different part each week in a small stock company, and for several years, until his health broke under the strain, he had nursed his wife and attended to the household duties as best he could, for his slender salary at the theater would not permit the employment of a servant.

As he stood there the man recalled all these things and regretted that he had never been able to find words to express to the old man his admiration for his great heroism, or to do as much for him as he had always wanted to do. As he stepped away from the casket a dark-haired woman of perhaps forty years came in and seated herself in a pew near the front. He, too, took a seat and just then, the deep tones of the organ broke the stillness. The preacher in vestments entered and began the service with the recitation of Tennyson's "Crossing the Bar". Then followed the ritual service of the Episcopal Church. It ended with the preacher's recitation of "Abide With Me", and again the organ with "Lead, Kindly Light".

The service over, the woman and the man stepped to the casket for one last look at the face of the dead. As they walked slowly from the chapel the man said, "I suppose you, too, are an old friend of his?" "Yes," she said, "we were for years in stock together over at the Lyceum." They exchanged a few reminiscences of their old friend and went their different ways. They could not accompany him to beautiful Evergreen, where the

Actors' Fund has a plot, as imperative duties called them elsewhere. They did not feel that they were leaving their old friend alone. They knew that the loving care of a great charity that had ministered to him in his declining years would not forsake him now. As he hurried off to take up his duties of the day, the man said to himself, "I have been a member of the Fund for many years. Each year I have paid in my paltry two dollars. In an hour my old friend will be lying beside his dear wife in their last long sleep. Death separated them; death has united them. Two plain white stones, exactly like all the others, will mark their last resting-place. Nearly every week in the year the Fund is performing this office in some part of the world, that its unfortunate children, however low their state, may not lie in the Potter's Field. The one service it has performed this day for my old friend and for me has made me its debtor more than I shall ever be able to repay. "God bless the Actors' Fund."

THEATER PATRONS PAY SCHOOL TAX UNDER PROPOSED IA. LAW

Des Moines, Ia., Dec. 1.—Taxation in this State of theater admissions, to be based upon the federal government tax, is being considered by the State Tax Revision Commission as a substitute for the present county school fund levy.

The present county school fund of from one to three mills will be replaced entirely by present plans of the committee by the new tax which will not only greatly increase the revenue now derived, but will mean a radical redistribution of the tax burden, placing the support of the fund entirely upon the amusement patrons instead of upon the public in general.

RESTORE 10-CENT ADMISSION

Utica, N. Y., Dec. 1.—The Hippodrome has reduced its matinee admission price to 10 cents, except on Saturday and Sunday. This is the first time the dime scale has prevailed in a downtown movie since the war. Children will be admitted for five cents except Friday nights, Saturdays and Sundays.

WINTER GARDEN SUES

For Alleged Damage to Building by Construction Company

New York, Dec. 2.—Damages to the extent of \$1,000 to the interior of the Winter Garden are alleged to have been caused by the negligence of the construction company which built the twelve-story building next door to it at Broadway and Fifty-first street, in a suit filed this week by the Winter Garden Company. The Bethlehem Engineering Corporation is the company named as defendant in the action.

The defendant concern is alleged to have negligently caused a great mass of sand, gravel, bits of mortar and other refuse to fall upon and accumulate upon the roof of the Winter Garden last summer, which entered and clogged up the drainpipe. During a heavy rainstorm on July 19, it is alleged, the stuffed drainpipe caused a quantity of water to overflow and seep thru the roof, causing damage to the ceiling, draperies, carpets and seats in the auditorium.

The Shuberts, who own the Winter Garden, are said also to have a large interest in the adjoining building built by the Bethlehem Construction Corporation.

The Winter Garden, which closes this Saturday, will undergo extensive repairs, of which those damages caused by the stuffed drainpipe are only a part.

FAMED BANDMASTER TENDERED BIRTHDAY RECEPTION



Mrs. Oliver Harriman, national president of the Camp Fire Girls, congratulating Lt. Commander John Phillip Sousa, famed bandmaster, on his 68th birthday, which occurred November 6, at a reception which she gave in his honor at her home in New York City. A delegation of Camp Fire Girls was among the invited guests.

—Copyright Keystone View Co.

DALY MUST PAY GAMBLING DEBT, COURT ORDERS

New York, Dec. 2.—Arnold Daly, the noted actor, will have to pay a gambling debt of \$1,348, incurred last winter in Paris, when he was playing chemin de fer with Samuel Shipman, the playwright, as a judgment in this amount was filed against him in the County Clerk's office here this week. Shipman did not sue Daly personally; in fact his name did not appear in the papers on file in the City Court at all until Daly filed an answer, in which he set forth the fact that the claim was based on a gambling obligation. Shipman assigned the claim to one Jacob Abrahams, who was the plaintiff in the action.

On January 29, in Paris, it was complained, Daly gave a check for 12,500 francs, payable to bearer, drawn on the Paris branch of the Guarantee Trust Co., of New York. When this check was presented for payment it was refused, the reason given being "insufficient funds". This amount, at that time, was equal in value to \$1,265, which was the amount sued for by Abrahams.

When the action was commenced Daly filed answer to the complaint, in which he set up the defense that the 12,500-franc check he had given Shipman was in payment of a gambling debt, representing the amount lost to the playwright at chemin de fer, which means, as every doughboy knows, "railroad", the name for a French game of cards. The attorney for the plaintiff obtained a court order for the examination before trial of Daly about the facts contained in his defense. When Daly did not appear for this examination a second order was obtained, striking out Daly's answer and defense, and the judgment against him was obtained by default.

MOVIE VENTURE WAVERING

New Orleans, Nov. 30.—The Gulf States Studios Company, Inc., organized here five months ago, is apparently on the blink, according to stories published in local newspapers. Less than a week ago the camera man was arrested for selling the camera and several hundred feet of film. He said his salary was overdue and he was obliged to take them in order to eat. The leading lady, who was specially engaged for a mammoth production and gave up her position as manicurist in the Hotel De Soto for a promised salary of \$3 an hour, kicks, claiming that no money has been forthcoming for the past month. Ella Siler, who failed to arrive as the new movie star, says: "We filmed and filmed and filmed and it all amounts to nothing." Members of the "cast" were stockholders, and many lived in the "community house" across the lake, for which a fee of \$25 to join was charged. Manager Davis, who was heralded on the front pages of Sunday supplements here as one of the greatest producers of the age, refuses to be interviewed, saying it will be all right in a few days.

BERTHA KALICH IN NEW ROLE

New York, Dec. 4.—"Gitta's Atonement", a play adapted from the German by George Bernard Shaw, is to be produced here by the Shuberts with Bertha Kalich as its star. The play, known originally as "Gitta's Subme", is the work of Siegfried Trebitsch, an Austrian, and is the only Shaw play that was not an original work.

Mme. Kalich, who has not acted here for a number of seasons, recently visited both Shaw and the original author and obtained their permission to act the play. Rehearsals will begin immediately under the direction of B. Ida Payne.

MEXICAN "BAD MAN" OUT

Of American Films Shown in Mexico

Mexico City, Dec. 2.—A Presidential order bars the showing in this country of films made in the United States which depict alleged Mexican bandits as villains, with many knives and guns, who commit all sorts of atrocities. Mexican exhibitors who display such offending pictures now in this country will be fined heavily. Officials claim the Mexican "bad man" of American films is not typical of Mexico and is an insult to people of this country.

NIPPED IN BUD BY EQUITY

New York, Dec. 2.—The latest scheme for getting actors to do something for nothing was nipped in the bud last week by the Actors' Equity Association when it warned several of its members to refuse to sign contracts to appear in a new show on the proposition that they should be paid their first two weeks' salary in stock of the corporation putting out the play. In other words, this particular manager wanted actors who would pay their own salaries out of their own pockets. The Equity report on the matter appears in the Equity news letter on p. 38 of this issue.

BONESETTER AIDS FRED STONE

Youngstown, O., Dec. 1.—After undergoing treatment here recently by Bonesetter Reese, famous practitioner, Fred Stone declared he felt entirely relieved from an old-time ailment and paid ten times the fee asked with the understanding that the extra money be applied to the bill of some actor who may need treatment and be short of funds. Pat Rooney, vaudeville artist; Clyde Cook, screen comedian, and John Lusk, manager of the Cleveland district of the Associated First National, are among other theatrical folk treated here by Reese lately.

SIGNED AS UNDERSTUDY

New York, Dec. 2.—Rhea Dively was signed this week to act as understudy to the leading woman in George M. Cohan's "So This is London", playing at the Hudson Theater. It is the intention of Cohan to organize a second company of this comedy to play on tour.

GILLMORES AT A. C.

New York, Dec. 4.—Frank Gillmore and wife spent Thanksgiving Day and week-end at Atlantic City.

WALLER GETS LICENSE

London, Dec. 2 (Special Cable to The Billboard).—The Actors' Association unsuccessfully opposed the granting of a license to the Lewis Waller, Ltd., employment agency. Lord Halsbury, for the association, explained that Phillip Townsend, shareholder, and Waller were both recently bankrupt, and admitted that people behind the company were regarded as undesirable.

The committee granted the license, but will demand satisfaction in regard to constitution and finances before the next renewal.

ARENOVSKY WITH EVANGELIST

H. C. Arenovsky, former representative of The Billboard at Portland, Me., is now agent with the Rev. Dr. Robert A. MacCurdy, who has for many years lectured on the topic of Spiritualism. Rev. MacCurdy is lecturing thru the State of Ohio.

MARDI GRAS TO BE GAYER

New Orleans, Dec. 4.—According to present plans the 1923 Mardi Gras will surpass those of past years in point of gaiety. There will be four street pageants. Momus will parade February 8; Druids and Proteus, February 12, and Rex, February 13.

VALENTINO

Explains Order of Court

Film Star Appears Before Audience in St. Louis—Expects Quashing of Injunction

St. Louis, Mo., Dec. 4.—Rodolph Valentino appeared in person at the Delmonte last night despite the fact that he was under restraint of a Supreme Court injunction which forbids his making contracts of any sort with anybody. Valentino made but one appearance, at which he explained that the court order prevented him from giving the address he planned. Valentino was to have appeared at the Delmonte throughout the entire week to deliver an address on "Americanization".

Valentino, introduced by Mayor Kiel, defied the Famous Players-Lasky Company. He apologized for being restrained by the New York court order from presenting his address on "Americanization". The theater, seating 2,000, was stormed by a throng of 6,000. Valentino returned to New York last night.

The trip to St. Louis was made on the advice of his attorney, Butler Graham. Graham discussed the proposal of Valentino going to St. Louis with the attorneys for the Famous Players-Lasky Company and they flatly refused to permit the star to appear. According to Butler, the attorneys argued that the Delmonte was an opposition theater in St. Louis and that they could not countenance his appearance. He said he pressed the proposal on the grounds that it was an Americanization speech, but that the company's counsel refused to yield on this point. Attorneys for Valentino appeared in the Appellate Division of the Supreme Court here today arguing for the quashing of the injunction order, which is one of the most sweeping ever issued against an individual. The court, after hearing the argument from both sides, reserved its decision. Decision is to be handed down by this court next week. Valentino and his attorneys expect a favorable one.

Valentino is now receiving a salary of \$1,250 a week, or \$65,000 a year, which is almost as much as the annual salary of the President of the United States. After February 13 he is to receive \$2,000 weekly, and after February 1, 1924, if a renewal option is exercised, he will receive \$3,000 weekly.

E. J. Lynch, manager of the Delmonte, refused to discuss the injunction of the Famous Players-Lasky Company which will prevent Valentino from fulfilling his contract.

RESTRAINING ORDER DENIED

New York, Dec. 2.—Justice Marsh, in the Supreme Court this week, denied the motion made by James Cooper, burlesque manager, for an injunction to restrain Bernard Gorcey, former burlesque actor, now appearing in "Able's Irish Rose" at the Republic Theater, from playing for any management other than his own, on the ground that he had Gorcey under exclusive contract for the season of 1922-1923.

Justice Marsh's decision, however, does not stop Cooper from applying again for an injunction, as he gives the burlesque man leave to renew the motion, provided he gives Gorcey proper notice. Cooper only gave Gorcey seven days' notice that he was applying for an injunction against him, and Judge Marsh considered this insufficient.

Gorcey has been playing in "Able's Irish Rose" since it opened several months ago. Straight from burlesque he made an instant hit in a comedy role. Cooper claims to have him under contract for burlesque.

REVIVAL OF "THAIS" SLATED FOR DECEMBER 14

New York, Dec. 4.—Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, announces that a revival of "Thais", by Massenet, will take place on the evening of December 14. The opera has been musically prepared and will be conducted by Louis Hasselmann, with stage direction in charge of Wilhelm Von Wymetal. The chorus has been rehearsed by Giulio Setti and dances arranged by Rosina Gall. New scenery has been designed and painted by Joseph Urban and costumes designed by Miss Gretel Urban. The title role will be sung by Maria Jeriza.

ANTS FORM AMERICAN LEGION POST

New York, Dec. 4.—The sixty odd ex-service men who make up the army of ants in "The World We Live In", the insect play at Jolson's Fifty-ninth Street Theater, have formed the Redland Post, of the American Legion. Hedlund is one of the two ant leaders and served in the Second Regiment of the First Division.

OF INTEREST TO UNION ACTORS

JONATHAN DAVIS, the "dirt" farmer who has been elected Governor of Kansas, was too busy shucking corn at his home to pay much attention to election returns, but he seems not to have been too much absorbed by his husbandry to take a chance shot at Henry J. Allen's Industrial Court. Of it Mr. Davis said:

"The Industrial Court law has been unfair and unjust and there is no need or place for it in Kansas. There have been only a few cases before it, and none of them has been settled satisfactorily. The State needs officers who will respect the wealthy man as quickly as the poor man, and then the public will respect officers of the law and the law will be obeyed. Obnoxious laws cannot exist as long as I am Governor. The Industrial Court law is one of them."

How much power the Democratic Governor-elect will have in the Republican Legislature of Kansas remains to be seen, but it is probable that persistent hostility on the part of the State executive can wreck the Court. So passes Governor Allen's dream of industrial peace.

The loss of the Kansas Court will not be greatly deplored by those who give as much as second thought to industrial issues. The Industrial Court act was a vehement measure, but it was ineffectual. It was based on the idea of compulsion at a time when more than ever men prized liberty. Furthermore, the compulsion applied was unequal. It was possible to jail Alexander Howatt if the coal miners struck, but it was impracticable to imprison the officer of a corporation which disregarded a wage order of the Court.

In that fact lies much of the futility of the hobby so nobly ridden by Governor Allen. Any compulsory arbitration law by its very nature must be inequitable. It is not feasible to compel an employer to give work. He is governed by economic conditions. Not even the railroads can guarantee employment to all of their regular workers. Not can an employer be compelled to pay wages which render his business unprofitable.

Since employers cannot be subjected to the coercion of the law, Mr. Davis is right in holding that it affects the rich and the poor differently. He is also sound in his suggestion that disrespect for unjust laws is one of the most important causes of the disregard for law itself. Kansas will do well to repeal the Industrial Court act. Another act which honors liberty and justice probably will be found to be much more productive of peace than was Governor Allen's ill-considered experiment in industrial compulsion.—NEW YORK GLOBE.

TAX RETURN VIOLATIONS

Claimed Against Theater Owners in Syracuse District by Officials

Syracuse, N. Y., Dec. 4.—Revenue officials for the past few weeks have been checking returns made by theater owners in this district, and, it is said, have gathered evidence against about a score of them for alleged technical violations. The data, gathered under direction of Charles Lynch, chief field deputy of the local office, has been turned over to Collector Jesse Clarke for action.

A short time ago the Nova Operating Company, of Watertown, N. Y., was charged in Federal Court at Albany with irregularities in making returns. Judge Cooper imposed a \$250 fine after the attorneys for the company had explained that the trouble was caused by a shortage of tickets, necessitating the use of some of the old ones over again. A new ticket seller also complicated the affair. The full penalty is \$1,000 fine, plus double the amount of tax withheld.

ANOTHER ONE FROM RICE

Theater Guild Will Produce "The Adding Machine"

New York, Dec. 4.—Elmer Rice, author of "It Is the Law", newest mystery play to hit Broadway, which is holding the boards at the Ritz Theater, is to have another play produced here soon. It is "The Adding Machine", which has been accepted for production by the Theater Guild.

PRETTIEST FIREMAN AND WEALTHIEST ENGINEER TO RUN A LOCOMOTIVE



The longest railroad in the world—of its kind—the most beautiful fireman in the world and the wealthiest engineer in the world! With all this the passengers rode free, for they were orphans by the hundreds invited to spend the day at Venice, Southern California's popular beach resort. The chief attraction was the Venice Miniature R. R., which is the longest miniature railroad ever built. Thornton Kinney, president of the railroad and head of most of the business enterprises at the beach city, served as engineer, and Colleen Moore, winsome movie star, was the fireman. What a trip!

—Photo, Wide World Photos.

MME. SCHUMANN-HEINK ILL

Celebrated Opera Singer Is Suffering From Bronchial-Pneumonia at Her Home—Bookings Canceled

New York, Dec. 3.—The concert engagements of Mme. Ernestine Schumann-Heink, who is suffering from bronchial-pneumonia at her home in Garden City, have been canceled for December, and it is feared that her condition, which was pronounced as "extremely grave" this morning, will cause a further cancellation of bookings.

The celebrated contralto collapsed in the waiting room of the Pennsylvania Station here on the morning of November 26, just before time to board a train for Pittsburg, Pa., where she was engaged to sing that night.

Dr. D. S. Dooman, Mme. Schumann-Heink's family physician, and Dr. R. W. Wilcox held a consultation today, and later announced that the opera star is suffering from bronchial-pneumonia.

PAYS FOR CONTRACT BREACH

Oklahoma City, Ok., Dec. 1.—Scenery of the Dunbar Opera Company, which completed a two months' engagement at the Liberty Theater last Saturday, was attached Monday by suit brought here for \$1,000 damaged against the opera company and Harry and Ralph Dunbar by John W. Hartman, owner of the Guthrie Theater, Guthrie, Ok. Hartman alleged that he spent \$200 in advertising, was deprived of \$500 profits, and the reputation of his theater was hurt by the company not playing four dates at his theater, November 26, 27 and 28, as per schedule. Ralph Dunbar is reported to have canceled the Guthrie engagement, because the advance sale for the first night was only \$400. He claimed it would cost \$1,000 to move the company to Guthrie. A settlement was made out of court shortly after the scenery was attached.

VAUDEVILLE SKETCH CONTEST

Brookfield, Mo., Dec. 1.—Manager Wasgien, of the DeGraw Theater, considers the amateur night idea to have been worn threadbare and, to increase interest for patrons of his house, is going to have a vaudeville sketch contest. Four local theatrical organizations already have entered the contest and the best home talent will be offered. Balloting by the audience will adjudge the winning sketch, which will be awarded a worth-while prize.

MINNIE DUPREE ENTERTAINS

New York, Dec. 4.—Minnie Dupree entertained a bunch of old friends from the Actors' Fund Home with an evening at "The Old Soak" and a dinner at the Stage Door Inn last week.

The Stage Door Inn will keep "open house" from 4 p.m. until midnight Christmas Day.

MME. NELLIE MELBA TO BECOME OPERA PROPRIETOR

New York, Dec. 4.—From Paris comes word that Mme. Nellie Melba is soon to make her debut as an opera proprietor. It is understood that she is organizing an opera company in London with which she may tour the world.

WIFE CHARGED WITH MURDER

San Francisco, Dec. 4.—Mrs. Agnes Baratti, wife of Harry Baratti, professional pianist and song writer, who was found shot to death Saturday night under mysterious circumstances in their apartment here, was arrested yesterday and held on a charge of murder.

PRINCE'S THEATER NOT SOLD

London, Dec. 2 (Special Cable to The Billboard).—The Prince's Theater auction offer of £138,000 was refused and the theater withdrawn, as the reserve was not reached.

ALEXANDRA PALACE TO REOPEN

London, Dec. 3 (Special Cable to The Billboard).—The reconstructed Alexandra Palace Theater, North London, will reopen Christmas. It is announced.

ROB NEW ORLEANS THEATER

New Orleans, Dec. 1.—Safe crackers stole \$387 from the Washington Theater Sunday night. The house, in the Sobel-Richardson Shear chain, is one of the largest in the up per part of the city.

A LUCKY DAY FOR FLORENCE SHIRLEY

New York, Dec. 4.—Last Friday was a lucky day for Florence Shirley, who is appearing in "Why Men Leave Home" at the Morosco Theater.

While rummaging thru some old trunks in search of material for the dramatization of (Continued on page 111)

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

UNIT PRODUCERS' LOSSES ESTIMATED AT \$500,000

Affiliated Theaters Corporation Faces Danger of Being Left High and Dry

NEW YORK, Dec. 4.—With the Shubert revue units rapidly dropping by the wayside, at an estimated loss to their producers of around \$500,000, and their places being taken by shows composed only of straight vaudeville acts, the Affiliated Theaters Corporation, of which I. H. Herk is president, is in danger of being left high and dry, with no power and little revenue.

As the revue units, built too expensively for profit, close, straight vaudeville units are being organized to take their places. These replacement shows come within the jurisdiction of the Shubert Vaudeville Exchange, presided over by Arthur Klein.

Klein is already at work making up several shows. Up until last week, when two straight vaudeville shows played on the Shubert Circuit, Klein was inconspicuous in the news, but now his work is making him more and more important, and the eyes of the theatrical world are turning away from Herk and towards the boss of the Shubert Vaudeville Exchange.

Last season Klein had all the responsibilities of Shubert vaudeville upon his shoulders, and he was consequently the main figure in the interesting developments of the new vaudeville circuit. This season he has attended mostly to the routine details of collecting the weekly 5 per cent from the acts playing the circuit, but now he is acquiring more importance every day.

In exact proportion as Klein's duties and powers wax those of the Affiliated Theaters Corporation and I. H. Herk wane. The Affiliated's power extends only over the booking of the various revue units, and its revenues are derived from the commission for booking these shows. Now that they are closing one by one, the Affiliated becomes more and more a useless appendage to Shubert vaudeville. While at present the intention is to continue playing the best of the revue units, they are so expensive to operate there is considerable doubt if, at the end of the year, any of them will remain. In the event that all are closed and straight vaudeville takes their place, the Affiliated and Herk will just naturally be wiped out.

One more Shubert unit, Jack Singer's "Hello, New York", closed on Saturday night in St. Louis. Credited with being one of the most entertaining shows on the wheel, Singer could not manage to keep going because of the frightfully high overhead. His salary list alone was \$4,700 a week, and, altho "Hello, New York", played to an average of over \$9,000 a week for the ten weeks it was out, Singer could not make anything. The production is said to have cost him over \$30,000, on which a high-class Broadway musical show could be floated.

Last week straight vaudeville was played at the Garrick, Chicago, and the Princess, Toronto. This week the Shubert, Cincinnati, is playing a bill of straight vaudeville.

Two units closed the week before last, George Gallagher's "Broadway Follies" and Barney Gerard's "Town Talk". Low Fields' "Ritz Girls of 19 and 22" was reported to be closing, but instead played one-night stands thru the Middle West last week.

It is doubtful if any one Shubert unit has

NERVO AND KNOX SAIL

New York, Dec. 4.—Jimmy Nervo and Teddie Knox, the English comedy team, which closed with the Ziegfeld "Follies" on Saturday night, sailed for England today on the Aquitania. Nervo and Knox are booked for important parts in the "Cinderella" pantomime, which opens at the London Hippodrome December 21.

Nervo and Knox came to New York last season in Albert De Courville's "Pins and Needles" revue, which played a short engagement at the Shubert Theater. When it closed they were immediately signed up by Ziegfeld for the "Follies". They made an instant hit with their "slow movies" burlesque.

MARKUS BOOKING FRANKFORD

New York, Dec. 4.—The Frankford Theater in Philadelphia started a five-act split policy this week, and will continue for the balance of the season, with bookings from the Fally Markus office. The house formerly played vaudeville, booked locally.

LOEW GETS THREE MORE N. Y. HOUSES

Theater Transfer Part of Big Deal With Chas. M. Schwab, Financier

New York, Dec. 4.—Three more houses have been added to the Loew string of metropolitan houses it was learned this week. They are the Astoria, Astoria, L. I., and the Alhambra and Century theaters, Brooklyn. All three houses were built by Ward & Glynn, on capital advanced by Charles M. Schwab, the steel magnate.

The theater transfer is said to be part of a big deal recently consummated between the Loew office and Schwab, whereby the latter became a director of Loew's, Inc., underwriting the corporation for 50,000 shares of stock. The steel magnate is said to have expressed dissatisfaction at the business done by all three houses.

No date has been set, so far as could be learned, when the Loew people would officially take over the houses. The Astoria, which has been playing Shubert unit shows, splitting the week with the Boro Park, Brooklyn, will play Loew vaudeville and pictures. The Alhambra, Brooklyn, will probably be used as a stock house, it was stated in the Loew office, while the Century will be devoted to vaudeville and pictures.

SPECIAL N. A. T. E. MEETING

Is Held To Consider Case of Terence Cannon, Former General Secretary

London, Dec. 3 (Special Cable to The Billboard).—The National Association of Theatrical Employees is holding a special secret meeting of its London members today at the Holborn Empire, with reference to Terence Cannon, former general secretary of the organization.

Members are inclined to slate the committee for its leniency, and also for giving Cannon the \$250 for his passage to Australia. Cannon has been at Swansea, Newport, Bristol, Manchester and Sunderland, and N. A. T. E. officials allege that he is trying to establish another union. Further, so many irregularities have been discovered that the lawyers of the N. A. T. E. advise swearing information before a magistrate for a warrant for Cannon's arrest. Hugh Roberts, acting general secretary, starts tonight for a flying visit to the towns aforementioned to obtain first-hand particulars.

HENGLER'S CIRCUS TO CONTINUE OPERATIONS

London, Dec. 2 (Special Cable to The Billboard).—A private stock company with which is associated Hengler himself has arranged to take over Hengler's Circus in Glasgow and continue operations.

Many acts were booked for this season with the old company and some litigation will follow.

KILPATRICK IN LONDON

London, Dec. 2 (Special Cable to The Billboard).—Kilpatrick, of "Over the Falls" fame, is back here again and is located at the Hotel Metropole, previous to his commencing his second season with Captain Mills' circus at Olympia.

FLORENCE WALTON TO BE MARRIED TO DANCING PARTNER



Miss Walton, American exponent of ball room dancing, and formerly the wife of Maurice, a dancing partner, has announced her engagement to Leon Leitrim, her present dancing partner. They will be married Christmas week.

—Photo copyright by Underwood & Underwood, New York.

made any money so far, and more than certain that most of them have lost a great deal of money for their producers. Not one has as yet earned anything on their initial outlay. Managers estimated this week that each show has cost and lost from \$25,000 to \$55,000 thus far, bringing the total loss to around \$500,000.

VAUDE. FOR LAKEWOOD, N. J.

New York, Dec. 4.—The Palace and Strand theaters of Lakewood, N. J., will play vaudeville beginning in April, employing the four-act policy for the last half of the week only. Fally Markus will handle the bookings.

QUEEN SEES "FOUR HORSEMEN"

London, Dec. 3 (Special Cable to The Billboard).—Queen Mary, also the Queen of Norway, occupied the royal box yesterday afternoon at the Palace Theater, witnessing the 250th performance of "The Four Horsemen of the Apocalypse".

JOE SMITH AT CLOVER GARDENS

New York, Dec. 4.—Joseph C. Smith of the Hotel Plaza orchestra has signed contracts calling for his appearance together with a selected orchestra at the Clover Gardens and starts his engagement there this week.

JERSEY PUBLIC INVESTS MILLIONS IN THEATERS

Opening of Capitol Theater at Union Hill, N. J., Marks Latest Word in Theatrical Exploitation

NEW YORK, Dec. 2.—The last word in theatrical exploitation is the financing scheme by which the \$1,500,000 Capitol-State Theaters' plant, in Union Hill, N. J., thrown open to the public on Monday, was engineered by Frank G. Hall, amusement promoter of Jersey City. From a territory which holds a population of no more than 150,000, almost all of whom are of the laboring and small tradesman classes, \$1,000,000 was subscribed by 1,000 people to build these theaters, one of them a vaudeville house and the other for motion pictures, ranking in beauty of design and perfection of scientific theater construction with the best theaters of their size in New York.

Undaunted by the reports of over-construction of amusement places thruout the country within the last few years, the citizens of Union Hill and the towns adjoining it have paid in \$1,000,000 to build these theaters. Frank G. Hall, who was well known in New York movie circles as head of the Hallmark Pictures Corporation, since out of business, developed this scheme of "community financing" of theaters. He built the State Theater, in Jersey City, which cost close to \$1,000,000, opened in May, in the same manner. He is planning to build another costly vaudeville house in Hoboken next year.

Erected in less than a year's time on the busiest corner in Union Hill, at Bergenline avenue and Fourth street, the Twin Theaters, as they are called, make up the most pretentious building in that section of New Jersey. Union Hill is one of the six little industrial cities built along the Palisades on the west side of the Hudson River, which make, with Jersey City, one continuous community. Union Hill itself has a population of about 45,000, and draws from a total population of around 100,000 in the adjacent towns of West New York, Weehawken, West Hoboken and North Bergen. The population of this territory consists almost wholly of industrial and commercial workers. Up to the opening of the Capitol Theater on Monday, with a bill composed of nine feature vaudeville acts, these people have been satisfied with the entertainment afforded by a score of third-grade picture theaters and the small-time vaudeville offerings of two houses, one playing on a split-week policy and the other showing vaudeville only two days a week. These people are now expected to patronize to a profitable extent a high-class vaudeville theater and an equally elaborate picture house, the first charging \$1 top admission and the second 50 cents.

Must Educate Patrons

The managers of the Twin Theaters candidly expect to have to educate their public to patronizing the houses, and are prepared to work for months to build up business. They point to the fact that Hall's State Theater, in Jersey City, ran for six months before business reached a profitable point.

It was in September, 1921, that Frank G. Hall started his exploitation of these theaters. He offered 1,000 people, at \$500 each, life memberships in his corporation. To each subscriber went the privilege of attending once a week, free of charge, for the rest of his or her life, the shows given in each theater. Each member received five shares of preferred 8 per cent stock, par value \$100, and five shares of common, no par value. Besides the \$500,000 thus obtained, an equal amount was subscribed by more than forty of the leading business men of the section, made directors of the company, each putting up \$10,000 or more.

The Capitol Theater was opened on Monday night, playing nine acts of vaudeville. The State, which will play pictures only, is not yet finished, and is expected to be ready in three or four weeks. The building extends along Bergenline avenue from Third to Fourth streets. Besides the theater, there are eight stores, forty offices and a billiard parlor in the building.

The entrance to the theaters is in the middle of the block, one great lobby, handsomely decorated, being used for both. There are separate ticket-selling offices for each house.

Inside the Capitol Theater is tastefully decorated, the equipment of the auditorium being the best obtainable, from seats to lighting fixtures. The orchestra and one large balcony seat, all told, 2,400. The orchestra contains 1,300 seats and the balcony 1,100. From every seat in the house the vision is unobstructed and the acoustics are perfect.

Back stage the technical equipment is the best obtainable. The dressing rooms, of which there are twelve, three on each floor, are unusually large and well lighted, each one with a window.

There are twelve men in the orchestra, under the direction of Charles Egbert, formerly at the Coliseum Theater, New York.

Fred W. Schroeder is manager of the Capitol. He was formerly manager of Fox's Washington Theater, Detroit. Harry P. Diggs is in charge of the publicity. George G. Riesler is circuit manager.

Manager Schroeder, a young, forceful man, with modern ideas of showmanship, said that the patrons of the Capitol Theater would always receive the most courteous treatment from the attaches of the theater. He said that his main efforts will be to see that no person will

ever have the chance to complain against the management.

The State Theater, seating about 1,700, will be decorated in Spanish renaissance style. First-run pictures will be played.

The evening admission prices for the Capitol are 90c, 75c and 50c; the afternoon prices are 50c, 35c and 25c. The admission prices to the State will be 50c, 35c and 25c in the evenings and 25c and 15c in the afternoons.

Besides the Capitol and State Theaters in Union Hill, and the State in Jersey City, Frank G. Hall controls the Ritz, Jersey City, and the Strand, Hoboken. The Ritz was built on the "Community" plan by other promoters, but was taken over by Hall, running small-time vaudeville. The Strand, Hoboken, is an old theater, which was taken over only last month. Hall plans to tear it down in March and build a big, modern theater on its site, financed the same way as his other houses have been.

All of these houses are booked by the Keith Vaudeville Exchange.

The Capitol played its first bill for a full week, but a split-week policy begins after that. The bill for the first week consisted of Wells, Virginia and West, Vincent Lopez and his Pennsylvania Orchestra, Dooley and Storey, George Le Maire and Company, Lucas and Inez, Jimmy Lucas and Company, Yvette Rugel, Tom Patricia, and Josefson's Irelanders.

VIRGINIA ANNO



A vivid cantatrice, who is making her vaudeville debut in Edward Butler's "Echoes of Broadway", now touring the Shubert Time.

ROSENTHAL'S INNOVATION

Plays Vaudeville for Week at Majestic Theater, Dubuque, Ia., Thanksgiving Week

A temporary change in the policy at the Majestic Theater, Dubuque, Ia., brought about by the Thanksgiving holiday, proved a very successful and paying innovation.

As has been the rule in the past, vaudeville booked by the W. V. M. A. has played this Iowa house only on the first four days of the week, road attractions and pictures occupying the theater the last half. Finding it impossible to obtain a road attraction of sufficient merit to hold the boards for the Thanksgiving holiday, Manager Jake Rosenthal hit upon the idea of running in a new variety program for the last half. The bill, which included the spectacle dancing act, "Shadowland", proved a winner and capacity houses greeted the performers at all three holiday shows. Another all-week vaudeville program is being planned for Christmas week, at which time Mr. Rosenthal will headline Mrs. Eva Fay.

In the meantime the Dubuque house will go back to its old policy of vaudeville the first half of the week only. Business at Rosenthal's house, despite the general slump, has been quite good so far this season.

ALL MOONSHINE

Are Stories Regarding Secret Meetings of British Stars To Combat Managers

London, Dec. 2 (Special Cable to The Billboard).—The story carried in an American theatrical paper (not The Billboard) recently regarding secret meetings of English stars to combat the managers is all moonshine. The facts are that acts have been booked by the Moss Empires on a sharing basis and to take over and pay the contracted program out of their share of the gross receipts.

Some acts have gotten away with this, but Jack Hayman went one better and offered a star a contract for the Alhambra, Glasgow, on a sharing basis provided he agreed to guarantee that the management's profits for that week be not less than \$2,500. The fact that Hayman wanted the acts to take all the risk of loss, yet guarantee the management a profit, was naturally resented by those acts who to get work must go in on a sharing basis as being in the nature of them having to buy their engagements.

It is absolutely wrong to suggest conferences and secret meetings of such stars to combine against the managements, as all these stars are members of the Variety Artists' Federation, which body would be the only effective opposition if any such scheme were adopted.

THAT EXHIBITION MUDDLE!

London, Dec. 2 (Special Cable to The Billboard).—The British Empire Exhibition, slated for next season at Wembley Park, is still exciting attention in the amusement world and after two years of committees now seems to be stagnated. Nevertheless Sir Alfred Butt insists upon a committee of inquiry, as previously called, over the alleged scandal connected with the letting of the amusement concession.

The British Empire Exhibition Board of Trade announced today that the Executive Committee of the British Empire Exhibition meeting, held Friday, had under consideration the report of the special committee to confer with the president of the Board of Trade as to steps which could be taken to remove misconceptions that had arisen concerning their policy with regard to the use of materials and supplies of Empire origin and also with regard to the concession for amusements and other matters. The council denies allegations made but welcomes an inquiry, and is appointing Sir William J. Hicks, parliamentary secretary of the Department of Overseas Trade, in order that the full facts may be placed before the government and parliament. The inquiry is to proceed immediately.

COUNT NAMED DEFENDANT

New York, Dec. 2.—Count and Countess Zichy, who jumped into the limelight several months ago when they adopted the stage as a means of livelihood, were named as defendants in a suit brought this week by Alexander Oumansky, the ballet master at the Capitol Theater, for money alleged to be due for services performed in staging a dance for them. According to the papers on file in the Third District Municipal Court, \$170 is due Oumansky.

Oumansky taught the Count and Countess, who was formerly Catherine Demarest, a New York society favorite, to perform a Hungarian dance, which they presented for the first time at a Sunday concert at the Century Theater several weeks ago.

HOLBROOK BLINN FINED \$10

New York, Dec. 2.—Being in a hurry to make a rehearsal appointment for the sketch in which he made his vaudeville debut at the Palace this week, cost Holbrook Blinn \$10 in Traffic Court this week, where he was arraigned on a charge of speeding.

Blinn was summoned on November 21 for driving his car in North Broadway, Yonkers, at a rate of thirty-four miles an hour and, since the usual charge for such cases in Yonkers has been a dollar a mile, he got off lightly.

"I've seen you before, Mr. Blinn," said Judge Rosenwasser in imposing the fine. "Especially in 'The Bad Man'. I don't think you're as bad as the play painted you, tho, so it's only going to cost you \$10."

Blinn settled smilingly, but didn't take an encore.

WHERE IS BOB WARALEALE?

George Victor, 405 Buckle Lane, Honolulu, Hawaii, writes that the mother of Bob Waraleale, Hawaiian, wants him to come home. Waraleale is said to be playing in vaudeville.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, December 4.)

The Four Marx Brothers used to be just one vaudeville act, but in this Shubert unit, "The Twentieth Century Revue", they are the whole works. Tho a considerable portion of their fast fun-making is rather blue stuff, it certainly gets the laughs. These four fellows never slow up a minute; they set a pace when they begin and keep it up to the finish.

"The Twentieth Century Revue" as a whole is not such a much. Outside of the Marx boys and one or two less important numbers on the program it is mediocre entertainment. The first portion of the bill, in which the Marx Brothers appear fast, has four variety acts and two chorus numbers. Of the acts the Novelle Brothers, with their finished novelty musico-acrobatic oddities, and Olga and Mishka, dancers, were the best.

Kranz and White are in this show. This act deserves a detailed description, but time and space make it impossible. Both of the boys sing and it is all a matter of taste which one is worse. White is the funny fellow. He tells jokes as tho his life depended on it. The gag about the cross-eyed Judge is brand-new material alongside of the stuff White uses. He takes hold of a gag, old and weak, as tho it were a heavy club and proceeds to black-jack an audience into laughing at it. The act is billed as "I Like Vegetables". A taste for vegetables is certainly essential to anyone watching Kranz and White work.

Marie Rossi, on second, sang some semi-classical songs passingly well. She also appears in the revue section.

The Olga and Mishka act is enjoyable, altho the colonial ballet, done by seven toe-dancing girls, was five minutes gone entirely to waste.

The act done by the Marx Brothers, next to intermission, is the scene in one which precedes their well-known "On the Mezzanine" act. A hula-hula chorus number closed the first part.

The second half of the show is the Marx Brothers' "On the Mezzanine" act enlarged a bit to make it last. This is preceded by a laughable poker-playing bit between Arthur and Leo Marx and Edward Metcalf. Julius H. Marx is one of the best comics in vaudeville, and Arthur, the boy who is always talking, runs him a close second.

Every member of the Central Theater's orchestra is said to be a soloist, and the report is highly creditable. It is a sure bet that they know very little about playing together, judging by their exhibition on Monday afternoon. When their playing wasn't off-key it was out of time. There is plenty of ventilation at the Central, so they couldn't have been dizzy from the air.—H. E. SHUMLIN.

Loew's State, New York

(Reviewed Monday Matinee, December 4)

There's a fair bill at Loew's State for the first half of the week; as a whole hardly up to the high average set by the bills of the past few weeks, but, nevertheless, holding several acts of more than ordinary quality insofar as entertainment values go. In the latter category is the Weise Trio, an acrobatic novelty, that opened the show. Except for the comedy relief—invariably weak in turns of this kind—this act possessed more points of merit than any novelty number the writer has seen in a long time. The balancing feats, both perch and ladder, held a big thrill and sent the artists over to an exceptional band. Hope Vernon, in the spot following, sang herself into fair applause results in a prettily staged routine, the close of which—a vocal imitation of the violin—fell a bit flat. Miss Vernon wears several striking gowns, carries herself well and has a rather pleasing voice. The act, however, seems to lack the necessary something to make it a vaudeville success, and we think that something in personality.

Ella Nelson and Barry Boys, one of the latter working blackface and the other straight, leave much to be desired. Altho in all justice to the trio it must be admitted that their dancing, while not strikingly original, is nevertheless admirably executed, especially the acrobatic steps of the first-named member of the company. It is in their comedy that they fall down, and this is not so much due to their material as it is to their manner of delivery.

Eddie and Edith Adair have a rather neat little comedy skit which moves at a rapid tempo, but flops at the finish, the punch provided falling utterly to produce the desired effect. Charles Seamon, following, amused with a clever routine of musical novelties, giving way to "Four Queens and a Joker", a girlic act, beautifully staged and possessing no small degree of entertainment value. The juvenile comedian's lines were strangely reminiscent, however; yet we are quite sure we never saw this particular act before.—ED HAFTEL.



(Reviewed Monday Matinee, December 4)

PROGRAM	PERCENTAGE OF ENTERTAINMENT										
	0	10	20	30	40	50	60	70	80	90	100
1 Palace Orchestra											
2 Palace News Pictorial											
3 Four American Aces											
4 Bender and Armstrong											
5 William Halligan											
6 Will Mahoney											
7 Marion Harris											
8 Clark and Bergman											
9 Topics of the Day											
10 Kitty Doner											
11 Dooley and Morton											
12 The Four Mortons											
13 Lorraine and Minto											

Whoever booked the Palace bill this week evidently believed in "Say it with dancing", for out of the ten acts which appeared no less than seven were dancing acts, and the bulk of them essentially so. Of the remaining three in which there was no dancing one was a sketch and one of the others acrobats, and they couldn't dance. First half was poorly arranged, with Bender and Armstrong, whose principal feat is an acrobatic one, following the Four Bards, a casting act, and Will Mahoney preceding Marion Harris, altho the programming gave a reversed order, which would have been better. Especially is this so because of the fact that Marion Harris' act consisted entirely of songs and Clark and Bergman, who followed, rely principally on singing. With Kitty Doner, Dooley and Morton, the Four Mortons and Lorraine and Minto, with Margaret Davies, the last half was solid in variations of the art of terpsichore, and could have been broken up to advantage by placing one of the singles, preferably Marion Harris, in the second half. There will no doubt be some changes in the running order before this goes to press. This is the first week at the Palace of the "no-headliner" bill and reacts to its detriment.

1—Palace Orchestra.
2—Palace News Pictorial. Cut, but interesting while it lasted.
3—Four American Aces, a really sensational casting act, as good as any if not better than many in the business. The triple somersault to a catch, the double whirl, twisters and other seemingly impossible feats were accomplished with an ease that is remarkable. Act made a solid hit in the number one spot and deserved it.

4—Bender and Armstrong went over well thruout. The acrobatic feat at the end of the act, the jump from the stage by one of the team to a feet-to-feet catch, the other member hanging from tapes, is always a sure-fire applause winner. The balance of the act is undiluted, attenuated hokum and justifies the billing, "Just a Couple of Good Men Gone Wrong".

5—William Halligan, in "Highlowbrow", a sketch by S. J. Kaufman, has about as clever a vehicle in the playlet line for vaudeville as the writer has seen. It is well staged, well handled and enacted with understanding. The characters are natural and true to life. Found much favor with the audience, getting over better than usually is the case with sketches at this house, the majority of which fail to hold the interest and prove tiresome.

6—Will Mahoney drew many laughs with his clowning and quips. Hits them hard for applause thru the burlesque Russian dancing and the travesty on Al Jolson's "mammyizing" of a ballad.

7—Marion Harris, with J. Russel Robinson at the piano, succeeded in stopping the show and was forced to make a speech after having taken an encore. Miss Harris has a contralto voice of sympathetic quality and it is pleasing in its semi-repression. She puts over a popular number as cleverly as any in vaudeville, with fine enunciation and good diction. There are, however, a couple of faults with the act as it now stands that could be easily remedied. The "My" original compositions played by Robinson, which fail to get over or even interest, could be eliminated to advantage. It has been done to death and was always a weak point, the act gaining nothing by the fact that the boy at the piano had written a song which had been popular in the past. The sob ballad used nearly flopped and was only put over thru the fact that Miss Harris pulled the film stunt of crying real tears. It is doubtful if this emotional appeal trick is worth while since the ballad is so evidently away from the style of the phonograph singer of published numbers.

8—Clark and Bergman, assisted by Margaret Hoffman, have a new act by Joe Browning in which several songs and dances are introduced in a skit with a light plot. The act does not stand up as well as some of its former turns, and without the personalities of the featured couple would be a tame affair. The special numbers need punching up or new ones. Bergman made a comedy speech of thanks at the conclusion.

9—Topics of the Day. Five per cent this week. This is because of the advisability of putting into execution the sentiment expressed in the statement: "Some day we shall beat our swords into plowshares and our jazz bands into unconsciousness."

10—Kitty Doner, assisted by her brother Ted and sister Rose, in "A League of Song Steps", proved her usual hit. The trip to England recently made by this act is noticeable in places thru the dressing of Kitty, the accent and some of the mannerisms introduced in one of her male impersonations. Rose is growing more beautiful, shapely and clever than ever, and will undoubtedly blossom forth in the not far distant future as a single. Kitty is just as lively a dancer as ever and just as neat in her male impersonations. Ted should not be given so many numbers to sing, as he slips somewhat. In a speech Kitty said that this is the last week the act is to be together and she was glad they had finished where they started, at the Palace.

11—Dooley and Morton, consisting of Gordon Dooley, of the Dooley family, and Martha Morton, of the Morton family, who have but recently been married, presented a new act which went over chiefly thru the clowning and wonderful funny falls of Gordon. It is extremely doubtful if Gordon has his equal on the stage today in the comedy he injects in the falls he does. Martha is pretty and shapely and dances nimbly.

12—The Four Mortons, with Clara back in the act, present essentially the same turn as upon the occasion of their last appearance. Martha joined

(Continued on page 15)

Palace, Chicago

(Reviewed Sunday Matinee, December 3)

Sophie Tucker and a group of other stellar acts drew near capacity today.

Johnny Singer opened in a dancing act with two girl assistants listed as dancing dolls. An opening song and dance, then a tambourine dance by the girls, and some acrobatic specialties and groups closed. Nine minutes, one bow.

Valano Gamble, a mathematic act with audience plant, and using a blackboard. The straight has a good line of rapid-fire talk, and the "figurehead", who works as a near rube, apparently does more of a memory feat than a rapid calculating act. Material good. Fifteen minutes, one bow.

John Davidson and Company of twelve in "Circumstantial Evidence". A jury-room setting and embracing an almost male quartet and a card game, and working out the "reasonable doubt" argument as often presented to jurors in murder cases. The one holdout on the jury wins the eleven with a tense story, and the act gets across to a flock of curtains and enthusiastic applause. Twenty-two minutes of good action and true-to-type drama.

Elizabeth Brice, Leo Minton at the piano. Singa "Love Has Come Into My Heart", "My Buddy" and "Keep on Smiling", among others. Haa good voice, ingratiating personality and a freshness of charm. An amount of originality unexpected and appreciated. Seventeen minutes, three bows.

Leo Donnelly, "Tis and Tisn't". Contrasting stage life with everyday life, as relating to the theater, the soldier's farewell, the home and the eternal triangle. Marjorie Dalton assists, and nearly runs away with the act. Twenty-six minutes; three curtains.

Don Barclay and Dell Chain. Barclay used to be with the "Follies" and Chain was with Eddie Nelson. Each retains material previously used and the burlesque mind-reading act gets laughs, the same laughs it did years ago. A clever pair, but twenty-seven minutes is too long. Four bows.

Sophie Tucker, with Ted Shapiro and Jack Carno playing pianos. We are reminded that Sophie was a riot in London and New York. Sang no less than twelve songs, mostly of the morbid love and Alabama Sam type, with a little jazz on the side. When it comes to showmanship Miss Tucker has them eating out of her hand. She is using her voice sparingly now, with only a few fortes, and those few show vocal chords near the breaking point. Act nicely staged. Held over for next week. Stopped the show.

Bob Snel and Ernestine Vernon. Two ring-workers, who accomplish a lot of thrills and fast action in four minutes, and hold the crowd. Nicely set and well dressed, and they are both easy to look at.—LOUIS O. RUNNER.

Orpheum, San Francisco

(Reviewed Sunday Matinee, December 3)

"The Love Twins", Garnet and Lucille, opened a fine, clean-cut bill at the Orpheum this afternoon with songs which proved a hit despite the position of the act and the fact that the audience had not gotten well seated until the turn was over. Much applause nevertheless.

Perrone and Oliver, a baritone and soprano, entertained with a series of operatic selections in this spot. Both are endowed with wonderful voices and their offering was a musical treat. Much applause and many bows.

J. Francis Dooley and Corinne Sales, holdovers from last week's bill, occupied this spot and proved as popular as before, in "Will Yer, Jim?", a clever comedy skit.

James P. Conlin and Myrtle Glass presented "The Four Seasons and the Four Reasons", a miniature musical comedy. The offering was bright and full of snap, and was greeted with much applause.

Neal Abel with his mobile face proved a big laugh getter and was awarded his share of the afternoon's applause.

An excellent cast of seven, headed by Helen Goodhue, enacted the A. H. Woods Broadway success, "Parlor, Bedroom and Bath", in taltold form, and proved one of the big hits of the new bill.

George McKay and Ollie Ardine probably can be classed as the headliners of the bill. McKay and Miss Ardine funished a new collection of spontaneous fun, songs and dances, and demonstrated themselves to be in the "show-stopper" class.

The Juggling Neisons, who closed the bill, did a number of astonishing things with hoops, and were rewarded with their share of applause.—STUART B. DUNBAR.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

From Coast to Coast by Special Wire

Majestic, Chicago

(Reviewed Sunday Matinee, December 3)

The bill at the Majestic Theater today was full of merit and there was not a weak act on the list. After a comedy picture the Hollins Sisters opened with a singing act in which they showed beautiful costumes, good entertainment voices and attractive personalities. Ten minutes, half stage; two bows.

An old favorite came back when Porter J. White and Company appeared in a dramatic sketch. It was excellent, particularly Mr. White's character work. This was real acting and his assistant was able, too. Eighteen minutes, full stage; two bows.

Another Chicago favorite was Roy La Pearl and his organization who have often amused us. The same two Italians work from an audience box. There is a charming girl pianist-singer and the music and fun is more snappy than ever, altho not much of it is new or needs to be. Fourteen minutes, in two; many bows.

Henri Margo has a charming dance act with tasty settings. There are two girl dancers of the interpretative type, together with Mr. Margo and an unusually good girl violinist. Costumes are beautiful and the act has speed in plenty. Fifteen minutes, full stage; three bows.

Billy Beard came back to see us with his blackface monolog and he seemed a shade better than ever, which seems a broad statement. Went over immense in ten minutes, working in two. Many bows.

Dural and Symonds appeared in a line of comedy talk supposed to represent the state of mind of certain married people. They also sang and danced a bit. Act a rather light one, but the audience gave it unstinted praise. Nine minutes, in two; three bows.

Bernivici Brothers got a big welcome and their scenery is more sumptuous than ever. They play the violins as of old, have the same good tenor singer and give the same good performance. Sixteen minutes, full stage; several bows.

The Three Hassans closed the show in a beautifully dressed Arab posing and athletic act, which got hands all thru. Nine minutes and held a packed house. Full stage.

NOTE—The audience invited Mr. La Pearl, also Mr. Beard, to stop the show, but each smilingly declined.—FRED HOLLMAN.

Orpheum, St. Louis

(Reviewed Sunday Night, December 3)

Parker Brothers do three or four worthy hand-balancing exercises and execute the usual comedy accompaniment. Seven minutes, in full; two bows.

Fern Redmond and H. Wells, in "The Gyp", have an excellent opening with a gypsy take-off that is interesting and somewhat original, but the entertainment value slumps as soon as this is finished and the balance is, unfortunately, very weak. Ten minutes, in one.

Billy Sharp and his "20th Century Revue" are terrible. Thirty minutes, in two and three.

Dud DeKerejarto, violinist, accompanied by Maurice Esiner, gave an excellent recital of classical compositions and responded to two encores. Twenty-four minutes, in one.

DeLyle Aida and Players, in "Sadie—One of Those Girls", a satire on Cinderella, which is so much better than the average vaudeville review it is almost brilliant. Miss Aida, a smiling chanteuse of unquenchable spirit, has a charming voice that is both big and sweet.

Therney and Donnelly do a few violent steps in unison. Dorothy Buckley, "of the chorus", dances in graceful measures. L. J. Bartels, with no revue equipment save favorable appearance and cultured speech, makes a perfect "hero". The score is original and the tunes singable. Thirty-four minutes, in full; four bows.

Dave Reed and Ralph Austin, in "Things and Stuff", rollicked all over the stage in hilarious fashion. The "charge" on the first box worked perfectly this afternoon and brought forth a storm of laughter and applause. Fifteen minutes, in one.

"The Bird Caharet" closed the show. Fifteen minutes, in full.—ALLEN H. CENTER.

Lafayette, New York

(Reviewed Sunday Concert, December 3)

Coleman Brothers offered their Harlem patrons an all-colored program tonight that was composed of four acts that are strong favorites in the house, and three that are the most promising of their respective types that have been seen in the district in a long time.

(Continued on page 18)

Keith's, Cincinnati

(Reviewed Monday Matinee, December 4)

This week's bill, an ordinary one, is headed by Vadie and Gygi. On a basis of natural merit and unforced effort, second honors go to Markel and Gray, dancers, planted in the dance spot.

Pathe News. Aesop's Fables.

Yost and Clady chatter in broken French while the man models beads of a clown, Indian and "mother-in-law" in clay. With paint and brush and the use of feathers and a pipe novel color is added to the art end of the act. The comedy lines can be improved by merely passing up the moth-eaten "mother-in-law" stuff and the untasty reference to "Pussyfoot" Johnson, also the elimination of liquor bottles and beer case props, which are meant to supply artistic atmosphere. Fourteen minutes, interior in three; two bows.

Al. Markel and Nell Gray more than fulfill expectations derived from their billing, "Terpsichorean Novelities". After opening mildly with a talk-song that is rendered in voice too low and the lines of which satire the theatrical profession, Miss Gray made 'em sit up and admire a brand of clog dancing which was unexpected from a feminine. Her partner followed with an acrobatic dance that was out of the ordinary in point of stunts and keeping of time with the orchestra. Their finish, a double dance, earned three legitimate bows and justified an encore. Nine minutes, special drape in one.

Joseph E. Howard and Ethelyn Clark, with voices that are most pleasing and clear, sang most of Howard's popular compositions that were hits in bygone days and made the best of generous applause by drilling the audience in the melody of a new Howard number. Each opportunity occasioned the appearance of Miss Clark in a different and more stunning gown. The offering is a better than average song-plugging medium. Twenty-three minutes, interior in three; several stock recalls.

Gordon and Ford, who label their vocalistic hokum as a "Recital Classique", began gingerly, but toned down gradually and called it an afternoon on one bow. The lady, a large and beautiful brunet, has a loud and pleasant-sounding voice. Her partner reminds of Al Sbayne in appearance and delivery. Twelve minutes, in one.

Maryon Vadie and Ota Gygi, heralded as "Famous American Dancer and Violinist to the Spanish Court", assisted by the four Portina Mansfield interpretative dancers and Mary Izant, pianiste, pleased graciously in a repertoire of colorful dance poems and music. Twenty-two minutes, special eye, in three; three bows and reappearance of all members.

Jack Wilson's entrance of pulling out one of the dancers from the preceding act and smearing some of his black makeup on her face while seemingly endeavoring to get a kiss fetched a ripple. His dialect offers no reason for the ebony coloring. As fed by Cbas. Forsythe, who is a straight singer, Wilson humor registered fair, but his change to burlesque feminine dress caused a few real laughs. Adele Ardsley aided in the singing. The introduction of Willie Ward, a diminutive in blackface, in the course of a popular song at the end of the act paved the way for two recalls and a talk by Wilson. Twenty-nine minutes, in one.

M. E. G. Lime Trio, advertised as a recent European importation and with a note in the program requesting patrons to remain, held the audience very well. This is a silent act and features a contortionist as a mechanical scarecrow. Seven minutes, in three; one bow.—JOE KOLLING.

Palace, Cincinnati

(Reviewed Monday Matinee, December 4)

George Austin Moore and the Two Wilson Brothers shared applause honors this afternoon on a bill that proved a delight to the large audience. However, this does not mean that other acts on the bill were slighted in the applause meted out—far from it.

Pictorial program: "June Madness", with Viola Dana and Bryant Washburn.

Frazier's Highlanders opened the vaudeville with varied musical and dance offerings. Their instruments included cornets, trumpet, trombone, saxophones, banjos and the un-musical, but inevitable, bagpipes, all fairly well played. Ten minutes, full stage.

Vernon, the blind ventriloquist, pleased with effective comedy lines and songs. He manipulated six dummies grouped on a bench before him and used his peculiar vocal attainments cleverly. Nine minutes, in one; two bows.

The portly Wilson Brothers, garbed as policemen, sang in clear, high-pitched voices that seemed incongruous emanating from men of their great size. They are past masters in the art of jodeling and are comedians of

Shubert, Cincinnati

(Reviewed Sunday Night, December 3)

With Nora Bayes and the much-touted Hanneford Family featured on this, the first straight vaudeville show to play the Shubert this season, a packed house resulted. "Our Own" Nora more than upheld her reputation, but the Hanneford Family, programmed as "featuring George Hanneford," but advertised in the daily newspapers as "featuring Poodles Hanneford," who by the way is reported to be on the West Coast, was disappointing.

Richard Wally, European juggler, manipulated cumbersome objects and balls accurately and in an original manner, amid laughter and applause. Seven minutes, full stage.

Peggy Carhart, concert solo violinist, formerly of the Cleveland Symphony Orchestra, according to the program, played classic, semi-classic and jazz numbers with the right amount of feeling. Miss Carhart exited to hearty applause and responded with one encore. Nineteen minutes, in one.

In just five minutes the Three Pasquall Brothers went thru a sensational routine of equilibristic stunts that resulted in a veritable riot of applause. In three.

Billy McDermott, "The Last Survivor of Coxe's Army", started with an effective line of talk that, for fifteen minutes, was highly entertaining. However, McDermott continued his buffoonery eleven minutes longer, and suffered considerable loss of popularity on that account, in one.

Nora Bayes did not endeavor to create a sensation with extreme gowns, scenery, etc., but gave strict attention to her singing. Nor was it necessary for her to use such devices to hold attention, for her songs, which were new and original, and her lullimtable style of delivery more than sufficed to please the audience. Not until Miss Bayes had given three encores and a talk was she allowed to go. Twenty-five minutes, in three.

"Prevarication", a one-act farce, as enacted by Bert Baker and Company, is perhaps one degree funnier than the funniest farce ever staged. Mr. Baker, as the prevaricator: Pearl Stevens, as his jealous wife: Earle Hall, as his private secretary, and Paddy Baker, as his new friend, handled the countless comic situations admirably and provoked shriek after shriek of laughter. Twenty-nine minutes, interior in three; five curtains.

Harry and Grace Ellsworth are clever eccentric dancers, who, tho hindered by lack of stage space, executed their various intricate steps well and to good applause returns. Ten minutes, in one.

The audience remained for the Hanneford Family, but five minutes after the curtain rose on this featured equestrian act began leaving.—KARL D. SCHMITZ.

more than average ability. Thirteen minutes, in one; encore, numerous bows.

The well-arranged routine of dances, as executed by Morris and Mae Humphrey, added the proper amount of variety to the program to make an ideal bill. Their best was a burlesque Bowery number, in which Miss Humphrey took some thrilling tumbles. Fourteen minutes, in three; three bows.

Whitfield and Ireland, man and woman, old favorites here, went well with their rural comedy. The woman, in raiment of a village spinster, was responsible for most of the laughter. A novel curtain, on which were painted ridiculous signs, caused considerable mirth and served as an excellent setting for their act. Twenty minutes, in one; three bows.

George Austin Moore narrated darky stories in his own particular style and sang several Southern songs. Mr. Moore has a natural Southern dialect which makes his stories and songs all the more enjoyable. He responded with two encores after prolonged applause. Fifteen minutes, in one.

K. T. Kuma, Japanese, with the usual number of attendants, whom he made disappear and reappear almost at will, was mystifying in the extreme. Kuma demonstrated his showmanship by working with rapidity, and thus held undivided attention. Nine minutes, full stage; hearty applause.—KARL D. SCHMITZ.

The Palace, New York

(Continued from page 14)

the family at the finish and Gordon punched it up well with some clowning in one.

13—Lorraine and Minto, with Margaret Davies, have a beautiful dance act in which there are good effects, staging and lighting. The act will be reviewed in detail in a subsequent issue. The spotting of this act was a shame, as it is doubtful whether any act of this kind could have made good closing a show of nearly all dancing. Earlier on the bill the turn would no doubt have received the recognition commensurate with its merit.—MARK HENRY.

Columbia, St. Louis

(Reviewed Monday Matinee, December 4)

Seymour and Healey. Two agile acrobats who won excellent applause by their skill in accomplishing backward and forward flip-flops. Their dialog is weak and their jokes are ancient. Nine minutes, in one; two bows.

Miller and Rainey in "Love and Peanuts", a comedy sketch of average quality which includes pleasant exercise on a saxophone and trombone. Twelve minutes, in one; one bow.

Stone's Novelty Boys, singers and instrumentalists. Without any pretense at distinction in the world of music they at least play softly and do not juggle their instruments. Their tunes are popular and lively—one includes a peculiar washboard break. Fifteen minutes, in three; four bows.

Marstead and Menly, in a nut offering, did not go as well as they should. Their material is unmistakably timed for strong encouragement by the audience. This they did not receive, altho they worked hard. Twelve minutes, in two; two bows.

Ritter and Knapp, in "The Knight and His Knave". An exceedingly handsome gladiator catches innumerable weights on the back of his neck. The audience gasped and applauded heartily. Ten minutes, in full.—ALLEN CENTER.

Proctor's 5th Ave., N. Y.

(Reviewed Thursday Afternoon, November 30)

There is not much to be thankful for on the Thanksgiving menu of the Fifth Avenue Theater. Manager McQuade is either saving up the real good stuff for anniversary week, or else he is balancing things off for the unusually fine bill presented the second half of last week. Certainly there must be a reason for such a dreary lineup. Only a small audience was present at this matinee.

Les Kellors bring some of the outdoor atmosphere into the vaudeville theater. The setting is the front of the side-show tent. A good nov.—(Continued on page 18)

UTICA CORPORATION

Files Incorporation Papers, With \$3,000,000 Stock—Will Build Theaters

Utica, N. Y., Dec. 2.—The Utica Corporation, Robbins' Enterprise, has been incorporated by the Secretary of State, with a capital stock of \$3,000,000. The company will do a theatrical and motion picture business.

The plans include the erection of several new theaters in various cities. Business is to be started with the full amount of capital. Directors are Walter J. Green, W. C. J. Doolittle and Julius Rotstein.

Mr. Robbins, head of the enterprise, is the owner of several theaters in Watertown, several in Utica and one in Syracuse.

While he has not yet made known his plans in detail Mr. Robbins has announced that he intends to build several theaters. He says that when the plans are announced they will probably be the biggest and most ambitious of any similar kind in the State. He says the plan will affect Utica, Syracuse, Watertown and other cities throughout the State.

"We are ready to put the plan into execution because we believe the time is now ripe," he said. "We believe a careful study of circumstances and conditions warrants the putting into actuality an ideal which has long been ours."

"I can say that architects have been engaged to draw up tentative plans for several theaters which we propose to erect."

LOCAL TALENT FOR SHOW

Atlanta, Ga., Dec. 2.—The local talent of Atlanta is all excited over the prospect of a possible engagement at Loew's Grand Theater the week of January 5. Announcement has been made that fifty girls and a few young men are needed to start rehearsals on "The Constitution Follies of 1923", which will be staged at Loew's Grand by The Atlanta Constitution and sponsored by Marcus Loew. A fine musical score has been arranged and it will be produced as a regular show, being used as a special feature of the program by Manager James. All costumes, shoes and stockings will be furnished by the Loew organization. Billy Baskette will direct the rehearsals and give needed training to the girls selected, both in dancing and makeup. The object of this undertaking is primarily to find new talent for the vaudeville stage. It has worked successfully in other cities and it is hoped will have the same result here.

A rumor reached New York Monday that Lyles of the "Shuffle Along" Company was dead. A telegram to the Chicago office of The Billboard brought the information that the rumor is false—that Lyles was reported by his manager as being in perfect health.

"HAPPINESS WEEK" IN HOUSES OF FOX CIRCUIT

New York, Dec. 4.—"Happiness of Carnival Week" is in force at five of the Fox houses this week, and in addition to an increased number of acts at each house dainty maids in the lobbies of the theaters are giving away candy, of the "Happiness in Every Box" brand, to everyone who buys a ticket.

Edgar Allen has furnished splendid bills of ten acts at the City, and eight each at the Crotona, Audubon, Folly and Fox's Jamaica.

Week of December 11 the houses at Bedford and Ridgeway will also have a "Happiness of Carnival Week" and play eight acts at each theater, respectively.

WATSON AWARDED DAMAGES

London, Dec. 3 (Special Cable to The Billboard)—Vernon Watson, who gained fame as an impersonator of Frank Tinney, has been awarded \$26 damages for slander and a perpetual injunction against repeating the slander that Watson had pinched Wal Langtry's crotch and it was decided that there was no infringement of Langtry's copyright.

NEWBURG HOUSE CHANGES HANDS

New York, Dec. 4.—Nathan Vinegard has taken over the Academy at Newburg, N. Y., on a twenty-year lease. Vinegard has formed a corporation to be known as the "C. V. Corporation", to run the business end of the venture. The theater is a combination house playing pictures, vaudeville and road shows.

Vaudeville Debut of the Distinguished Dramatic Star,

HOLBROOK BLINN

In "NO. 1408"

A One-Act Play by William C. Morrow

(Cast of Characters in the Order of Their Appearance)

Warden	Wilson Reynolds
Chairman of Prison Board.....	Charles Sellon
Guard	Alex Oisen
Members of Prison Board.....	{ Charles Stockdale
	{ Frederic de Coussac
Stenographer	James J. Duddy
Convict 1408.....	HOLBROOK BLINN

Time—The Present

Scene 2—The Warden's Office in a State Prison

THEATER—Palace, New York.

STYLE—One-act play.

SETTING—Interior in three.

SCENERY—

WARDROBE—

ROUTINE—

REMARKS—

DATE—November 27, matinee.

TIME—Nineteen minutes.

SPOT—Five.

The billing refers to Holbrook Blinn as the "distinguished" dramatic star—and he certainly is. Even tho he had not been previously, Blinn, thru his performance of this one part alone, assuredly would have been. He carries a firmly placed, deep conviction, coupled with a dignity of repression and supreme naturalness of manner, that is the quintessence of finely drawn artistic histrionism. As an actor he is head and shoulders over any ever reviewed by the writer at the Palace, and greatly superior in every way to many seen elsewhere. Blinn has all the nuances of his art, even to a technical nicety, at his command. And yet he never descends to the theatric, nor does he rant or rave. He is forceful in his repression and holds the breathless auditors enraptured, enthralled and intense with his dynamic latent potential, released as he wills to the best possible effectiveness. Blinn does not belong at the Palace—it is too good. Neither does the one-act play belong at the Palace—it is too good. At least too good for vaudeville, and, altho we dislike to record it, not suited, in the sordidness of its import, to vaudeville.

The other members of the cast were sufficient and enacted the small parts given to them, keeping well within the atmosphere. As a piece of stagecraft William Morrow, the author, has turned out a gem, altho we thought the character of the warden a trifle inconsistent. It is doubtful whether any but a superman would have, even under stress, handed the convict who had threatened his life a gun with an opportunity of consummating the end most desired by the wronged man. Especially so in view of the fact of extreme cowardice displayed upon the occasion of the trussing up to the "ladder" and beating, as described by the prisoner in his seething accusation and denunciation, which was not denied by the warden.

GEAN AND RILEY

THEATER—Loew's American, New York.

STYLE—Acrobatic.

SETTING—One and three.

SCENERY—House.

WARDROBE—Miss eccentric and other fellow in burlesque and top hat over evening dress, and wearing monocle and flower in buttonhole.

ROUTINE—One comic crosses stage in one with small dog led by very large rope. In three several tumbling feats are performed, well interspersed with various bits of business, such as taking glasses of wine from different pockets, cutting goldfish from a bowl and other bits. A front forward somersault while reading a paper was well performed and drew a hand. A back somersault while seated on a chair atop tables four high to the stage still seated was good, preceding the piece de resistance, the back fall from a chair atop tables five high.

REMARKS—Went over fairly well in the opening spot and is above the average of similar acts of like kind in houses of this class. While nothing essentially new is shown, nevertheless the tumbling feats are well executed. The turn is a good opener for the medium houses.

NEW TURNS and RETURNS

RYAN AND ALVA

THEATER—Loew's American, New York.

STYLE—Dancing.

SETTING—One.

SCENERY—House.

WARDROBE—Man in tuxedo and straw. Girl in short dress of flame-colored diaphanous fabric, shading at the lower edge to pink and decorated by rows of yellow and green ribbon. There were also yellow tassels pendant from the skirt and several from the waist, the angle of cutting of which was on the bias. There was a bandeau around the head decorated with rosebuds and a hat worn of silver ornamented with a pink rose. Black slippers and black stockings. Second dress was of gold-brocaded cerise trimmed with green. A short pair of white bloomer pants was also in evidence part of the time.

ROUTINE—Flirtation opening Number, double, "Really Would You Believe It?" Dance followed, the girl being angularly ungraceful and singularly ineffectual. Solo dance by man, joined by girl, who dragged on a chair, and subsequent to man's exit did a sort of tap dance in which the chair was utilized somewhat after the manner of Milt Collins, but giving the impression that it had been lately taught at some dancing school and this was an exhibition of one of the more advanced pupils. Man in stiff shoes, with banjo and wearing black soft felt hat, played and danced to music of "Rock Me To Sleep in My Old Kentucky Home". He did the lean and the picking up of hat with his head. This drew a hand. Act finishes with both doing a dance double and walking on the ski shoes.

REMARKS—Medium class number two about the right rating. Girl weak.

DATE—November 29, matinee.

TIME—Ten minutes.

SPOT—Two.

SYNCOATED SEVEN

THEATER—Loew's American, New York.

STYLE—Colored jazz band.

SETTING—Special in three.

SCENERY—Arc. of blue, with yellow border.

WARDROBE—Men in tuxedos. Girls, one in iridescent spangled net over cerise and the other in lace net over pale saumon.

ROUTINE—Several numbers by band, a drum solo, a clarinet solo; a number by one of the girls and a solo dance by one of the male members.

REMARKS—Ninety-nine per cent noise and one per cent entertainment value thru the clever tap dancing of the unblinded juvenile. Noise, noise and more NOISE!

DATE—November 29, matinee.

TIME—Eleven minutes.

SPOT—Four.

MANAGER ASKS \$2,000 DAMAGES

New York, Dec. 2.—Lawrence Schwab, vaudeville producer and also the producer of "The Gingham Girl", the successful musical comedy, brought a breach of contract action this week against Marion Harris, the vaudeville and phonograph record artist, for \$2,000 damages. The suit was brought in the City Court thru the legal firm of Kandler & Goldstein, of 1340 Broadway.

The complaint filed alleges that Miss Harris entered into an agreement with Schwab in April, 1921, by which he was to serve as her personal manager for a period of two years, ending April, 1923, and was to be paid \$50 a week for each week that she actually worked in vaudeville. Miss Harris, it is stated, worked forty weeks up until the time this action was filed, but has never paid Schwab any money.

Thru Attorney Charles Studn, Miss Harris has entered answer to the suit, in which she sets up the defense that she made a second agreement with Schwab on September 1, 1921, by which he agreed to cancel the first contract. This claim is denied by Schwab.

SUCHMAN GETS N. J. HOUSE

New York, Dec. 4.—S. Suchman, owner of the Alpha Theater at Belville, N. Y., has taken the Linden Theater at Linden, N. J., and will play vaudeville there shortly thru bookings of the Fally Markus Exchange.

M. Golden's act, formerly known as the "Pot Pourri Dance Revue", will in the future be billed as the "Cosmopolitan Dancers".

LEWIS & GORDON Present

WELLINGTON CROSS

In a Smart One-Act Satire Entitled

"WIVES"

By Howard Emmett Rogers

Staged by Percival Knight

Edward Strong.....	WELLINGTON CROSS
Chester Northrup.....	Hartley Power
Mrs. Martin Kingsley.....	Gretchen Sherman
Mrs. St. John Brooks.....	Lolla Brooks
Estelle	Elaine Ivans

Time—An Evening

Place—Conservatory in the Kingsley Residence

THEATER—Palace, New York.

STYLE—Playlet.

SETTING—Special in three.

SCENERY—

WARDROBE—Draped eye, of brownish garnet velvet in three, with openings at either side and in the center. A beautiful lamp stage right, gold chairs and settee.

ROUTINE—Edward Strong, who has written a powerful sex book entitled "Wives" under a pen name, meets at a reception his old college chum of Princeton days, Chester Northrup, to whom he reveals the secret of the authorship of the much-discussed novel. Northrup wagers that if any of the women in the house know Strong as the real author of the work he would be ignored, snubbed and ordered from the house by the hostess. Strong accepts the wager of \$1,000, submission to which the hostess and two other guests are introduced with an explanation. The first, Mrs. Martin Kingsley, the hostess, has a tete-a-tete with Strong and makes an appointment for the following day at Delmonico's at three. Mrs. St. John Brooks at first rails because she imagines the intimate story of her life has been written and accuses the author of rattling the family skeleton. This is, however, incidental to an appointment at Delmonico's at four. The third, Estelle, at first turns the gay Lethario down, but it is afterward shown that she is the wife of Northrup, who has induced her to snub Strong. During her husband's absence she returns, however, and makes an appointment for a rendezvous the next day at Delmonico's at five. Subsequent to her departure Strong is overheard by Northrup in a phone conversation with a lady to whom he is speaking in endearing terms. Strong endeavors to pay Northrup for having lost the wager, but this is refused by the latter, who chides the author of "Wives" with having been married all the time, altho Strong poses as a man who will never be caught. A short explanation reveals the fact that instead of a wife the unsuspected Don Juan has been talking to his mother.

REMARKS—The satire has been written around a very old theme, with slight variations. It has not been especially well written and lacks the element of a new twist, as well as the epigrammatic crispness for which many an opportunity presented itself. In fact, at times the dialog was rather of the rag style. Wellington Cross did as well with the part as could be expected, as also did Hartley Power. Gretchen Sherman was adequate as Mrs. Martin Kingsley for the most part, but her stride across the room was scarcely drawing-room style and gave the impression of Grace LaRue in the first steps of her dance. Lolla Brooks, as Mrs. St. John Brooks, was hysterical enough and vivaciously flirtful. Her gown was extremely decollete, being eliminated to a decided degree around the torso underneath the arms, and cut so low in front that on various occasions more than considerable of the pectoral anatomy was in decided evidence. Elaine Ivans, as Estelle, the rather glibly wife, left the impression of slight vanity in her presentation of the part, altho scarcely more than a "bit".

Even tho the curtain was late and the orchestra not prompt in picking up the curtain music when the cue was given, the act lacks definite punch value at the conclusion.

Forcing curtains after the old melodramatic style with various members of the cast in scarcely an "advanced vaudeville" idea and indicates an inherent weakness of the act to get over by reason of its unaided artistic value either in the authorship or presentation.

WILLIAM EBS

THEATER—Palace, New York.

STYLE—Ventriloquist.

SETTING—Special in two.

SCENERY—Velvet drapea in two. A wicker table upon which was a wicker lamp, decanter and glasses, smoking appurtenances, chairs and a settee.

WARDROBE—Tuxedo.

ROUTINE—Music heard off stage; entrance with dummy. General line of talk and tricks, such as drinking and smoking while apparently the dummy is exercising vocal cords. This talking and staging of the dummy appears to the auditors to be most natural and superior to other ventriloquists until they are acquainted with the hoax perpetrated by the disclosure at the finish of the act of a small midget concealed in the lamp shade and table.

REMARKS—The illusion is wonderful and the various bits of business worked with fluency. The present turn has more class than the previous one done by Ebs in which, wherein the midget was concealed in a large suitcase, and the effects obtained, on the whole, are superior, altho the midget's voice coming from the suitcase was very deceptive. It has always been a source of wonderment on the part of the reviewer why the fake was given away at the finish. A big-time turn for any house and a hit thru the staging, method employed and novelty of appeal rather than the brightness of lines or exceptional comedy values, which could stand improvement.

DATE—November 27, matinee.

TIME—Ten minutes.

SPOT—Two.

Who's Who *In Vaudeville*

ADELAIDE HERMANN, widow of the late Hermann the Great, and undoubtedly "Queen of Magic", is really a wonderful woman, both on the stage and off. Beautifully majestic, regal in bearing, the most clever woman sleight-of-hand expert in the world, this princess of magieland, with her handsome



Titian hair and eyes of azure blue and a beautifully developed and symmetrical form, is graciousness itself. She has ease of manner, drawing-room elegance, the quintessence of courtesy and a lovable personality. Her hands and arms are beautiful and obey the slightest mental impetus with graceful expressiveness. She has absorbed, in addition to her own talent, all the ability and atmosphere of the Prince of all conjurers and preserves in her work and life his prestige and a memory of the most beloved of artists ever green. Her skill in the presentation of the art of legerdemain is nothing short of marvelous, but undoubtedly the greatest trick is her illusion of youth. Madame Hermann is still a graceful dancer, tho it has been some years since she was wont to appear in tights, a beautiful figure, as a butterfly in one of her husband's illusions. A living example of physical and mental cleanliness, a credit to the stage, the art of magic, and the memory of the only Alexander Hermann, the truly Great.

GRETTE ARDINE, who was formerly of the team Bradley and Ardine, is now appearing with Tyrell and Mack in "The French Model", a dancing story by Neville Fleeson and Albert Von Tilzer. Attractive, forceful and interesting, this young dancer shows in her work the result of long and arduous practice, executing the various figures of the Terpsichorean art with facility and the sureness of technique. Grette, who is a sister of Miss Ardine of McKay and Ardine, started in vaudeville in a small way, but made great progression over a comparatively short period of time, until now she ranks with the best when it comes to her particular line of endeavor. In the summer months Miss Ardine is much of a home body, spending the heated period at her mother's cottage in Freeport, Long Island, together with the rest of the family. Outdoor sports at this time are her hobby and she is particularly fond of swimming, her dashing figure being in frequent evidence at the watering places.



BERNARD GRANVILLE, who is now appearing on the Orpheum Circuit with four girls, in a singing and dancing skit, is a very clever all-round performer who abounds above everything else in personality. Granville is neat and polished in everything he does, whether it be singing, dancing, speaking lines or just in appearance alone. His enunciation and diction are faultless, his style classy and his unctuous humor infectious. He has been starred and featured in musical comedy, having played at the New York Winter Garden, with the "Follies" and in a number of other Broadway attractions. Granville has traveled extensively abroad both during the World War and at other times, and has established for himself a personal clientele in every city in which he has appeared. He is an ideal juvenile, a favorite of the first water, an artistic singer and a natural dancer. In vaudeville perhaps, however, Bernard shines to best advantage from the fact that the two-a-day gives him a greater opportunity to give evidence of his extreme and unique versatility.

HAZEL GREEN is above all else charming in every shade of meaning of the word. Beautiful, dashing, very shapely, clever, brilliant, she has an enviable personality, flashing eyes, annoyingly pretty dimples, a wealth of tresses and the general air of a princess that alone, had she no talent whatsoever, would assuredly carry her to the topmost rung in the ladder of success. However, in addition her voice is forcefully pleasing, her gazing superb, and she plays a cornet with rare skill and musical ability. Far from being subsidiary to the jazz hand in her act, she easily overshadows it and dominates absolutely during the entire time she is upon the stage. Without a doubt Miss Green has one of the very best acts of its kind, one of which both she and vaudeville may be very proud. Hazel is not one of those forced successes, but makes good upon sheer attractiveness plus an unusual amount of inimitable ability that always stands the test. With no question of a doubt one of vaudeville's best.



BOOKING ACTS BY FILM

That the moving pictures may be put to work as a means of selling an actor's wares, especially in the case of slight or dumb acts, is illustrated in a clipping from Everyone's, Sydney, Australia, under recent date. Harry G. Musgrove, Australian vaudeville magnate, the article relates, recently received a film from this country representing the act of a group of Chinese acrobats desirous of playing his vaudeville circuit. The picture was screened at the Sydney Tivoli privately, and the management learned more in five minutes about the act than five hours of writing would have conveyed.

TANGUAY BREAKING RECORDS

In the three weeks she has played for the Loew Circuit, Eva Tanguay has drawn \$100,000 in business, breaking all previous records. At Newark, N. J., last week, she drew better than \$30,000 into the box-office of the new State Theater, the week's business equalling that done at the State, New York, which set a new high record for box-office takings at a Broadway vaudeville house.

In each house in which the cyclonic headliner has so far appeared there has been trouble with the local fire law enforcement officials. It is said.

RECIPROcity URGED Between Organizations of British and Australian Vaudeville Artists

London, Dec. 2 (Special Cable to The Billboard).—At a specially convened executive meeting the Variety Artists' Federation on November 28 decided to recommend to the next general meeting the setting up of reciprocal arrangements between the Variety Artists' Federation and the Actors' Federation of Australasia, also to strongly recommend that every member of the Variety Artists' Federation who expects to visit Australasia join the A. F. A. immediately upon arrival.

FOUR SUITS FILED AGAINST STOCK MANAGER

New York, Dec. 2.—Four suits for salaries, totaling \$537, were filed by actors this week against Moe Goldstein, theatrical manager, who operated a stock company at the Strand Theater, Hoboken, N. J., last spring. Each plaintiff alleges breach of contract, in that the customary two weeks' notice of closing was not given. Rita Romilly alleges that \$200 is due her in lieu of notice; Walter Lewis is suing for \$112, claiming only three days' notice was given; Howard Hall alleges \$100, representing one week's salary, is due, and Louis Aneker claims \$125 is due for two weeks' salary less three days' notice given. All these actions were brought thru the legal department of the Actors' Equity Association.

ELVIN TRIBUTE FUND IS SUCCESSFULLY LAUNCHED

London, Dec. 2 (Special Cable to The Billboard).—The Joe Elvin Tribute Fund was successfully launched November 30, with R. H. Gillespie as chairman of the committee, supported by Sir Oswald Stoll, Charles Gulliver and every star in vaudeville on the General Committee.

Over \$2,500 has already been collected or promised, and it is the intention of the committee to push the fund intensively from now on.

JOE SHEA NAMED DEFENDANT

New York, Dec. 2.—Joseph E. Shea, vaudeville agent and show producer, was sued this week for \$865 alleged to be due for lighting equipment sold and leased to him for use in his show, "On the Stairs", which closed at Daly's Theater, on Sixty-third street, two weeks ago. The plaintiff in the case is the New York Calcium Light Company, which alleges that Shea agreed to pay \$1,282 for the lighting equipment, but has paid only \$417. The papers in the action were filed in the Third District Municipal Court.

INCREASE SHOWN IN ENTERTAINMENT REVENUE

London, Dec. 2 (Special Cable to The Billboard).—Revenue derived from entertainments duty in Great Britain in the first six months of the current and the last financial year showed an increase for this year of over half a million dollars.

Grace Huff has been given several weeks' looking over the Orpheum Time.

VAUDEVILLE *in Review*

SYSTEM is a wonderful asset—so get it into your system as soon as possible.

Many failures upon your part and much waste time that might be much more profitably employed are resultant from a lack of orderliness on your part. To the actor, more particularly the vaudevillian, it may seem to be of little moment whether his makeup is carefully placed in the box, or his trunk arranged in a neat and definite fashion. Those who are compelled to play split weeks, one-night stands or even week engagements, and have to rush to make a train, are wont to throw the wardrobe and various properties in the trunk any old way to get it closed. The average magician's trunk, with its heterogeneous collection of cards, billiard balls, silk handkerchiefs, pieces of apparatus and odds and ends, looks like a junk shop. That is the AVERAGE magician. But the one who really gets ahead is the fellow who takes the time for the necessary detail of doing the thing well. His apparatus at the next stand is not broken, needs no repair, and he is not worried nor harassed, but can give the proper attention to the presentation of the act instead of worrying about his paraphernalia. The singer, dancer or juggler is not worried over the fact that he has not had enough time to press his clothes, and the various other artists know they will look reasonably neat and in order if time is pressing, instead of having to press time, in order to press their wardrobe which has been hopelessly creased thru reason of haste and lack of system. The "place-for-everything-and-everything-in-its-place" policy is a good one. Much can be done in the way of packing before hand. A point that is neglected by the majority. Once you have systematized your work and your packing you will never go back to the slipshod, lack of method and carelessness that prevailed previously. Speaking in general, those who are careless in their daily lives, careless in their dressing rooms, careless in their trunk arrangements, are usually careless upon the stage; from habit if nothing else. Get the habit of being careful, give specific attention to detail, systematize yourself and your work, and undoubtedly the system will benefit your system not only mentally but physically. Your work will be better, your act better and YOU will be better—and better off.

"AND OTHERS"

THE majority of "also rans", "and others", "also on the bills" and "rest of the casts" never seem to rise from the category of inclusive appellations appended after mention of those who have been really worth while, irrespective of whether their performance has been good or bad. To be adversely criticized publicly thru the medium of the press may to some seem bad enough, but the odium of having been almost completely ignored is worse. To just what factors this may be due has been attributed by the majority of the kindergarten class of Theatians to a varied assortment of alibis ranging from lack of opportunity to "pull" and from bribery to intimate personal association. It is of the utmost rarity that a personal introspection is indulged in because of an endeavor to ascertain the true cause of the lack of artistic or monetary advancement. It is not altogether true that the lack of actual ability, technique or initiative is the prime reason for failure alone. Nor is the lack of showmanship in selling either on the stage or off to be blamed exclusively. After a careful consistent digest of the faults and weaknesses, and fairly weighing the prospective chances of placing the wares for sale, the most important step is to change the angle of attack. This is true not only from the standpoint of personal approach, but from either a different advertising scheme or a new variation of an old one. One of the most preponderant faults of most vaudeville actors is that they, day after day, try to sell their act in exactly the same way that every other vaudeville actor tries to sell his. The blotters, the newspaper clippings, the excerpts from the daily and theatrical press are collected and prepared assiduously and mailed regularly. Wonderment takes the place of results when no attention is paid to the various communications, but little thought is ever given to the fact that 6,000 others are doing exactly the same thing. Take a day off—even an hour—and think. Think hard of something new or novel in the way of salesmanship. Those who do are almost invariably successful. The others are still, and always will be, in the chorus class of the "and others".—MARK HENRY.



WHITE PLAINS MANAGER IN TILT WITH UNION

White Plains, N. Y., Dec. 4.—As a result of the refusal of Manager Roosevelt of the Strand and Palace theaters here to meet the demands of the local musicians' organization in the payment of salary for the services of a pianist at the Palace Theater, last week, a 24-hour notice was served on Roosevelt with an ultimatum that unless the money asked for were forthcoming the orchestra at the Strand would be withdrawn.

The trouble came as a result of the union making a concession at the Palace in the minimum number of men to be employed in the orchestra, which is four, owing to the fact that while the Strand played both vaudeville and pictures the Palace played pictures alone. They sent a single pianist to the newly opened Palace and at the conclusion of the week demanded ninety-two dollars, eighty of which was for six days and the remaining twelve for Sunday. This amount the management considered exorbitant insofar as the scale at the Strand Theater is but seven dollars a day for a man and seventy-five for the leader.

A conference will be held this week between the union and the house management to straighten out the matter.

JOHNNY DOOLEY BROKE

New York, Dec. 2.—Johnny Dooley, now starring in "The Bunch and Judy" at the Globe Theater, filed a voluntary petition in bankruptcy this week, listing his liabilities at \$1,700, with no assets. Dooley, whose right name is John D. Doole, sets forth in his petition all the claims against him, a considerable portion of which are for trade-paper advertising. Variety, The Dramatic Mirror and motion picture papers are owed over \$1,000 for advertising.

Dooley owes \$745 as commissions to three agents, Harry A. Romm, Lemaire & Davidson and Chamberlain Brown. He owes \$500 to the Robert Law Scenic Studios for goods sold and delivered to him. Ballard McDonald, the song writer, has a claim of \$264 for services rendered. The balance of the liabilities are for goods sold to him, for unpaid promissory notes and for hotel bills. Dooley's sole asset, so he claims, is \$250 worth of personal clothing, which is exempt by law.

JUDGMENT AGAINST PUBLISHER

New York, Dec. 2.—Judgment in the sum of \$1,028 was filed this week against the Harry Von Tilzer Music Publishing Co., Inc., and Harry Von Tilzer, personally, by the music publishing house of Azar, Yellen & Bornstein, Inc. This judgment was obtained in the City Court by default, the action being founded on a claim that the defendant concern had failed to meet a promissory note for \$1,000 delivered to Ben Bornstein, member of the plaintiff corporation, on August 10. Bornstein was formerly general manager for Harry Von Tilzer, and left him several months ago to enter business on his own account.

KITTY COMES BACK

New York, Dec. 4.—Kitty Doner, who sailed for London several weeks ago, has returned to New York and opens at the Palace Theater this afternoon.

Miss Doner's departure for England was said to be the result of an attempt on the part of the Keith booking office to induce her to take a substantial reduction in salary. Attempts to secure contracts calling for her extended appearance on the other side were unsuccessful, it is said.

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PUT CLASS INTO YOUR ACT. Whether it be VAUDEVILLE, MUSICAL COMEDY, TAB SHOWS, CIRCUS or CARNIVAL—Rhinestones will give your act or show that sparkling effect that is so essential in the present-day show business. GORGEOUS SCENES FOR BROADWAY'S MOST SUCCESSFUL SHOWS THIS SEASON WERE BUILT BY US—more than a half dozen of them. Send Full Description of Your Requirements. ALL GOODS MADE TO ORDER. No Catalogue Issued. Send \$2.00 for 100 brilliant gems with instructions how to attach same to any flexible material. Our own patented method of attaching stones allows for their constant use over and over. RHINESTONES ARE A LIFE-TIME INVESTMENT. The Littlejohns, 226 W. 46th St., New York.

C.—THIS?

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Make-Up Book..... 1.00
Female Minstrel Guide..... 1.00
Encyclopedia of Bits..... 5.00
Book of Mock Trials..... .65
Recitations (List Free), three for..... 1.00
"Hokum" Songs (List Free), three for..... 1.00
Negro Acts (List Free)..... 5.00
Tabloids (List Free)..... 10.00
Queen & LaTelle Theatrical Bureau, 1601 Cass St., Toledo, O.

B'WAY MUSIC CO. BANKRUPT

New York, Dec. 2.—An involuntary petition in bankruptcy was filed this week against the Broadway Music Corporation, of which Will Van Tuzer is the president. This petition was filed by three alleged creditors, Edgar Auer Wolff, Neville Frieson and Samuel L. Ross, who charged that the company was insolvent, and asked for the appointment of a receiver. The claims of the three petitioners amount to less than \$1,000.

Edgar Auer Wolff, author of vaudeville acts, claims \$119.85 is due him for royalties on musical compositions. Neville Frieson, singer and formerly in the music publishing business with Albert Van Tuzer, brother of Will, claims \$372.12 is due him on a promissory note given for services rendered, and Samuel L. Ross claims \$339 is due him on a promissory note for services rendered.

Federal Judge Hand appointed E. C. Mills and Mark Hayman to serve as receivers of the Broadway Music Corporation. Mills is the executive chairman of the Music Publishers' Protective Society, and Hayman is an attorney, of 61 Broadway.

shortly for her o. k., and, it is said, work will commence at once on the final Sobel touches. Those interested in the new piece claim it promises to show the little prima donna to better advantage than anything she has had since "Miss Modiste".

VICTORIA, OSSINING, CLOSED

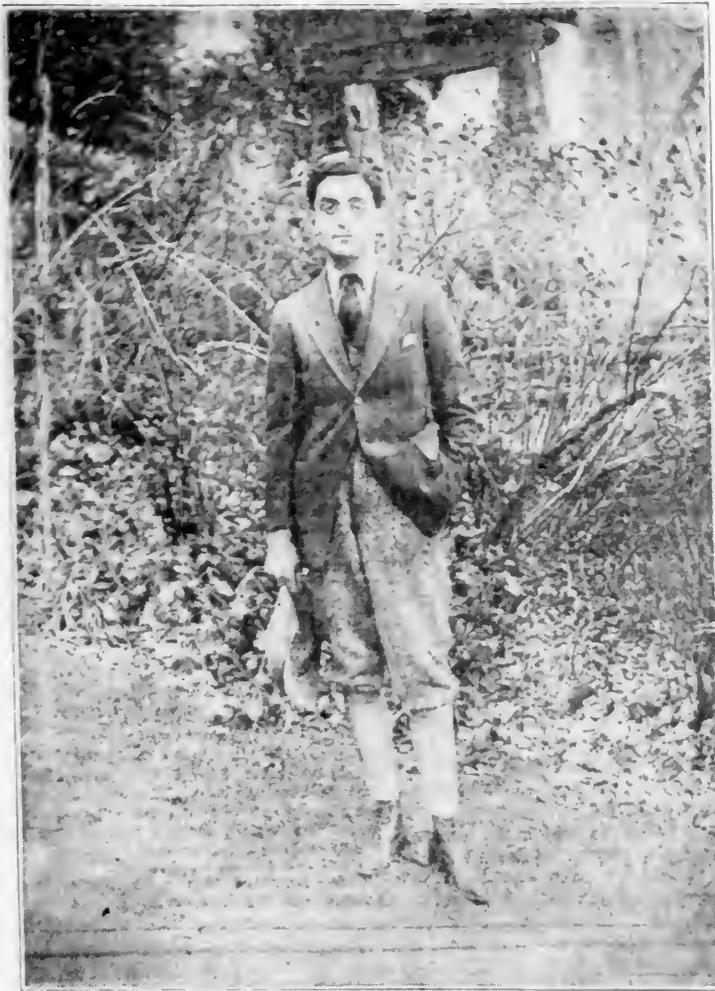
New York, Dec. 4.—The Victoria Theater at Ossining closed last week for the purpose of undergoing extensive alterations which will cost approximately \$50,000. Harvey Strauss, the manager, will have the entire structure remodeled and redecorated. The vaudeville bookings formerly in charge of Fally Markus will be resumed by him as soon as the contemplated changes have been made, it being thought that three months will be necessary for the alterations.

Proctor's Fifth Ave., N. Y.

(Continued from page 15)

city opening, but could be improved by cutting out most of the gags and puns in the bally-hoo talk and substituting fresh material.

NOTED POPULAR SONG COMPOSER ENJOYING REST



Irving Berlin, one of the most famous of popular song and music writers in the world, is enjoying a well-earned vacation at French Lick Springs, Ind., where the golfing, atmosphere and surrounding scenery are far different from that which exists back stage or in front of an overworked piano.

"POODLES" IN PICTURES

New York, Dec. 2.—"Poodles" Hanneford, star of the Hanneford Family's circus and vaudeville equestrian act, has been signed by Joseph Schenk to be featured in a series of two-reel motion picture comedies. The contract covers a period of two years. Poodles is now in California, with his wife and mother. He will work at the Buster Keaton Studios. George Hanneford is taking Poodles' place in the act, which is now playing in Shubert vaudeville. "Ma" Hanneford, who is with Poodles in California, has not been able to work since she injured her hip in a fall from a Pullman berth some time ago.

NEW PIECE FOR FRITZI SCHEFF

Fritzi Scheff recently completed a vaudeville tour of the Interstate Circuit, and has returned to rest over the holidays before starting over the Orpheum Circuit. She will be seen in a new musical show in New York in spring, the book and score of which will be submitted

Jarrow, the fun trickster, did a few not very clever card tricks, and one—borrowing four bills from the audience, making them disappear in a handkerchief, then cutting a lemon and finding the bills inside—which got some applause. His talk material is stale, but Jarrow himself is naturally comical.

"The Cotton Pickers", consisting of seven men and a girl in blackface, with one of the men doing the part of a mummy, furnish some mild entertainment. The singing and dancing of Johnnie Bell and Ada Weber stand out slightly. The Copper City Four do a number as the four famous uncles—Tom, Joe, Eben and Ned (all of them looking just about alike)—and in some manner they contrive to include the current jibe at Rodolph "Vaseline", which seems to have become an indispensable feature of every vaudeville program lately.

Shriner and Fitzsimmons had the audience fooled for a while. One is a 90-year-old hick newsboy who, in keeping with his antiquity, displays among his wares a magazine that has suspended publication. The other is a customer.

RALPH E. NICOL'S COMEDIANS WANT QUICK

A-1 Cornet, B. & O.; B. & O. Leader, full of pep, with library popular music. Musicians, all lines, doubling Stage or Specialties. Wire quick. Address RALPH E. NICOL, Matagorda, Texas.

They meet "At the Newsstand", Juggle a few old jokes and throw a little cross-fire without any casuistry, altho one old Scotch gag runs so well in comparison that the hick repeats it at regular intervals. Then the customer sings a song and the audience is relieved. The straight singa very acceptable, but the obnoxious hick stuff doesn't register very good.

Johnny Black, with a nine-piece band, specialized in Johnny's own compositions. One of them was "Dardanelle". Another, "Who Did You Fool After All", which he first sang with much gesticulation, sounded better when subsequently jazzed by the band. Besides singing Johnny danced while playing the violin, which drew good applause; then he went around and relieved several members of the band for a few moments. The whole act is arranged to give Johnny Black a chance to display his various musical accomplishments.

Carleton and Ballew, a girl who sings quite pleasantly and a man who plays the piano and likewise sings, were fair. They also did a few steps before leaving.

A ridiculous travesty, entitled "In the Subway", is presented by W. C. Fields, with Spencer Chartera, Nellie Cook and three others in the cast. Because of its absurdity and roughness it provokes a few laughs. Where one of the children begins to cry for private attention is a piece of business that should be eliminated.

Stella Mayhew, singing and talking comedienne, offered a couple of songs, a short monologue and a modern slang version of the story of Cinderella. The act is billed as having been written by Paul Gerard Smith and Billee Taylor. Not a very big accomplishment for two men.

Michon Brothers, two youths, apparently newcomers, entered with a novelty opening, did two good acrobatic stunts and were thru.—DON CARLE GILLETTE.

Lafayette, New York

(Continued from page 15)

Honora were pretty evenly distributed. Johnnie Hudgine, who dropped in for the evening from a Columbia Circuit burlesque show and who is immensely popular with Lafayette patrons, possibly had a shade on "Girle and Her Dandies", a girl with a quartet of dancing fiends who closed the show to a big hand.

Foxworth and Francis, spotted second, opened to a reception and after three coag numbers associated with their continuous dancing retired to a good band and a pair of bows.

Flightower and Jones, exponents of the modern hoofing methods, followed in third place and again made themselves solid with the lovers of the pedal art.

One of the surprises of the evening was "The Jazz Away" Band, six musicians, and a dancer, from the Capitol Palace Cabaret on Lenox avenue. Johnnie Virgil, the dancer, is much like the late Maxie in his work and the audience was quick to pay tribute to his talents. The band explains the reason for the immediate popularity that came to that resort when it opened a few months since. The band has a pianist, Buddy Waller, and a fellow who doubles banjo and mandolin, who are marvels. If a live agent sees this act they are "gone to fame for sure."

Another new one with a lot of promise is Viola McCoy, a "lines" singer, who, despite the fact that this was her first appearance on any stage, put over four numbers in a style that was most effective. She used two changes of chaste costume.

Hugh Wiley, a roller skater, opened the bill. This brown-skinned fellow did about everything on a 12x12 mat that we have ever seen any other skater do. He worked with grace and had a nice precision of movement.—J. A. JACKSON.

With This Book Anyone Can Produce a Successful Minstrel Show Without the Services of a Professional Cash.

"MINSTREL ENCYCLOPEDIA"

A complete guide book, 222 pages. All the cream of oldtime "hokum" songs, cross-fire, negro acts, MINSTREL first parts, openings, sketches, acts, quartets, trios, stump speeches, musical comedy, plantation sketches and hundreds of new and original ideas, jokes, etc.

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CAN YOU IMAGINE \$1 VAUDEVILLE ACTS, MONOLOGUES Any kind of an Act you desire? All Lists ready. QUEEN & LATELLE THEATRICAL BUREAU, 1601 Cass St., Toledo, O.

WANTED—People in all lines for Tabloid, Playing South. Must be able to deliver. This is an A-1 show. Bill Lewis, Chick Griffin, Lillian Murray and all friends of Nick Wilkie, wire NAY ERBEN, Orpheum Theatre, Durham, North Carolina.

YOU THRIFTY VAUDERVILLIANS!



Increase Your Fund of Jokes
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CINCINNATI, U. S. A.

VAUDEVILLE NOTES

Harry Carr is showing his act on the West Coast.

Billie Shaw's Revue opened at the Beau Arts, Philadelphia, last week.

Connie Almy, a dancing soubret, is a recent addition to Billie Shaw's Revue, now playing in Philadelphia.

Lesn and Mayfield are readying their last season's musical show, "The Blushing Bride", for a Shubert unit.

Frank Van Hoven is making a brief tour of the Poll Circuit prior to sailing for England shortly after Christmas.

Santrey and Norton and Lillian Hill opened last week at Bongiovanni's, Pittsburg, in the "Harry Walker Revue".

The Nellie Sterling Company, "snow-shoe" dancers, is headed East, having recently secured a ten weeks' route.

Joseph H. Smith, old minstrel man, is conducting the "rube fiddling" contest at the Empress Theater, Cincinnati, this week.

Earl and Mullen have been successful with their new act by James Madison, entitled "A Little of This and a Little of That".

Scully and Press, Ruble Cahn, Ethel Arnold and Nat Martan recently joined the cast of the revue at the Century Roof, in Baltimore.

Eighteen acts are playing at Proctor's Fifth Avenue Theater, New York, this week, which is the celebration of its forty-ninth anniversary.

Sullivan and Cluny, dancers, formerly with Marion Wilkins, have joined "The Spirit of Mardi Gras", which is playing Southern time.

George Mack, who has been playing vaudeville houses in England and on the Continent for ten years, is enjoying a short rest at his home in Hartford, Conn.

Curly Bowen is casting a unit of eighteen persons for the Poll Time. Jim and Flo Bogart will be featured members. The act is scheduled to open December 15.

Clara Morton, in private life Mrs. Frank Sheehan, is requested to communicate with Gertrude V. Sheehan, of 302 Fairmount avenue, Jersey City, N. J., as soon as possible.

Dubuque (Ia.) home folks last week greeted Louis Joseph, professionally known as "Frisco", the eccentric dancer, who spent a few days

in his old home town with his brother, Charles. Frisco is a native of Dubuque, but since he has made his reputation has never filled a vaudeville date there.

Bobby Higgins has been signed by the Shuberts for their new legitimate attraction, "Virginia". He recently closed in Jack Singer's unit show, "Hello, New York".

The McE Sisters, so it is reported, are rehearsing a new comedy, song and dance act, which they expect to open in New York shortly after Christmas. "Blow In" is the title of the act.

Maude Beaudry, Beatrice Nash, Charlotte Cochrane and Eleanor Curzon, under the billing "The Rainbow Girls", will be presented in vaudeville around New York shortly by Harry B. Herts.

Bruce Kent, of the Marc MacDermott act, "Too Much Business", spent a few hours at Niles, Mich., November 21, with Dale MacRae. Kent and MacRae were with the Hunt Stock Company in 1913.

Mona Morgan, in "Juggling With Shakespeare", and the Delatour Twins, in a musical revue, entitled "Hold Fast", will be presented by Harry B. Herts around New York shortly. Other activities of Herts include a play by Achmed Abdullah, called "Arabian Drum

Beats", with a cast of nine people and special scenery and costumes designed and built by Marguerite Korzillins.

Lawrence Johnston, ventriloquist, writes that he has been elected Judge of the Justice Court at Boise, Id., and that upon taking up his new duties January 1 he will retire permanently from the stage.

Ben Bernie is said to have turned down a third week at the Palace, New York, with his band, claiming that the job of putting on a complete new program each week was too much for himself and men.

Springfield, Mass., got its first glimpse of Frank Van Hoven since he became an international vaudeville star, when he headed the bill at Poll's Palace November 23-25. When Van appeared in that city many seasons ago he was just one of the crowd.

Menlo Moore, producer of vaudeville acts, who recently was discharged from the Lenox Hill Hospital, New York, was taken back to that institution last week, when his condition suddenly became worse. Moore is suffering from stomach trouble and his condition is said to be serious.

NIGGEMEIER AT McVICKER'S

Chicago, Dec. 2.—Charles A. Niggemeier, long a producer of stock in the Shubert Theater, Milwaukee, is now stage director in McVicker's Theater.



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AS IN A LOOKING GLASS

Sidelights, Reflections, Impressions and Reminiscences From Here, There and Everywhere

By SYDNEY WIRE

(Written shortly before Mr. Wire died).

There are few more energetic house managers than Elmer Rogers, commodore house executive of the Keith Circuit, and now handling the destinies of the Palace, New York, the circuit's pet theater, and, perhaps, the finest house of its kind in the country. Manager Rogers has an unusually difficult task and one that calls for the maximum of tact, judgment and diplomacy. Besieged on all sides by actors, agents and managers, some of them seeking the impossible, many of them thoughtless and void of all reason—Elmer handles them all with the same suave and affable manner, and, moreover, keeping his friends.

The carnival cleanup appears to be having some effect, and already a vast change has come over the entire outdoor amusement field. True, there are still a few renegades, but these are fast disappearing, and in due course they too will have disappeared into the various rat holes. Someone has said "The show's the thing." It is, and there's no getting away from that. See the Johnny J. Jones Exposition. Everything clean and spick and span. If you go into a side-show there is something to be seen; not vile, coarse travesty or amusement, but real entertainment that sends the crowds out boasting. There are no gambling concessions with the Johnny J. Jones Shows. Jones doesn't believe in them and won't tolerate them. The Johnny J. Jones Exposition can play anywhere and can go back to any town it has ever shown in.

Dr. Bradley Coley saw "The Passing Show" at the New York Winter Garden the other night. Dr. Coley is not a dramatic critic; he is a prominent surgeon and specialist in internal growths, tumors, etc., and is on the staff at the Memorial Hospital and the Hospital for Lame and Crippled, New York City. Of the Winter Garden show, Dr. Coley says: "A most enjoyable evening. In the Howard boys one forgets all else, in fact they are the whole show. The novelty dancing act was another surprise; in fact, I enjoyed the show thereby from start to finish." This is the unbiased opinion of a layman. It is good to hear what the plain, everyday theatergoer has to say in these days of cynics and unreasonable critics.

A letter from Max Rookmaker. Max formerly was a principal clown at the Paris Hippodrome, was with me at the Theater du Chatelant, all thru the run of "Les Cinq Sous de Laverde", that wondrous spectacular melodrama by Emil Bajor, that took all Paris by storm. Max was for awhile with the Barnum Show in Paris, and when last heard of was at the front with the French Quartermaster Corps (Train des Equipages). Max has lots to tell

of his experiences at the front, and inquires of the whereabouts of Charlie Banjo.

NOTE—Banjo is, I believe, in England, in vaudeville.

Bob Newman says that "Barnum Was Right" is a wonderful show. Who should know better than Bob? He's the press agent!

"There never was and never will be another C. A. Wortham," says C. M. Casey, press agent for the John T. Wortham Shows. "You could put every man in the business in a melting pot and the result would be you would be shy a C. A. Wortham. Others will do big things. They will do them differently and they will succeed, but the late C. A. Wortham will stand alone and unrivaled through time in the carnival world." Truly no carnival manager and owner was ever more beloved than Clarence A. Wortham, and the loyalty of his employees to his memory tells a wonderful story. It describes the man and all that he was.

J. F. Murphy made a wise move by closing his shows at Norfolk. He had several fairs and other dates booked but decided to take no chances. He found an opportunity to put his horses to work—he carries about forty head of heavy baggage stock—and also discovered an empty store in a good location on one of

nurse, Miss Genevieve Burke, is a nurse among a thousand. Thru her careful supervision the place is spotless, while she is ever on the alert to see to the comfort of her patients. Miss Burke is assisted by Margaret Bladsworth and Rose Kuhla. Miss Bladsworth is a capable nurse and one who shows her sympathy for her patients by the gentle care she bestows upon them. With kind and gentle nurses a hospital bed is not such a bad place after all.

TANGUAY NOT IN "SUCCESS"

Chicago, Dec. 1.—"Success", a Shubert unit which played the Garrick Theater some time ago, is in the Englewood Theater this week, after playing two weeks of one and two-night stands following the St. Louis engagement. The announcement was recently made that Eva Tanguay had been engaged to star in the act as a special feature this week, but the plan was abandoned, it is said, owing to it being Thanksgiving week.

Georgie Rice, added feature at the Englewood with Jack Rice's "Carnival of Fun", is said to be drawing \$700 a week.

HUMPHREY IN NEW YORK FOR (?)

Chicago, Dec. 1.—Claude H. (Tink) Humphrey, Chicago representative of the Keith interests, is said to have gone to New York this week on a secret mission. In some quarters the opinion is offered that he left to ascertain the real status of Sam Kahl, of the Western Vaudeville Managers' Association.

It is claimed that considerable friction has been engendered recently owing to the alleged fact that Mr. Kahl has claimed to be entitled to priority rights in booking acts and, in fact, the privilege of offering acts the first money.

FRED BLONDELL'S BROADWAY SAXO-SEXTET, WITH LEW FIELDS' "RITZ GIRLS OF 1922"



From left to right: Bill Woods, Ray Walker, Lou Harmin, Ben Faaman, Joe Carlo and Fred Blondell.

Norfolk's downtown streets, Murphy says, and rightly, that the proper place for a show after November 1 is in the barn. Yes, J. F. Murphy says little but keeps on forging ahead. He started with his own show in 1917. Today he has an organization that will stand up alongside of any of them, and moreover the show is clean and worth while.

Joe Yule started the season as property man with the "Temptations of 1922" (Columbia Circuit). After the show opened someone was needed to play a small bit and Joe volunteered. After a couple of weeks Yule was given a better part. When the Columbia censors saw the show their report mentioned Yule as one of the most capable performers in the cast. Yule did so well that he was given extra dialog and business and a new man was engaged to take care of the propa. Joe Yule's rapid rise from property man to principal comedian is not without precedent, but it is about the quickest change from overalls to grease paint on record. Yule is no stranger in burlesque, having been with several (American Wheel) attractions as propa and having several times distinguished himself in the past by his ability to jump in and fill a gap in a moment of need.

A word about hospital nurses—and I am beginning to feel qualified to speak on the subject. If ever there was a thankless task it is that of a nurse in a hospital ward. Here at the Hospital for Lame and Crippled, E. Forty-second street, New York, I have been particularly well treated, and in spite of my suffering my stay here has been pleasant. These splendid women do everything possible to add to my comfort, and my heart goes out to them in honest gratitude. Our charge

IRENE CASTLE QUITS VAUDE.

St. Louis, Mo., Dec. 1.—After appearing in vaudeville for two weeks, at the Palace, Chicago, and Orpheum, this city, Irene Castle Tremaine has announced that she has had quite enough of it and will spend most of December playing concert dates in Oklahoma and Texas. She has been booked for a series of fashion show appearances by Mrs. Kirk, of Kansas City, at a salary said to be much larger than the Keith office had been willing to pay. There are no matinees on the itinerary and she will make only one appearance a day. She expects to spend Christmas at her home in Utica, N. Y., to take a fling at the movies next spring, and to star in a dramatic play produced by the Shuberts next fall.

BACK IN MICHIGAN

Chicago, Dec. 1.—Nancy Boyer, stock favorite in Saginaw, Bay City, Flint, Jackson and Lansing, Mich., has gone back to that State, playing houses booked by the Carrell Vaudeville Circuit. She opened last week in the Capitol Theater, Lansing, playing the full week. Miss Boyer is presenting a playlet, "Mary Lou", and is supported by two members of her former stock organizations. The Lansing papers gave the returning favorite front-page notices.

ZAT ZAM6 BACK IN CHICAGO

Chicago, Nov. 29.—Chief Zat Zam and Company, doing a double novelty act, are back from the oil regions of Texas, Oklahoma and Mexico. The fair dates were all canceled owing to the fact that Bonita, who was with the act, fell thirty feet in a high school gymnasium and suffered injuries that compelled her to temporarily retire from the act.

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THOSE SUNDAY RAINS

Chicago, Dec. 2.—The Strand Theater, Racine, Wis., reports to its Chicago booker that it has been playing vaudeville every Saturday and Sunday for three months and only one Sunday passed without a downpour of rain.

MME. BEDINI TO MAKE A SWEEPING CHANGE

Chicago, Dec. 2.—Mme. Bedini, the deaconess of Arab horse acts, is going to surprise the show world. The madame is to enter the film world for the first time and will put her superb act on for the silver screen, beginning December 15.

ANOTHER UNIT CLOSES

Detroit, Mich., Dec. 1.—Gallagher & Herk's "Broadway Follies", a Shubert unit, closed with the finish of last week's engagement at the Shubert-Detroit. Poor business and partial payment of salaries during the past few weeks is said to have caused the closing.

JAMES DALTON, NOTICE!

Albee Van Allen, 1315 Curtis street, Hall Hotel, Denver, Col., is very anxious to locate her father, James Dalton (Boyer), of Dalton and Dale, and later of Dalton and Lewis.

"TANGO SHOES" BACK IN VAUDE.

Chicago, Dec. 2.—Bert Cole, announcer and banner man with the Hagenbeck-Wallace Circus, is back in Chicago after closing the circus season.

STERNAD MAKES ADDITIONS

Chicago, Dec. 1.—Baba Delgarian has Sternad's Midgets working in Chicago this week in the Lincoln and American theaters. Mr. Delgarian has added the Three Hove Sisters and the three famous Piccolo Midgets to the cast, making an exceptionally strong attraction.

"PLANTATION" FOR LONDON

New York, Dec. 1.—Before leaving for London last week Charles B. Cochran contracted to take "The Plantation Revue" to that city for a ten week's engagement. The contract calls for the presentation of the piece at the Pavilion Theater March 15, and Cochran has an option beyond the ten weeks if the show is successful.

EDWARD ROYCE GOING ABROAD

New York, Dec. 4.—Edward Royce will leave for the other side about the first of the year to see the latest stage developments there and look over a play for which he has obtained the American rights.

FOY AND KIDS IN SHOW?

New York, Dec. 2.—The report that has been cropping up for some years that Eddie Foy and the Foy Family would be seen in a musical comedy seems about to come true.

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Who Knows THE BIG ACT OF 40 YEARS AGO?

Send name to A. C. HARTMAN, Editor The Billboard, Cincinnati, Ohio.

DETROIT DELINEATIONS

One of the headliners at the Temple Theater recently was Billy Arlington and his company. His act went over as big as when he pried laughs while comedian de luxe with "Golden Crooks".

Port Huron, Mich., can consider itself again on the theatrical map, for Ed. Daley's "Broadway Brovities" played two performances, twice November 19, and Barney Gerand's "Follies of the Day" did likewise November 26.

The Avenue management has announced an amateur night every Friday until the usual opening of the boxing game.

Mildred Cozlerre, who closed with the "Band-Box Revue" on the Mutual Circuit after several weeks as ingenue, opened at the National Theater, where she has always been a popular favorite.

Jos. Janne and Harold Antiau are back at their former stamping grounds as box-office attendants at the Gaiety, replacing Kenneth Taluadje and Stanley Bell.

Ray Stafford, who formerly operated the Hotel Charles, recently purchased the Hotel Burns, on Cadillac square.

Josephine Davis closed at the Avenue and left to join Dave Marlon's "American Girls", along with Fern Easton.

Henry Wagner, who operates the Board Walk with Chas. Rothstein at Riverview Park during the summer, was recently appointed official turnkey at Detroit's new police station.

After several weeks on the road with the "Joyland Girls", Billy Haud returned here and is producing a musical comedy for Arthur Hubner of the "Broadway Follies".

A Loyalty Winter Circus under the auspices of Loyalty Lodge No. 488, F. & A. M., will be held at the Detroit Armory December 4 to 9. The committee has secured eighteen big acts and sixty performers.—THE MICHIGANDER.

PICKED UP IN PHILLY

Dot Leighton, prima donna, opened at the Casino recently with the Billy Watson show and scored finely. She was tendered a reception after the show on her first night at the Karlovagn Hotel Cabaret by Jimmie Cheery, manager of the hotel cabaret, and was given a rousing sendoff by her host of friends, and

THE DOMINOES ORCHESTRA



This organization, which it is claimed is the youngest jazz orchestra in the Middle West, is now at North Platte, Neb., where it is booked for the winter at the Vineyard Gardens.

was also made a member of the Casino Nut Club before departure.

John Barry and his charming wife, Lou Barry, were entertained by their many local friends while here, likewise Bob Starzman and Dave Kludler.

The Carnival Festival Night given on the opening night of the "Bon Ton Girls" show by Manager Charles Edwards was a gala affair with the horns, caps and noise makers. The audience entered into the spirit of the thing.

Members of the "Keep Smiling" show at the Casino were the guests of honor last Thursday night after the show of the Nut Club, held on the stage of the theater. About one hundred guests sat down to a royal banquet.

Pat White and his show was the Bijou attraction last week to fine houses. There were some pleasant nights at the Karlovagn Hotel after the show cabaret.

The Gaiety with a dandy show had the same cast of principals last week as the week before. They were Johnnie Baker, Chic Fontaine, Vivian Lawrence, Winnie White, Marty Pudig, Bert Lester, Dave Shatkin, Jim Dailley, Johnnie Baker and Vivian Lawrence tried out a good vaudeville act that went over with a bang.

The Trocadero had a nice, snappy show and did good business all week. The principals were: Gold Mantel, Flo Whitford and Anna Grant, a crackerjack trio; Cal Berry, Al Brooks and Abe Leonard, the latter of whom, despite a bad attack of pleurisy, did finely; likewise the rest of the men principals. Fine chorus work.—ULLRICH.



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SONG NOTES

Edward Bessinger is now publicity man for the Ansonia Music Publishing Co.

Paul Specht has written a novelty song, "That Spirit Melody", which Irving Berlin will publish.

Chas. K. Harris has published a new fox-trot ballad, "Somebody Loves Me", by Creamer and Layton.

Van and Schenck have recorded L. Wolfe Gilbert's "Kentucky Echoes" for the Columbia Phonograph Co.

Frankie Williams is to enter the publishing field. He was formerly Eastern manager for Will Rossiter, Chicago publisher.

"Isle of Zords" written by Milt Hagen and Victor Nurnberg, is meeting with great success while being played with the picture of the same name.

Don Clark, saxophone player with Paul Whiteman's Orchestra, has completed a set of saxophone solos. They are to be published by Richmond-Robbins, Inc.

Jerome M. Rose is now manager of the Band and Orchestra Department for Harry Von Tilzer. Von Tilzer, by the way, is to make a tour in vaudeville. He was the first of the song-writers to invade the field and is returning to it after many years' absence.

BALLAD MAKING HIT

New York, Dec. 1.—Harms, Inc., is fully convinced that it has another big ballad hit in "Love Sends a Little Gift of Roses". This song is considered the logical successor to "The Sunshine of Your Smile". Sales have been very heavy all over the country, and the number is in big demand among orchestra leaders for dance purposes.

Vaudeville acts, in increasing numbers, are using "Love Sends a Little Gift of Roses" in their acts, and it is said to be a big applause-getter wherever sung.

JAZZ BY LUNATICS

New York, Dec. 1.—The Matteawan State Asylum for the Insane now boasts a jazz band. Seven of the inmates have made up a jazz combination, and yesterday they entertained the rest of the guests at the institution with a recital of current bits. There was also a vaudeville show.

ALBERTA ROY



Miss Roy, whose picture appears above, designed the costumes and wrote the music and lyrics of her big nine-people act, appearing on the Loew Time. All of the actors appear in paper costumes of a novel and charming design and the act is called "Paper Paradise".

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"SONJA" GOING BIG

New York, Dec. 1.—"Sonja", the latest international number in the Edward B. Marks Music Co. catalog, is getting a splendid start here. Willie Howard is singing it in "The Passing Show of 1922" at the Winter Garden. Vincent Lopez is featuring it with his orchestra, and it is the principal number in the "Follies Revue", just produced by Andre Sherri.

Marks obtained "Sonja" after strenuous bidding against other American publishers. The number has been a big hit in Europe.

STASNY ON TRIP

New York, Dec. 2.—A. J. Stasny, local music publisher, is on a trip thru the Western States that will take him as far as the Pacific Coast. He is increasing sales for his catalog.

WANT MUSIC PRICE SCALE

New York, Dec. 1.—The W. T. Grant Company of stores has sent a letter to all music publishers suggesting that they inaugurate a new price scale for sheet music and hinting that, unless better business methods are introduced in the marketing of sheet music, they will discontinue the music departments in all their stores. As these number about fifty the dropping of the departments would mean a considerable outlet abandoned.

The scale suggested by Grant is to pay the publishers nine cents for popular music, which they propose selling at fifteen cents; high-grade ballads to be purchased at fifteen cents and sell at twenty-five, and production numbers to be bought at twenty cents and sold by them at thirty-five.

This letter, combined with a call for the reduction in the price of sheet music, which was sent to the publishers by the Kresge chain, will in all probability result in some adjustment in prices by the publishers. At least that seems to be the opinion among those in the know, who they say that no definite action has been taken on the question as yet. The attitude seems to be that the large publishers will have to take the initiative, with the smaller fellows trailing.

ATTACHES "WORDS AND MUSIC"

New York, Dec. 4.—Katherine Murray, a vaudeville actress, caused the scenery, costumes, properties and \$145 in cash of Ned Dandy's act, "Words and Music", playing at the Strand, in Brooklyn, last week, to be attached. Miss Murray instituted the proceedings at Bayonne, N. J., as a result, it is set forth, of having deposited with Ned Dandy, the vaudeville author and producer, of New York City, the sum of \$200 in 1918, for the purpose of having a vaudeville sketch written for her. Kendler & Goldstein, attorneys for Miss Murray, are seeking to recover a judgment of \$246.20 found in the Third District Municipal Court of this city as far back as April, 1918.

Since that time Dandy has been examined in supplementary proceedings and an effort made to attach a judgment of \$2,108 that he had obtained against Jack Singer in Boston. Dandy, however, professed to be without property of any sort and got a reversal.

The sheriff of Hudson County now has charge of the "Words and Music" production and Ned finds himself in a dandy fix, for the only way he can recover the act is by putting up a bond covering Miss Murray's judgment with interest, approximately \$350.

COSTUMERS OPEN N. Y. OFFICES

New York, Dec. 1.—Van Horn & Son, costumers, for many years established in Philadelphia, have opened New York offices at 7 West 42nd street. R. W. Van Horn will personally conduct this branch for the time being. He reports the firm got away to a good start, having closed two big contracts in the motion picture field. On the subject of costuming motion picture productions, Mr. Van Horn states that his company has introduced an innovation that is fast finding favor with the producers. The plan is to take full charge of the costuming direct from the scenario, doing the research work when required; designing, etc., and finally completing the finished product. Heretofore the costuming situation passed thru several hands before the "plot" was ready to be handed over to the manufacturing costumer. Van Horn & Son supply everything from hosiery to wigs.

VAUDE. IN CABARETS

New York, Dec. 4.—The Balcannade, at Sixty-sixth street and Broadway, and a cabaret of like name at Ninety-fourth street and Broadway, are now giving a vaudeville show in connection with the evening's entertainment. The former, on Tuesday nights, and the latter, on Wednesday nights, are employing five acts of vaudeville furnished by the Walker Theatrical Agency.

Professional Singers, sing and dance a dandy new Fox-Trot Song by Roy L. Burtch. Orch. or Band, 25c. Q. R. S. 1611 2916. **HALCYON PUB. CO., 307 E. North Street, Indianapolis, Indiana.**

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NEW BOOKS

On the Theater, Music and Drama

HASSAN—The story of Hassan, of Bagdad, and how he came to make the Golden Journey to Samarkand. A play in five acts by James Elroy Flecker. 169 pages. A. A. Knopf, 220 West 42d street, New York. \$2.

EURIPIDES' BACCHAE—Edited, with introduction, notes and appendices, by A. H. Cruickshank. 90 pages. Oxford University Press, 35 West 32d street, New York. \$1.35.

LITHUANIA—By Rupert Brooke. Edited by Frank Shay (a drama in one act). 39 pages. Stewart-Kidd, Cincinnati, O. Paper, 50 cents.

MANUAL OF DANCING STEPS—By Elsa Pohl. With a compiled list of technique exercises Russian school of dancing and 39 original line drawings. 63 pages. A. S. Barnes & Co., 118 East 25th street, New York. \$3.

MISCELLANEOUS TRICKS WITH HANDKERCHIEFS—By George DeLawrence. Including a 15-minute act with alk. 37 pages. C. N. Caspar Co., 454 East Water street, Milwaukee, Wis. Paper, \$1.

ENRICO CARUSO—A biography by Pierre Van Rensselaer Key in collaboration with Bruno Zirato. 455 pages. Little, Brown & Co., 34 Beacon street, Boston, Mass. \$5. The life story of the world-famous tenor.

DANCING MADE EASY—By Charles J. Coll and Gabrielle Rosiere. New and revised edition. 277 pages. E. J. Clode, 156 Fifth avenue, New York. \$1.

DOS AND DON'TS FOR THE PLAY-WRIGHT—By Fanny Cannon. A manual for the writer of plays for amateurs. 65 pages. T. S. Denison & Co., 154 West Randolph street, Chicago, Ill. Dns., 75 cents.

KING ARTHUR'S SOCKS AND OTHER VIL-LAGE PLAYS—By Floyd Dell. 238 pages. A. A. Knopf, 220 West 42d street, New York. \$2. Produced by the Provincetown Players.

The East-West Players and other Little Theater organizations.

LOYALTIES—A drama in three acts by John Galsworthy. 110 pages. Chas. Scribner's Sons, 597 Fifth avenue, New York. \$1.

THE MODERN CONJURER AND DRAWING-ROOM ENTERTAINER—By C. Lang Neil. Explaining and illustrating tricks by J. N. Maskelyne and others. Third edition. 289 pages. J. B. Lippincott Co., East Washington Square, Philadelphia, Pa. \$3.50.

WILLIAM SHAKESPEARE (The Modern Reader's Hamlet)—By Haven McClure. 177 pages. Richard G. Badger, 194 Boylston street, Boston, Mass. \$1.75.

MICHAEL—By Alice Carter Cook. A playlet of the time of David. 66 pages. Four Seas Co., 183 Dartmouth street, Boston, Mass. \$1.50. A Biblical story of the shepherd boy who rescues the King's daughter from a lion, falls in love with her and by defeating the Philistine giant, Goliath, wins her hand.

MY LIFE—By Emma Calve. Translated by Rosamund Gilder. 279 pages. D. Appleton & Co., 35 West 32d street, New York. \$4. The autobiography of the great operatic star, picturing her struggle from student days to her great triumphs in all parts of the world.

THE PRINT OF MY REMEMBRANCE—By Augustus Thomas. Illustrated with photographs and numerous drawings by the author. 477 pages. Chas. Scribner's Sons, 597 Fifth avenue, New York. \$4. The autobiography of a great playwright who began his career working on a railroad.

THE ROMANTIC WORLD OF MUSIC—By William Armstrong. 239 pages. E. P. Dutton & Co., 681 Fifth avenue, New York. \$5. Story, anecdote and personal recollections of the leading operatic singers known to America in recent years, from Adelina Patti to Florence Easton.

WILLIAM SHAKESPEARE—Complete works, including Sonnets; 30 volumes. Edited by E. Haldeman-Julius. 61-128 pages. Haldeman-Julius Co., Girard, Kan. Set, \$1.95.

KING HENRY THE FOURTH—By William Shakespeare. Part I. Introduction and notes by Henry Norman Hudson; edited and revised by Ebenezer Charlton Black. 159 pages. Ginn & Co., 15 Ashburton Place, Boston, Mass. 56 cents.

THE WALTZ OF THE DOGS—By Leonid Andreyev, i. e., Leonid Nikolaevich Andreeff. A play in four acts. Authorized translation from the original manuscript by Herman Bernstein. 111 pages. Macmillan Co., 681 Fifth avenue, New York. \$1.50.

TRIANGLE BOSTON OFFICE

New York, Dec. 1.—Joe Davis, of the Triangle Music Co., has opened an office in Boston. Jack Ferris will be in charge. Triangle is planning to open several more branches in the larger cities.

GET NEW NUMBER

New York, Dec. 1.—Richmond-Robbins, Inc., will publish "Some Lonesome Night", a new fox-trot. The number, written by Ross Gorman, Jules Buffano and Walter Hirsch, will be released in January.

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THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1403 BROADWAY, NEW YORK, N. Y.)

High-Brow Plays Hold the Lead

New York Audiences Becoming More and More Discriminating in Choice of Dramatic Fare

NEW YORK, Dec. 4.—That New York theatergoers are becoming more and more discriminating in their choice of dramatic fare is clearly illustrated this season by the survival of plays in which class predominates as contrasted to the short runs and financial difficulties encountered by productions possessing a lesser degree of artistic merit.

Not only is this evinced in the more or less steady patronage enjoyed by plays where real dramatic worth is manifest, but in the fact that the managers—quick to sense which way the wind blows—are delving into fields of artistic endeavor, many for the first time in their managerial lives.

With the season nearing its height and with such productions as "Loyalties", "Six Characters in Search of an Author", "Hamlet", "R. U. R.", "The World We Live In", "Rain" and "Rose Bernd" holding on strong, it begins to look as if the real money this season lay in productions of a similar character. That the managers are convinced of this fact is indicated in the announcements that the last half of the current season will be marked by no less than a dozen Shakespeare revivals, the American debut of the Moscow Art Theater and a half score or more other plays, the success of which will be dependent entirely upon their worthiness as examples of dramatic art.

To top this off we have the Equity Players plugging away at the Forty-eighth Street Theater in an effort to lay the foundation for a National Theater; Augustus Thomas, overlord of the Producing Managers' Association, hinting at a similar plan to be sponsored by his employers, and Penelope Wheeler, English actress-manager, recently arrived in this country, seeking support for a project that promises to bring the ancient classics well within the reach of the pocketbook of the average serious-minded theatergoer. All told, the theatrical season of 1922-'23 should be one long to be remembered along Broadway. It looks as if the public was going to dictate what it wants in the way of amusement in the future.

More than a little interest centers around the efforts of Miss Wheeler to launch her plan for a New York playhouse to be devoted exclusively to the presentation of Greek classics, Elizabethan dramas and such plays, it is announced, as are suited for performance in a house designed for mass effects. A former member of Granville Barker's Company and of Frohman's repertory at the Duke of York Theater, London, she is also the pioneer in bringing the tragedies of the Greek masters to the masses of the English-speaking people.

Miss Wheeler, who is now giving recitals of the Greek tragedies in the leading cities of this country in an effort to kindle interest in her project, has toured the British Isles at the head of her company since 1919, and has appeared not only in London, Oxford and Cambridge, but also in the mining, industrial and agricultural centers of the provinces. It is her intention to import most of her company and use them as a nucleus for her project, should she be successful in getting the proper support.

"I wish to emphasize at the very start," says Miss Wheeler in announcing her plan, "that my enterprise is not to be a so-called highbrow affair. My Greek theater is a practical proposition that pays for itself. It has met with financial as well as artistic success in Britain and I am certain that America is ready to support such an enterprise."

Of the plays that opened last week—"The Bootleggers", at the Thirty-ninth Street, and "It Is the Law", at the Ritz—the latter show got by far the better break insofar as the local critics were concerned. The play at the Ritz, a mystery melodrama, which has been marking time on the road awaiting a Broadway opening, jumped into the Ritz, which has been dark for several weeks, when Fay Bainter's new

rence at the Fulton Theater during the holidays, will have its out-of-town premiere at the National Theater, Washington, December 18. Jane Cowl will also make her bow in "Juliet" at the Selwyn during the holidays.

Opening out of town last week were "The Red Poppy", the American adaptation of "Mon Homme", the French melodrama by Andre Picard, at Atlantic City; "Masked Men", the joint effort of Langdon Gillett and Major S. Anderson Wright, at Wilmington, and "Who's Guilty", a mystery play by Ernest Pascal, based on a recent murder sensation, at Easton, Pa.

TO OFFER CONTINENTAL PLAYS

New York, Dec. 4.—The Continental Play Company, whose object, it is announced, is to produce plays that have gained reputation in Europe, makes the interesting announcement

RACHEL BERENDT



In the Comedie Francaise Company.

—Photo, E. Romarais.

starring vehicle, "The Lady Cristalinda", slated to open there tonight, failed to make the grade. The show at the Thirty-ninth street house is the work of "Bill" Page, press agent for the Dillingham interests, and is an expose of the supposed bootlegging methods.

"Mike Angelo", the new play in which Leo Carrillo was to have returned to Broadway, at the Morosco Theater tonight, has been put off indefinitely and "Why Men Leave Home", the current attraction at that house, which was to have taken the road, will remain there through the rest of the season. Another play announced to open this week is "Listening In", which succeeds Grace George in "To Love" at the Bijou tonight. "Fashions for Men" also takes its stand here Tuesday night at the National, "The Cat and the Canary" having left for an extended tour Saturday night. Harry Sheldon's "The Doormat" rounds out the openings for the week at the Funch and Judy on Thursday night.

"The Hairy Ape" returned to New York last week after a short run in Chicago and will be sent to the storehouse. The road tour of "Lilium" will be brought to a close in Atlantic City Christmas week. "Secrets", the play in which Sam Harris is to present Margaret Law-

that its initial bid for attention here will be thru a drama current in Berlin, Prague and Vienna, tho its first presentation occurred some two years ago. It is called "The Love Market", altho it was played in Paris under the title of "Confession", and it is the work of Erno Vajda, whose pen name—Sidney Garlick—is much better known in the European magazine field than in the drama. Edward Emery and Louis Rittenberg have made the American adaptation which will be shown in New York early in January, with Margot Kelly in the leading role.

"DANCE OF THE DOGS" SOON

New York, Dec. 1.—Leonid Andreyev's posthumous play, "The Dance of the Dogs", translated from the original manuscript by Herman Bernstein and published recently in book form by Macmillan, has been accepted for production this season. The musical theme will be Chopin's "Waltz of the Little Dogs", said to have been composed at George Sand's request. Bernstein is also completing the translation of Andreyev's last posthumous tragedy, "Samson in Chains", and this play, too, will be seen inside a year.

America Is Youth's Land-of-Dreams Come True.

—RACHEL BERENDT

RACHEL BERENDT is the only member of the Comedie Francaise who speaks English fluently and without a suspicion of an accent. And she speaks five other languages just as well as she does English.

"Altho French was my mother-tongue," said Miss Berendt, perching herself gracefully on the arm of a chair in her room at the Hotel Vanderbilt, New York, "during my infancy I had an English nurse and later an English governess, which explains my ability to converse well in English."

Suddenly she arose and went to the window and gazed out eagerly at the lights of the city. "New York makes me feel that I have wings to soar!" she exclaimed. "In Paris youth must climb to fame a step at a time, and each step represents years. Here youth soars on the ladder of fame. It is the quickened pulse of your eager young America—perhaps!"

Then she turned as suddenly from the window and resumed her seat, turning her marvelously large eyes, framed in a face of lily-pallor with crimson lips, full upon us.

"I saw your lovely young Ina Claire in 'The Awful Truth' and I marveled that one so young should be starred. In France the young actress must play the whole gamut of stage characters before she becomes a star—at fifty perhaps!"

"But you are not fifty!"

"My, no, I am but twenty-seven."

"Tell us how you became an actress," we urged.

"Ah," she exclaimed, "that is a long and very, very funny story—now. But it wasn't funny then, not for my dear, dear father! And she laughed so heartily that we joined in until we cried, even tho we didn't see the joke. (That is acting, to make your audience laugh at a joke before you tell it!)"

"Well," said Miss Berendt, curling up in the chair like a kitten, "one day when I was about fourteen my father told me he was going to take me to the theater. I had never been in a theater, so knew nothing about actors, actresses and Sarah Bernhardt. So I did not realize what a wonderful experience was in store for me. I was just an unthinking child. But when Sarah Bernhardt appeared on the stage I grew up in an instant. I began to cry, even before she spoke a word!"

"Thereafter there was no rest for me. I thought of nothing but Bernhardt, Bernhardt, Bernhardt! Her eyes gazed at me over my lesson books. Her face and form haunted my dreams until I would awake in the night and imagine I saw a vision of her."

"This state of affairs lasted about a year, until one day I decided to lock myself up in my room for three days, after the manner of tragedy queens to bring my father to my way of thinking. He was opposed to his daughter even thinking of a stage career."

"On the third day of my self-imposed martyrdom (which, by the way, was not meanness, thanks to my maid) father began to coax me thru the keyhole to come out and be a good little girl. While he was speaking I caught a mirrored glimpse of my crowning glory, my hair, which was the pride of father's heart, because it was so luxuriant. The glimpse gave me an idea.

"Father," I cried, "if you will not permit me to become an actress I shall cut off my hair. Father continued to coax. My answer took the form of action. Snatching up a pair of scissors I hastily cut off my hair in uneven confusion. Then I opened the door dramatically and exclaimed, 'Father, behold thy child!'"

"He beheld and decided to extend my martyrdom. He locked the door from the other side. But even remorse over my shorn glory and compulsory exile from my family did not quench my desire to emulate Bernhardt. Suddenly I decided to go to the great actress herself. She was spending a holiday at Belle Isle. I bribed the maid to unlock the door and sped to Sarah Bernhardt. Mme. Bernhardt listened sympathetically to my story and telegraphed my father that I was safe—and to come and get me, I guess. When my irate parent arrived Mme. Bernhardt told him that I had real talent; that I resembled her in some respects, in voice, for instance. She then promised that if father would permit me to study for seven years she would take me into her own company at the end of the study period.

"He agreed to this plan and for seven long years I studied under tutors and at the Paris Conservatoire, with the inspiring vision of Sarah Bernhardt always before me. At the end of the seven years Bernhardt took me into her company as promised; and more, gave me a tutor from the company. After three years with Bernhardt I played important roles at the Odéon, which is much like the Comedie Francaise.

"In 1918, at the age of eighteen, I left Paris for London with my own company. We presented the tragedy 'Phedre', in which I played the principal role. The British public and press received us kindly, comparing me to

(Continued on page 25)

ROUND THE RIALTO

I HEAR that F. Ziegfeld, Jr., has given up the idea of reopening the roof theater atop the New Amsterdam, and will have it converted into a regular theater. Estimates are being obtained for the work now, my informant tells me. : : : Jack Hazzard has a great invention. He says he has designed a pogo stick for taxicabs that is powerful enough to allow them to leap over street cars and trucks. He says this will cut out all the dodging in and out that so imperils the existence of those crossing Broadway. A fertile brain has Jack. : : : Met A. J. Herbert. He says he is about to desert the legitimate stage and take a fling at vaudeville. The fling will be in a sketch called "The Lady Killer", and A. J. says the subject matter of it is not autobiographical. : : : Met Frank Gillmore, who says that Charles Sindelar, the well-known artist, is to paint a portrait of the late Frank Bacon, which will be hung in Equity headquarters. : : : I hear that Montague Glass and Jules Eckert Goodman are writing another play. This time it will not be of the Potash and Perlmutter genre, but something entirely different. : : : Donald Mackenzie showed me a queer letter he received from Buenos Aires. It purports to be from a young man who is languishing in prison because he got into a brawl at his club when the names of some motion picture actors, including Donald's, were traduced. In the mixup he stabbed the defamer, and now wants ten dollars from Donald to pay the stamp tax on the legal documents which are being prepared for his defense. Donald wants to know if any other motion picture players have received similar letters. : : : It is reported to me by one who should know that A. A. Milne has fifteen plays under consideration for New York production. : : : And speaking of playwrights reminds me that John Galsworthy is receiving fifteen per cent royalties on "Loyalties". This is the highest figure paid here since "Fanny's First Play". In that instance Shaw collected ten per cent and Granville Barker, who had the performing rights, drew the remaining five per cent. Some similar arrangement is in effect with the Galsworthy play, a firm of English play brokers getting a healthy slice of the royalties. : : : Met Eddie Dowling, and he says that the rumor that he is to play "King Lear" is all wrong. He says he has no intention of attempting the role, and in proof showed that he had not even begun to let his whiskers grow. : : : Edward G. Robinson, Anders Randolph and Luis Alberni, all ardent members of the Green Room Club, have sailed for Havana to appear in the picturization of "The Bright Shawl". Luis will be the interpreter and chaperon for the party, and promised them lots of "vino" and "antipasto". : : : Met Frank Sheridan, who says there is a greater interest in Shakespeare's plays than ever. Besides being an almighty good actor, Frank runs a music publishing firm, which, among other things, publishes choral arrangements of the songs in Shakespeare. He says there is a bigger demand for these than ever, and attributes it to the increasing number of Shakespearean performances which are being given or planned by colleges and little theaters. : : : Met Louis Gardy, the genial press agent of the Rialto and Rivoli theaters. He invited me in to see "The Toll of the Sea", a feature picture in natural colors, which was playing at the Rialto. It is the finest color picture I have ever seen and marks a great advance in the cinema field. Perhaps, the greatest of all. : : : The lease of the Ritz Theater, held by William Harris, Jr., is said to be on the market. It has one more year to run. : : : Met Fred Burt, who

told me that he had received an invitation to appear in the next Theater Guild play. He did not like the part, tho, and regretfully declined. : : : Met George Gershwin and George LeMaire. They had just returned from Washington, where they saw "Our Nell", Gershwin's latest musical show, which will have opened in New York before this is printed. They were both enthusiastic about the piece and showed me several glowing notices from the Washington papers. There is a great inside story about "Our Nell" which, perhaps, George Gershwin may permit me to tell some day. : : : And that being the end of our budget of gossip for this week. Bang! goes the roll-top desk!—TOM PEPPER.

MADELINE ARMISTEAD TO STAR

Chicago, Dec. 4.—Ralph Kettering and Charley Primrose have announced their intention of starring Madeline Armistead about Eastertide. Miss Armistead has created a decided impression with her work in "When Wives Step Out", a play that seems to be making good. She will be featured in "Scarlet Sable", another play written by Mr. Kettering.

HARRIS GETS ANOTHER

New York, Dec. 2.—Sam Harris has added another new play to his producing roster for the new year. It is called "Ice-Bound" and is from the pen of Owen Davis. The piece, which is now in rehearsal under the direction of Sam Forrest, will be produced in association with Lewis & Gordon.

MAURICE BURKE

New York, Dec. 2.—Maurice Burke, juvenile, now playing in "Merton of the Movies", and understudying Glenn Hunter in the title part, prepared for the stage under the instruction of Windsor P. Dargett at the studio of The Spoken Word.

DRAMATIC NOTES

George Arliss will be seen in "The Green Goddess" in London in August of next year.

"The Rear Car", a play by Edward E. Rose, started rehearsals last week under the direction of Edgar Selwyn.

The cast to support Lanrette Taylor in "Humoresque", Fanny Hurst's new play, is now being chosen.

Effie Shannon will be seen in "Zeno", to be produced by the Hampton Play Corporation some time next month.

"Mike Angelo" will be produced this coming January instead of Monday, December 4, as was at first proposed.

Millie Butterfield has been engaged by the Selwyns as one of the three woman principals in "Johannes Kreisler".

"Johannes Kreisler", the tremendous Berlin success, will be produced in the English adaptation made by Louis N. Parker.

"La Flame", a successful Parisian play, has come under the wing of William A. Brady, and rehearsals will begin December 11.

Ned Sparks and Helen Gill have joined the cast of "Zeno", a play by Joseph F. Rinn, which Lee Kugel will present next month.

Willard Robertson has had another play accepted for production this season. Mr. Robertson is now playing in "Whispering Wires".

Frank Reicher will be assisted by George Coker in staging "Johannes Kreisler", which opens at the Apollo Theater, New York, December 18.

Fay Bainter will not be seen at the Ritz Theater, New York, in "The Lady Crystalina", as the opening of that play has been postponed indefinitely.

"The Whole Town's Talking", a play by John Emerson and Anita Loos, which has had a preliminary road tour, has been withdrawn and will be rewritten.

Mona Morgan, formerly leading woman with Walter Hampden, will probably be seen in New York in a play during the winter. Harry B. Herts is managing her.

Hugh Huntley will replace Lowell Sherman when that actor leaves the cast of "The Fool" to open with "The Masked Woman", which A. H. Woods is producing.

GETS LONDON RIGHTS

New York, Dec. 1.—Robert Courtneidge, London producer, thru Herman Fellner, his American agent, has acquired the London rights to the Kaufman-Connelly dramatization of Harry Leon Wilson's "Merton of the Movies" from George C. Tyler. The London presentation will be made early in the new year at the Shaftesbury Theater, and Hugh Ford, who staged the play here, will go to London to direct rehearsals.

WOODS GETS FRENCH HIT

New York, Dec. 3.—Al Woods has acquired the American stage rights to "Le Vertige", by Charles Mere, which is said to be one of the outstanding hits of the current Parisian theatrical season.

Two other plays by the same author are now in rehearsal for production in this city. Of these "The Masked Women" is to be produced by Woods and "The Flame" by William Brady.

NEW PLAY CONCERNS K. K. K.

Wilmington, Del., Dec. 1.—Defined by a local critic as "an educational play with one aim, that of exposure of Ku Klux Klan methods", "Masked Men" opened at the Playhouse Monday night. Written by Major S. Anderson Wright and Langdon Gillett, and played by a large cast of well-known persons, principally men, it bears all the earmarks of success. Among the players are: Albert Sackett, Frederick Tiden and Ford Pennington.

"THE BUBBLE" COMING EAST

"The Bubble" Company recently completed a reported successful four weeks' tour of the Pacific Coast and will play thru the Southwest and West until the latter part of February, when an engagement of eight weeks is scheduled to start in Chicago. Edward Locke is author of the play and J. Moy Bennett has the leading role. The cast includes: Josephine Wehn, Florence Joyce, Gregory Paulson and Myron Z. Paulson.

Marjorie Rameau is to close in "The Goldfish" about the middle of January. She will then start rehearsals in a new play under the management of A. H. Woods.

May Robson will probably be seen on Broadway next spring in "Mother's Millions", a play by Howard McKent Barnes. She is under the management of Augustus Pitou.

"Thin Ice", now at the Belmont, New York, will be played at the St. Martin Theater in London in September of next year, with Percival Knight in the principal role.

George Lessey, former film director, now playing in the Eastern company of "The Bat", was entertained by friends during the show's recent engagement in Hartford, Conn.

Charlotte Learn has replaced Ann Cuy in the cast of "The Cat and the Canary", running in Chicago. The death of Miss Cuy's father was given as the cause of her leaving the show.

Don Marjols, author of "The Old Spook", spoke at the Playwrights' Club at the Hotel McAlpin, New York, December 1. "The Trials and Tribulations of a Playwright" was his subject.

Hollo Peters and Jane Cowi will be starred in the Selwyns' production of "Romeo and Juliet", which will open in Pittsburg on Christmas night. Frank Reicher will stage the production.

Francine Larrimore is in town awaiting rehearsals in a Sam H. Harris production in which she will be presented this season. Miss Larrimore closed her engagement in "Nice People" a fortnight ago.

Rudolph Schildkrant will make his first bow on the English-speaking stage in the Players' Company production, "The God of Vengeance", which will open at the Provincetown Theater, New York, late in December.

Mona Morgan, assisted by Isabelle Kon Lussy, lyric soprano, will give a dramatic recital, "An Evening of Shakespeare", at the Punch and Judy Theater, New York, Sunday, December 10, at 8:30 p.m.

William H. Boyd will take up the reins dropped by Robert Warwick in "To Love" when that show goes on tour. Boyd is a well-known leading man who in the last few months has been limiting his activities to stock.

"The Masked Woman", a play from the French of Charles Mere, adapted by Kate Jor-

dan, is in rehearsal now. Helen MacKellar, Lowell Sherman and Ian Keith are in the cast. The show will open at Atlantic City December 11.

"Gringo" will be seen in New York about the middle of next month. In the cast are: Jose Ruben, Edna Hibbard, Frederick Perry, Richard Barbee, Florence Short and Arthur Albertson. Guthrie McClintic is presenting the play.

John Meehan is filling the shoes of Lawrence Grant in George M. Cohan's production, "So This Is London", now at the Grand Opera House, Chicago. Meehan will be replaced as soon as a suitable man can be found to play the part.

Percival Knight will play the title role in "Old Bill, M. P.", which has been placed in rehearsal by Sam H. Harris. Others in the cast include: Lord Lynden, Charles McNaughton, Alice Belmont, John Goldsworthy, Leo Stark and Charles Brown.

Equity Players have offered a prize for the best letter on the subject, "Should a man cleave to his mother or his wife if it became necessary to sacrifice one or the other's happiness?". In connection with their production, "Hospitality".

The repertoire that Mlle. Sorel has chosen for her four matinees at the Century Theater, New York, this week consists of: "L'Aventurere", on Monday; "Camille", on Tuesday; "Le Misanthrope", on Thursday; "Le Demi-Monde", on Friday.

"Getting Unmarried", Edgar Selwyn's own play, will be tried out at the Lyceum Theater, Baltimore, Md., with Roland Young, Frances Howard and Harry Minton in the leading parts. They will also play the parts when the comedy moves to New York.

Joseph Schildkrant will be starred in Ibsen's famous "Peer Gynt" as soon as Director Komisarjevsky, of the Theater Guild, finishes the production. "Peer Gynt" will supersede the "Lucky One" at the Garrick, New York, as soon as the former play is ready.

"Masked Men", written by Langdon Gillett and S. Anderson Wright, has Fred Tiden, Florence Earle, Helen Homes, Albert Sackett, Elizabeth Irving, Edward Fielding, Jerome Lawler, Constance Hope, Dorothy Gale and Sam Lowett as members of its cast.

Mrs. Fiske created a furore at the Lyceum Theater in Rochester, N. Y., at the opening of her new play, "Paddy", it is said. H. H. Frazee, the producer; Lillian Barrett, the author, and Harrison Grey Fiske, the director, were present at the premiere performance.

Clay Clement kept the dialog lively in "Twenty-four Hours to Live", by Milton Herbert Gropper, tried out at Keith's Hudson Theater, New York, November 20. Anthony Stanford played the office boy in a fine strain of light comedy and made the character one of the most enjoyable in the piece. Ann MacDonald gave particular charm to the woman who makes the dead man come to life. The play has a fundamental situation of good comic value.

AMERICA IS YOUTH'S LAND OF DREAMS COME TRUE

(Continued from page 21)

Bernhardt herself—and so my desire to emulate Bernhardt was in a measure realized.

"I then returned to Paris and played the principal roles in dramas, along with some plays in English. It was while playing these English parts that I became possessed with the desire to see America, and that is why I joined the Comedie Francaise, in which I have only one role of importance—at five days' notice. And so, I'm here.

"When I arrived in New York and felt its rushing rhythm I was seized with a great pain in my heart—joy, you know. I shouted with ecstasy, 'This is life, life!' And then I knew why Americans seem so breezy. It is in the air."

Then she enumerated on her ten pink fingers some of America's young stars until she came to John Barrymore. Then she rolled her eyes, wagged her pretty head and enthused over him. "He does not PLAY Hamlet. He IS Hamlet," said she.

The conversation then turned to the Equity Ball. She said she was thrilled beyond measure with its brilliance and with the tribute paid Mme. Cecile Sorel by Equity. It was just like America—that Ball—brilliant, alive—oh, wonderful before measure!

And then we chatted about styles, hairdressing and colors. Mlle. Berendt said that she admired the America woman's originality in hairdressing. While going down in the elevator she told us that red had a bracing effect upon her—just like New York, and as she bade us adieu she said wistfully: "I wish I could stay here and learn to speak to American audiences in the language of art."—ELITA MILLER

LENZ.

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

NATIONAL SOCIETY

For Stock Actors Planned

By Ann Mason, Former Stock Player and Now in Cast of "The Last Warning"

New York, Dec. 2.—All the actors who have played in stock and all the actors who are now playing in stock are to be organized into a great national society. This announcement comes thru Ann Mason, who is now playing in "The Last Warning" at the Elway Theater.

Miss Mason, the now a Broadway star, has been until very recently a player in stock and has gained her inspiration for a national society thru the fact that she has studied the work and aims of stock players throughout the country from a small stock company in Yonkers, New York, and the more famous Northampton Company, thru Milwaukee, Chicago and Elitch's Gardens in Denver.

"There are hundreds of faithful servants of the stage," she states, "working indefatigably at their art, with very little hope and encouragement. A stock actor is simply a stock actor in American life, and, in so far as Broadway is concerned, once a stock actor always a stock actor. Yet every season this belief is proved false. The stock actor has frequently become a Broadway star, and a famous one at that. Furthermore, the influence of stock on the American stage has been tremendous. The stock actor has been responsible for keeping the drama alive in the little community; he has been responsible for the retention of standard works in the theater. During recent years, when there have been so few road companies, communities have been entirely dependent on the work of stock players. That there is soon to be a revival of stock is indubitable. Surely the rest of America must eventually see the scores of worthy plays that are yearly being presented in New York. The influence of the drama in cultured life is certain."

Miss Mason states that she thinks an organization of stock actors is essential in order that their work be protected. It is a Broadway axiom that the good player first must be trained in stock, yet no organized effort has ever been made to sustain stock companies and their traditions. If they flourish, well and good; if they fall they are regarded indifferently, despite the fact that the players usually become the permanent friends of the community.

"With the organization I am planning," says Miss Mason, "I have no intention of infringing on the purposes of other stage societies. My only desire is to enrich American theatrical life by bringing merited attention to one of its most important cultural agencies; to bring stock players, the most loyal and friendly and helpful of all players, into a society that will sustain those powers and traditions which are most necessary and important to our stage."

All stock players interested are requested to write to Ann Mason, Room 603 Knickerbocker Building, New York.

NEW AMERICAN PLAYERS

Spokane, Wash., Nov. 28.—James Edwards, recently with "The Scarlet Man" in New York, has joined the New American Players here as juvenile man, replacing Edward Ewald, who has gone to Los Angeles.

William O'Brien and Edward LeClaire are two other new players, appearing for the first time last week.

Albert McGovern, producing manager and leading man, has featured a number of his subordinate parts in the past six weeks, including Albert Van Antwerp, George B. Taylor and Ethel Eldor (Mrs. McGovern). Enid May Jackson is leading woman.

Business has held up better than was expected by A. J. Bunt, the main backer of the company, and receipts ran high this week, due in a measure to the closing in of winter weather.

BALDWIN STILL WITH SAENGER

A report was circulated in New Orleans last week that Walter S. Baldwin had quit the Saenger people in that city. When the report was called to the attention of the Saengers and Baldwin, both made emphatic denials.

ROBINS PLAYERS

Close Season in Montreal—Orpheum To Play Road Attractions

Montreal, Can., Nov. 30.—The Robins Players, which have been occupying the stage at the Orpheum Theater here since the opening of the season, will close their engagement in Montreal December 2. The lessee of the theater, L. A. Soliman, of the Royal Alexandra Theater, Toronto, has decided upon a change of policy at the Orpheum and will present there a series of melodramatic road attractions. It is anticipated that the Orpheum will reopen in three weeks' time. Manager W. C. Cuthbert will remain as house manager if present plans materialize. Mr. Robins and his company have given Montreal a series of good plays, effectively staged and played with more skill and intelligence than the average stock organization.

ALLEN PLAYERS FINE IN BREEZY COMEDY

Edmonton, Alta., Nov. 25.—Never before has such uproarious laughter rewarded a company in Edmonton as greeted the Allen Players in their production of "Some Baby" last week. Perhaps the best individual work done was by Verna Felton as Sylvia and Alvin Baird as Capt. Blanchard, but the whole cast entered thereby into the spirit of the thing and the result was a corking fine performance. Business fine.

CLAIM SALARIES NOT PAID

Chicago, Nov. 29.—When the Niggemeier stock closed its season in the Shubert Theater, Milwaukee, this week, it is reported that some of the salaries were not met and that creditors are seeking an adjustment of claims.

THEODORA WARFIELD



Beloved leading lady of The Drama Players, who, during the 28 weeks of the engagement of this stock company in Kansas City, Mo., won the city and the audiences for the players from their first opening at the Grand late last winter and kept them "sold" to Kansas Citizens until their final curtain Sunday night, November 25, at the Empress Theater.

STOCK COMPANY MAKES WAY FOR CHARITY SHOW

Edmonton, Alta., Nov. 28.—The Metropolitan Theater Company gave its theater absolutely without charge to the Kwanis Club the first three nights of last week for its annual comic opera production in aid of its favorite charity, the new Children's Home. A very creditable performance was given of "The Mikado" and about \$3,000 netted for this charity.

For the last three nights the Metropolitan Players gave a fine performance of "Our Wives". It would be difficult to imagine a more genuinely humorous and likable performance than that of Alexis B. Lane as Frank Bowers. He has done nothing better since coming here. Jane Aubrey was a delightful "Wilson". Fred Sullivan's "Spider", Tom Sullivan's "Otto" and Marguerite Klein's "Elizabeth Tatum" were other outstanding performances, and the other parts were played more than acceptably. Business steadily increasing.

GOWNS RIVET ATTENTION

Bridgeport, Conn., Nov. 29.—The Poli Players are scoring a real hit at the Majestic Theater, where a fine production of "The Fascinating Widow" is being offered. Tommy Martelle possesses a wardrobe that will surpass in cost and good taste the wardrobe of many women on the stage, and his gowns riveted attention throughout the play. He has a subtle feminine touch that many other female impersonators lack. There is also a special chorus of beautiful girls.

ST. PAUL STOCK TO OPEN DECEMBER 10

St. Paul, Minn., Dec. 2.—On December 10 the New Garrick Theater will be opened as a stock house. James Gray and Edwin Gallinagh, St. Paul men, will manage the house. "Prices within the reach of all," is announced. The opening production will be "Husbanda for Three".

OLD FAVORITES REPLACED

Estelle Reilly, Frances Wrigley and Robert Lynn Leave Wilmington Players

Wilmington, Del., Nov. 28.—"Within the Law", judging by the enthusiasm of the capacity house which greeted the first performance last night, will be a record-breaker for the Wilmington Players. The part of Mary Turner is played by Estelle Reilly, who does it with dramatic force and intelligence. Robert Lynn plays the part of Richard Gilder, Miss Hubner plays Sarah, and Ben Hadfield has been entrusted with the part of Richard Gilder. Each of these gives a thoroughly consistent performance. A newcomer in the cast, Frances Wrigley, plays Agnes Lynch. Miss Wrigley, it is understood, replaces Frances Kennah, who has played all of the ingenue roles heretofore. Rumor has it also that Miss Reilly and Mr. Lynn are to be replaced by Miss Smith and Mr. Cripps, who were here the earlier part of the season. Wilmington has had rather a surfeit of farces and froth and with the departure of Miss Reilly will also come the departure of the possibility of the more worthwhile plays whose stories are woven around the woman of intelligence and personality, not the butterfly.

BONSTELLE COMPANY IN "THE SCHOOL FOR SCANDAL"

Detroit, Dec. 1.—This week the Bonstelle Company is taking a dip into the classics, presenting Richard Brinsley Sheridan's "The School for Scandal". Jessie Bonstelle, as Lady Teazel, is the embodiment of personal charm—displaying varying moods—at times competing with the scandalmongers at Lady Sneerwell's fashionable reception, quarrelling with Sir Peter Teazel, flirting shamelessly with the double-crossing Joseph Surface and finally disclosing the true nobility of her character. It ranks among the best portraits that Miss Bonstelle has given us. James Bliss' Sir Peter Teazel was a praiseworthy bit, as was Fred S. Major's Sir Oliver Surface. Calvin Thomas gave a good picture of Charles Surface, the young English spendthrift. Douglas Dumbrille was satisfactory as the two-faced Joseph Surface. Earl Larimore did a capital bit as Crabtree. Director Frederick Kaufmann, in addition to directing the bill, played the part of the hypocritical Moses; Pauline Crell brought an air of authority to the role of Lady Sneerwell; Ann Harding won new distinction as Maria; Marie Curtis proved a competent scandal dispenser as Mrs. Candour. All the remainder of the lengthy cast contributed materially in minor roles. The production is well staged and gorgeously costumed, Stephen Nastfogel having contributed some excellent scenes.

Next—"East Side, West Side".

STOCK FOR SEATTLE

Seattle, Wash., Nov. 30.—Seattle is to have a permanent stock company, to be known as the Cosmopolitan Players and to occupy the former Orpheum Theater, more recently the Woodward, opening the week of December 18 with Zora Sales' "Miss Lulu Bett". Justina Wayne, local actress, is the moving spirit of the project.

Establishment of a permanent dramatic organization thru a popular subscription and guarantee fund has been the object of a movement begun several weeks ago with a suggestion for a municipal playhouse.

The board of directors named at the meeting, and which will be added to, includes Maj. John R. Dean as chairman; Mrs. Clare Ketchum Tripp as secretary; Mrs. Henry Landes and Mrs. Kathryn Miracle, of the City Council; Dr. Carl Hoffman, of the Elks, and Morini Olsen, of the Cornish School dramatic department.

MAE EDWARDS PLAYERS MAKE A LONG JUMP

St. Johns, Newfoundland, Nov. 28.—The Mae Edwards Players opened here Monday night, November 20, for an indefinite run, after one of the longest jumps they have ever made. Leaving New Waterford, Cape Breton, at 7:40 a.m., November 15, they arrived in St. Johns at 8:30 p.m. the 18th.

Crossing from North Sydney to Port aux Basques aboard the steamer "Kyle" they encountered what approximated half a gale and gave them, according to members of the ship's crew, one of the roughest crossings made in some time. The last leg of the jump was made in a specially-chartered car and the thirty-four hours on the Reid Newfoundland Co. R. R. was a pleasant contrast to the fourteen hours spent rolling and tossing on the Gulf of St. Lawrence.

The company reports the people of St. Johns wonderfully friendly and hospitable. The opening night was almost capacity and everything seems favorable for a long, profitable and pleasant run.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

STOCK CHATTER

"The Lawbreaker" is available for stock production in all territory, being released by the American Play Company, of New York.

"Pygmalion", G. Bernard Shaw's comedy, is the opening vehicle of Henry Jewett's Repertory Company at the Copley Theater, Boston, Mass., beginning Tuesday evening, December 5.

Andy Lightfoot and wife, Myrtle Adell, will soon leave Portsmouth, O., in their new car for Marysville, Calif., where they will join Will Maylon's Stock Company, opening Christmas Day.

Richard Barthell has just closed a very successful engagement with the Leon E. Brown Players at the Bijou Theater, Woonsocket, R. I., and is now rehearsing a new vaudeville act with the Delny Sisters.

James T. Powers, star in "The Little Kangaroo", by playing Hartford, Conn., recently, made a comeback record of forty-two years, as he played there in 1880 in Willie Edouin's "Dreams or Fun in a Photograph Gallery".

When the Wilmington Players, of Wilmington, Del., recently presented Robert Edson's "The Call of the North" at the Garrick, Albert Lando played the part of the Factor and also directed the production, either one sufficient in itself when the careful attention to detail is considered. Estelle Reilly and Robert Lynn played the leads well. Miss Reilly gave the play an air of distinction which lifted it from the small-town small-theater class.

"The Tweetie", a new publication devoted to the personnel of the Glen L. Beveridge Players, Quincy, Ill., and issued by Manager Wallace Sackett, of the players, discloses the fact that Mr. Beveridge is a great nephew of former Governor John L. Beveridge, of Illinois, and a nephew of Albert J. Beveridge, who served two years in the United States Senate from Indiana. In another issue of this interesting little pamphlet appears the following: "Little Gilmer Louise, the 5-year-old daughter of Frederick Harkick, while visiting in Washington with her parents, sat in the visitors' gallery of the House of Representatives during a somewhat heated debate amongst our lawmakers. She listened in silence for some time, then turned to her mother and inquired: 'Mamma, what is the name of this show?'"

"It is a hopeful sign to see clean, snappy drama played in Wichita and getting good patronage," says an editorial in the November 21 issue of The Wichita (Kan.) Beacon. "The instance of the Princess Theater is a case in point.

"Stock productions have regained the popular favor they had ten and twenty years ago. The opening of a stock season in Wichita is therefore worthy of special notice. That the return is appreciated was demonstrated by the large and appreciative audience Monday night.

"Wichita during the past three or four years has forged ahead as a show town. It has taken rank with Chicago and New York in motion pictures—a strong statement, but susceptible of conclusive proof. It has staged the best grand opera in the country. It has shown the best in vaudeville. Such shows as 'Abraham Lincoln' with the original cast have demonstrated the success of the good road show. Rounding out with an excellent stock company, playing wholesome and clean dramas, Wichita is unquestionably in the lead in this part of the United States."

BUSINESS PICKING UP FOR SAENGER PLAYERS

New Orleans, Dec. 3.—The Saenger Players opened this afternoon in "The Broken Wand" and scored one of the biggest successes in their career. The house was comfortably filled both afternoon and evening and curtain calls were numerous.

"Up in Mabel's Room", which was presented by the company last week, drew large audiences which were apparently pleased with the production. The leading woman, Leona Powers, was much better in this play than in others previously presented and scored heavily. Foster J. Williams sustained his reputation as an actor and leading man and was at his best throughout the week. Pretty Alice Buchanan is becoming a favorite. Lola May received much attention and is a clever little actress with a great future. James Donlan, who has played Garry 700 times, made a hit with all and received several curtain calls. Special attention should be given Oris Holland, Gny Htiner, Antoinette Rochte and William Melville. The production was staged by "Bob" Jones, assistant director, who has made good during the absence of Walter Baldwin, with the assistance of O. W. Wegner, who is in charge of the scenic production. This is a pair hard to beat when it comes to staging a production properly. Business is picking up a little thru the untiring efforts of W. J. Gueringer and Maurice Barr, officials of the Saenger Amusement Company.

Next week, "The Madcap".

"WELCOME STRANGER"

Presents Woodward Players in Brilliant Production

Detroit, Nov. 27.—The Woodward Players are presenting "Welcome Stranger" as their current bill and are giving the play a brilliant interpretation, opening to capacity at Majestic Theater Sunday night.

Forrest Orr assumed the central character of Isadore Solomon, the part created by George Sidney, and it proved the fattest opportunity of Mr. Orr's Detroit career. His portrayal was light, airy and properly poised. His accent, tho not perfect at the opening performance, should be accurate and characteristic before the week gets well under way. Richard Taber, as Clem Beemis, and Walter Connolly, as Ichabod Whitson, stand out prominently in support of Mr. Orr, the first thru his convincing characterization of the old inventor, a thoughtful and effective study, and the second by his impressive performance in the role of the mayor of the town. Nedda Harrigan, as Mary Clarke, whose love is returned by Ned Tyler, an allotment given to Walter Davis, were capably played by this popular pair. Others in the large supporting cast entitled to honorable mention are J. Arthur Young, as Gleason Tyler; M. W. McGee, as Seth Tremble; Director Cyril Raymond, as Eh Hooker; Alice Hanley, as Essie Solomon; Jane Darwell, as Mrs. Trimble; and the other two lovers, Douglas MacPherson, as Bija Warner, and Fredericka Winstanley, as Grace Whitson, turn in meritorious performances. The scenes supplied for the production are especially noteworthy.

Next—"Branded".

GARRICK PLAYERS

Give Excellent Production of "East Is West"—Oscar O'Shea's Work Highly Praised

Milwaukee, Wis., Dec. 1.—When we say that nothing finer in the way of a stock performance has ever been seen in Milwaukee than the Garrick Players' production of "East Is West" we are restraining a desire to become more extravagant in our praise. This comedy requires much in settings, costumes and detail, and Manager Gross can well be proud of what has been accomplished.

First honors undoubtedly go to Oscar O'Shea, not only for his direction, but for his playing of Charlie Yang. If the theater had scouts, as baseball has, O'Shea wouldn't be in Milwaukee another twenty-four hours. And perhaps this might be an appropriate spot to state that the writer is not personally acquainted with any member of the Garrick Players. Jay Collins does a superb hit of acting as the lovable Lo Sang Fee, his splendid voice being admirably suited to the flowery speeches. Bert Brown deserves the highest praise for a dandy bit of character work in the prolog. Howard Hall plays Billy with the proper restraint, and Edward O'Malley makes the youthful Jimmy likable. David LaMont did well as Hop Toy and Blosser Jennings was his usual competent self as Benson. As Ming Toy Myrtle Ross did not succeed in getting under the skin of the part. However, all things considered, she gave a very creditable performance. Eather Evans and Gale Sondergaard did well in small parts. Other parts were capably handled by Bertie Conway, Hazel Merriman, Georgie Edwards, Margaret Currie, John Peters, Marshall Cohan and Will-

WESTCHESTER PLAYERS

Present Their First Musical Comedy of the Season

Mt. Vernon, N. Y., Nov. 30.—There is an air of the family party let's-see-what-each-one-can-do about "The Only Girl", the Thanksgiving week offering of the Westchester Players. Musical comedies as presented by legitimate stock companies usually have more or less of that atmosphere about them, but it is intensified in this case by the addition to the score of several numbers written by members of the cast, and by the appearance of the manager's daughter as one of the song-and-dance principals. Lillian Desmonde and Ralph Murphy are the players to try their hand at the Tin Pan Alley stuff and Vivian Marlowe is the "boss' girl". Miss Desmonde's effusion is entitled "Dear Heart Yo", music by Jack Pingle, pianist. Mr. Murphy's first at the composing game is called "Novelty". Lovers of Victor Herbert's liting, tinkling tunes, and the genial Irishman himself, would smile or, in many cases, protest at the idea of introducing amateur efforts in a score so captivating as that of "The Only Girl". The local talent, however, means added interest in the Westchester Players' presentation of the musical comedy, their first of the season.

Vivian Marlowe scores heavily in the vocal department. Lillian Desmonde, as "The Only Girl", is histrionically sufficient and vocally quite satisfactory. She sings her own number in pleasing voice and does the "Compact" duet with Alfred Swenson rather nicely. Ralph Murphy, Frank Thomas and Norman Wells play the roles of Fresh, Bunkie and Corsyke, respectively, in a capable manner. Mr. Wells has been away from Mount Vernon for some weeks and on his reappearance Monday night was greeted comradely. Mr. Murphy joins with Miss Marlowe in sending the "Novelty" number over the footlights. The three "only" ones are present in the person of Virginia Richmond, Laurett Brown and Lorie Palmer. Harry Jackson is cast as the composer's butler. There is also a chorus.

"The Meanest Man in the World" next week.

TWO FORSYTH PLAYERS



Alice Baker and Kathryn Givney opened on March 20 in "Adam and Eva", with the Forsyth Players, and, altho the company has continually changed its personnel, these two clever actresses have remained, gaining in popularity from week to week and making many friends thruout Atlanta, where they are social favorites. Miss Baker is especially gifted in portraying difficult character roles, while Miss Givney has always made the most beautiful stage picture, and is especially adapted to society roles.

WILKES PLAYERS

Give Splendid Production of Comedy—Ivan Miller Labors Despite Severe Cold

Denver, Col., Nov. 28.—A splendid production of "The Meanest Man in the World" is the Wilkes Players' contribution to the week's amusement at the Denham Theater. They give a most entertaining interpretation of Mr. Cohan's sugar-coated sermon. For the first time since his connection with the Wilkes Players, Ivan Miller occupies the center of the stage almost all of the time in the role of Richard Clarke, who endeavors but does not succeed in being "The Meanest Man in the World". Despite the fact that he is hampered by a severe cold, his performance is marked with an ease, sincerity and an enthusiasm that is most satisfactory. Ben Erway is the snappy friend, a becoming role, while a combination errand boy and partner is capably played by Fren Dunham, Howard Russel and Guy Usher give the Wall street atmosphere, a bit which is also added by George Cleveland. You will enjoy St. Condit in the role of an Irish shoemaker, one of the most interesting characters in the play. William Walsh excels in character and this week is an old timer. To look charming and to inspire assistance is required of Gladys George, all of which she performs to perfection. Dora Clement, Billee Leicester, Fanchon Everhart and John Dewese prove adequate in their respective roles. The background is appropriate and the last scene in the garden was so attractive that the audience applauded.

Ivan Young. A word of praise is due to the stage boys and the unknown artist; the settings show proof of much work. Business is splendid and capacity has been the rule.

Next week, "Nothing But the Truth"—H. R.

CAPACITY AUDIENCES SEE "THE STORM" IN SUNBURY

Sunbury, Pa., Dec. 2.—An avalanche of surprises, thrills, comedy and wonderful scenic effects greeted the theatergoers of this city when the Ella Kramer Stock Company produced "The Storm" at the Chestnut Street Theater Thanksgiving Day and the remainder of the week. The theater was packed to capacity at all performances, standing room being at a premium. Never before has there been such a pleasing and extraordinary production on the local stage. The people gasped and applauded in such a manner that many times the artists were obliged to hold their lines until the audience ceased applauding. Curtain upon curtain was rung up on the climaxes. Several producers witnessed the performances and they were simply amazed at the wonderful scenic and electrical effects, which were quite numerous. Sunbury has had many one-nighters, but never before was such a stupendous production attempted as "The Storm".—H. EDW. CULP.

O. B. Joyful Tyler, vegetarian and well-known Pittsfield (Mass.) character, furnished atmosphere in "Way Down East" at the Colonial Theater there last week. A college graduate, the son of a minister, he has been letting his red beard grow wild since he lost his razor traveling across Ohio many years ago.

BROADWAY PLAYERS PRESENT "SHAVINGS"

Schenectady, N. Y., Nov. 29.—Thanksgiving is associated with New England and mention of Joseph C. Lincoln suggests the same locality. It was therefore a particularly happy thought which led the Broadway Players to select for their Thanksgiving week offering a dramatization of Mr. Lincoln's great novel, "Shavings". It is splendid stock fare, nicely served. Jerome Kennedy gets another opportunity to shine in a character role and works his hardest to show that he appreciates the chance presented. Mr. Kennedy makes Shavings the lovable, humorous, sentimental odd bit of humanity that Mr. Lincoln intended him to be. William Laveau storms quite effectively as Sam Hanniwell and fights back quite realistically as his enemy, Phineas Babbitt. Foregoing his flair for humorous characterizations, Tommy Hutchinson plays the son of Babbitt, a straight part, well. Al Williams, actor and stage manager, is the brother, George Ormshee, the cheery efficiency expert, both roles well done. Harry Hollingsworth is a romantic figure in a major's uniform, bringing back remembrances of the wartime days when no play was complete without a soldier or two. Ruth Robinson contributes an excellent piece of acting as Ruth Armstrong. The impetuous daughter of Hanniwell, an appealing part, loses none of its sympatheticness in the hands of Miriam Stoddard. True to form, Miss Stoddard flashes a pretty dress. That old but always surefire character, the town gossip, wins the usual quota of laughs as played by Charlotte Wade Daniels. Marie Hodgkins, ingenue, essays the role of a ten-year-old girl, interpreted in New York by a child actress. The scenic embellishments are striking.

BELLE BENNETT

Scores in "Nightie Night"—Leading Lady Is Ultra Attraction, Says Reviewer

Atlanta, Ga., Nov. 30.—The Forsyth Players are back to farce-comedy this week, presenting "Nightie Night". Belle Bennett scores again in an entirely different role, the trusting little wife of Billy Moffat (John Little), who is always the perfect lover. It is a long time since the Forsyth patrons have been privileged to see such a beautiful stage picture as Miss Bennett offered in her white velvet and silver cloth evening gown, with the royal purple velvet and white fox collar draped over her exquisite shoulders. Her delicate beauty and golden crown of curls complete a vision that an artist would be proud to paint. Combining dramatic ability of a high order with beauty and brains, Miss Bennett is an ultra attraction.

John Little is thoroughly enjoyable as the husband in hot water and misses not one chance to bring a laugh more with his clever business than the lines. Working in perfect harmony with Mr. Little is Kathryn Givney, who plays

(Continued on page 29)

HOUSE REPERTOIRE TENT

BOAT SHOWS · CHAUTAUQUA DRAMATIC COMPANIES
"TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

"Pilgrim's Progress"

Given Elaborate Production

By Religious Drama Producing
Co. at Grand Theater in
Kansas City

Kansas City, Mo., Nov. 30.—The week of November 21 to 25 saw one of the most elaborate and magnificent productions ever presented in this city, when the Religious Drama Producing Co., of Kansas City, offered "The Pilgrim's Progress" at the Grand Theater. There were 11 changes of scenes in the first act and 9 in the second. The stage settings were elaborate and evoked the right interest and feeling. The costumes were typical and the music and songs introduced very appropriate and intensified the "thrill" of the scenes.

The company was well assembled and the players enacted their—at times—difficult roles with ease and cleverness and at all times with convincingness. Chief among the characters stood out the characterizations of Christian of Loren W. Grimes, Appolyn (the devil) of Trevor Bland, Princess of Vanity Fair of Theresa Larkine, Madam Gossip of Mrs. E. L. Paul (a name well known in the theater world), Conscience of Pearle Wilson, Charity of Leola Jackson and Hopful of Paul Norris, etc.

The dramatic personae in the order of their appearance are: Appolyn, Trevor Bland; Christian, Loren W. Grimes; Conscience, Pearle Wilson; Pliable, Abraham Rogers; Christians, Blanche La Bell; Companion, Mamie Sheridan Wolford; Youth, Jessie Collier; Beauty, Adah Williams; Gayety, Genevieve Winsor; Good Spirits, Margaret Doyle; Terpsichore, Alice Latour; Evangelist, E. P. Pollard; Sir Help, Guy Landry; Worldly Wise Man, Paul Shannon; Good Will, Will Irvin; First Angel, Sherry Paul; Interpreter, C. Pollard; Porter, Brent Marrs; Charity, Leola Jackson; Prudence, Blanche Grimes; Piety, Pearl Pickering; Faithful, Sidney Leland; Hopeful, Paul Norris; Madam Gossip, Mrs. E. L. Paul; Princess of Vanity Fair, Theresa Larkine; Pichthank, Geo. Meyers; Soldier, Geo. Meyers; Clerk of Court, George Elvey; Judge Hatgood, L. F. Jackson; Envy, C. Browning; Superstition, Allan Dale; Gabriel, Arthur Sullivan, and Passion, Laddie Gray.

The executive staff for the Religious Drama Producing Co. is: S. H. Harrison, general manager and treasurer; T. J. Behymer, superintendent of production and publicity; A. J. Glanz, dramatic director; Geo. E. Shutt, musical director; J. Marion Shinn, conductor and violinist; Edmund L. Paul, business representative; Mrs. J. J. Larkine, wardrobe mistress; O. K. Parrott, master mechanic; L. B. Hauser, assistant mechanic; R. T. Brainerd, electrician; T. J. Behymer, scenic artist. Production built and painted by T. J. Behymer and the costumes by the Harrison Costume Co.

The two ballet numbers, one in each act, were especially artistic and well put on and danced, and the singing of "The Holy City" in the last act by Irene Munson, who possesses a clear pleasing soprano voice.

Theresa Larkine proved herself a very capable actress, going from the light and frivolous to the deep sorrow of tragedy. Her costumes were very handsome and but added to her charm.

This was altogether a "different" show and drew only fine, noble thoughts and sentiments. —I. S.

HALL HAVING PROFITABLE SEASON IN MINNESOTA

Frank's New Model Tent Show is now in winter quarters at Alexandria, Minn., where it will remain until May 1, when it will again take the road. It put in a very pleasant and successful run of twenty weeks thru Minnesota the past summer, with F. W. Hall as managing director. The performance was made up of vaudeville and pictures, the roster numbering seven people, which will be increased to ten or twelve the coming season. Mr. Hall is in his eighth week in public halls (playing week stands) since closing the tent show and business is said to be profitable thru Minnesota. The company numbers four people for the winter tour.

HILLMAN COMPANIES CLOSE

F. P. Hillman advises that both of his repertoire companies have closed for the season. Mr. Hillman's personal company, headed by Gertrude Ewing, closed at Delphos, Kan., October 4, having completed a season of 32 weeks. While the season was not a successful one, from a financial standpoint, Mr. Hillman says that he is more than satisfied with results when he considers the depression which seems to be general in the amusement business, as well as every other, all over the country. The Hillman Company, under the management of Harry Sohns, and headed by Cora Adams and Harry Burke, closed in Glasco, Kan., December 2. The members of the company went to their homes in different parts of the country. Mr. and Mrs. Sohns will join Mr. Hillman in New York for the winter. The Hillman people will put out two repertoire companies under canvas, opening in the early spring, presenting all royalty plays and featuring a six-piece orchestra with each company.

DAILY FREEMAN LAUDS MYRKLE-HARDER COMPANY

Kingston, N. Y., Nov. 30.—The Myrkle-Harder Company opened a week's engagement at the Kingston Opera House Monday night in "The Broken Wing". The Kingston Daily Freeman said that "the play was entertaining throughout" and that "the production was capably presented by a well-chosen cast, with a magnificent scenic investiture." "The Nightcap" was Tuesday's offering and "Jim's Girl" was Wednesday's. On the roster of the company are Roger Pryor, Edith Gresham, Rose Tiffany, Arthur Beaumont, Louis Heron, Maria Ziccardi, Earl McMillan, Richard L. Sull, Elizabeth Graham, C. H. Vallerd, Charles Ward and George McManus. A word of praise is due the business manager or whoever is responsible for the cuts used in the newspaper advertising. They are artistically planned and executed, supplemented by well-written copy, the whole reaching a high level for traveling stock, or any stock for that matter.

GLEN E. BEVERIDGE



Mr. Beveridge is a member of the Beveridge Players, now at the Empire Theater, Quincy, Ill.

MAXWELLS LEAVE MAYLON

Playwrights To Motor Thru Lower California

Ted and Virginia Maxwell, closing their engagement with the Will Maylon Stock in Marysville, Calif., are planning on touring Lower California in their car. They will stop at Fresno to visit Murphy's Comedians; will see the Galvin show on the way south and drop in on the Hart Brothers' Stock in Long Beach to witness one of their plays presented under the direction of Jack Bronson. In Los Angeles they will visit Marin Sals, world famous as "The Kalem Girl", and recently winning laurels at the Famous Players' Studio. Miss Sals in private life is Mrs. Jack Hoxie, wife of the well-known Western star who attained fame as "Lightnin' Brice". From Los Angeles the Maxwells will drive to Riverside to visit the Glenn Brunk Company, then to San Diego and meet J. S. Angel, who is considering an entire repertoire of their plays. They will spend a few weeks at Coronado, then drive to San Francisco by the Coast route, and from there up to their ranch in Sonora. The Maxwells

LAUDS MURDOCK'S PLAYS

On a recent business trip, booking the Jolly Fannie Hatfield Stock Company in Northern Oklahoma, Harry Allen visited the Al Pierce Stock Company, of which he writes as follows: "The company has played 108 weeks without a layoff or change in the cast. The management is in the hands of Al Pierce, an experienced showman, who has piloted companies thru Oklahoma and Texas for the last fifteen years. They are playing a new and up-to-date repertoire of plays, each different and modern in structure and style. I was informed that the author was Russell M. Murdock, a member of the company, and I can truthfully say that he has the best plays I have seen in recent years. The company has been held over from four to six weeks in each house.

"I found Mr. Murdock like his bills, full of pep and a very interesting young man with a promising future."

write that they more than enjoyed their engagement under the Maylon banner and that Will Maylon is a prince.

GRIFF GORDON DIRECTS CIVIC OPERA ASSOCIATION

Oklahoma City, Ok., has made a step ahead in a very excellent organization to further musical interests. It has a full-fledged Civic Opera Association. There was quite a stir when it was attempted, but Ira Parker, the general manager, has so well succeeded in getting the big interests rounded up that there is not a possible doubt of the ultimate success of the organization. Several men were considered for director. When Griff Gordon's name was first put up he refused to accept and requested that there be a vote taken, but, after two weeks of deliberation, the more he refused the more insistent the association became until he had to take the directorship. Mr. Gordon has had seventeen years' experience in theatricals, directing and producing various shows from a small tab. up to grand opera. Mr. Gordon, a widely-known repertoire actor, says they are so far away from the path of the big shows that Oklahoma City has to have something of this kind, and it is the hope of the Board of Directors that it can form an association in several towns within the State and put its offerings out for a few weeks each season.

"I know that Oklahoma is a coming musical center and rejoice that this movement has been started and has such a worthy sponsor as the Shrine of the City back of it," Mr. Gordon writes. "There is not a possible doubt that every fraternal organization and club in the city will join in the patronization of this association."

WESSELMAN'S FIRST TRIP SOUTH IS SUCCESSFUL

L. B. Wesselman decided to take his show South this winter, and so far the trip has been successful. The show entered Oklahoma at Newkirk, and every town played, it is said, has been a winner except Wynnewood, where rain interfered with the attendance. Texas was entered at Sanger and business was good in spite of almost constant rain. A new top has been ordered and is expected any day. The present personnel is: L. B. and Nona Wesselman, Bert Duranty, Chas. and Tootsie Monroe, Bossie Lee, Don Grey, Arthur Stewart, Walter Card, Billie Stewart, John Dickinson and Wilbur Henderson. Wm. H. Tibbilla is the agent.

On November 7 Mr. Wesselman was thirty-nine years old, on which occasion his wife gave him a spread at the City Cafe in Marietta, Ok. Covers were laid for thirteen and the eats were plentiful. Bert Duranty was toastmaster. Mr. Wesselman was the recipient of many handsome and useful presents and no end of congratulations.

CHANGES IN CAST OF HEFFNER-VINSON SHOW

A. Paul D'Mathot and wife, Merdle Scott, are closing with the Heffner-Vinson Show preparatory to taking a position with a prominent city stock opening Christmas Day in the North. They have been with the Heffner show since the closing of the Malcolm Fassett Stock Company in Louisville, Ky., early in August, and leave same with the deepest regret, as they say the Heffners and "Mother" Vinson are sure fine people to work for. Merdle Scott's sister, Helen Scott, and husband, Walter Alderson, late of the Herschell Players in Cincinnati, are taking the place of their relatives. Helen will do heavies and Walter juveniles and leads. R. G. Pate, late of the Feagin Stock Company of Cincinnati, has also joined the Heffner-Vinson show for heavies. The Heffner-Vinson show has enjoyed a prosperous season, Mr. D'Mathot says, and will remain out all winter under canvas in Florida. The business manager is Billy Bane. Jimmie Heffner is making a host of friends with his comedy roles, and Jack Gould, who has been Heffner's right-hand man for five seasons, is introducing Frozen Sweets and playing the character roles.

DENGUE FEVER HITS CHASE-LISTER COMPANY

The Chase-Lister Company, en route thru Texas, is reported playing to very good business. It has been five years since this company has toured the South and nearly every stand is like a homecoming, meeting hundreds of old friends every week. Several of the members have had attacks of dengue fever and at present Florence Broeze is recovering from a severe case of the malady. Shirley Ward is playing Miss Broeze's line of parts in a most satisfactory manner. There have been no changes in the company since the opening and nearly every member has been with Chase & Lister for years.

NAT CROSS ORGANIZES FOR TOUR OF OKLAHOMA

Kansas City, Mo., Nov. 30.—Nat Cross, who has been here the past week or so, has organized a repertoire company which will play Oklahoma. The Nat Cross Company opens at Waverly, Kan., December 4 with an excellent line of paper and plays. The cast was booked thru the Ed. F. Feist Theatrical Exchange.



() **MIRAGE**, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburg, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

() **SOUNDING BRASS**, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

() **LITHUANIA**, by Rupert Brooks. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)

() **MANIONS**, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

() **SWEET AND TWENTY**, by Floyd Dell. Author of "Moon Calf", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)

() **THE SHEPHERD IN THE DISTANCE**, by Holland Huison. A pantomime in seven scenes from the Washington Square Players, New York. (10 char.)

() **THE STICK-UP**, by Pierre Loring. A fantastic comedy in one act from the Provincetown Players. (3 m.)

() **SCRAMBLED EGGS**, by Lawton Mackall and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

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() **A FAN AND TWO CANDLESTICKS**, by Mary MacMillan. A costume play in one act from the Portmanteau Theatre. (2 m. 1 w.)

() **TWO SLATTERNS AND A KING**, by Edna St. Vincent Millay. A whimsical interlude in verso first presented at Vassar College. (1 char.)

() **THURSDAY EVENING**, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)

() **THE EMPEROR JONES**, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)

() **HEARTS TO MEND**, by H. A. Overstreet. A fantasy in one act from the Flreside Players, White Plains, N. Y. (2 m. 1 w.)

() **THE FOUNTAIN OF YOUTH**, by Serafin & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

() **THE GHOST STORY**, by Booth Tarkington, author of "Sevenoaks". A comedy in one act for persons of no great age. (5 m. 5 w.)

() **SHAM**, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)

() **SIX WHO PASS WHILE THE LENTILS BOIL**, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)

() **SIR DAVID WEARS A CROWN**, by Stuart Walker. A fantasy in one act from the Portmanteau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

() **SOCIETY NOTES**, by Duffy R. West. A comedy in one act (3 m. 3 w.). A wittily written thrust at social ellmers and their publicity campaign.

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STEWART KIDD, Publishers and Booksellers, CINCINNATI, U. S. A.

REP. TATTLES

Steve Price will start for New York soon for a little vacation.

Walter H. Curtis has joined the Cutter Stock Company as musical director.

H. P. and Myrtle Vinton Bulmer are in their nineteenth week with W. I. Swain's No. 1 show.

A four-act drama and vaudeville will be the policy of the "Columbia" showboat next season.

"Friday, the 13th", has been leased by the Century Play Company to stocks at Oak Park, Chicago, and Winnipeg, Man.; and to the Beach-Jones Stock Company, also to the Charles K. Champlin Stock Company.

C. W. Bodine, the agent, will not troupe this winter, having assumed charge of the dining-room and cafe of the New Marlon Hotel, opposite the Union Depot, Hannibal, Mo., where showfolks will always find a welcome.

The evening performance November 25 at the Ishpeming Theater, Marquette, Mich., was canceled to allow the Frank Winninger Stock Company to reach Escanaba, Mich., the following day, to begin an 8-day engagement. The Winninger Company left Marquette immediately after the Saturday matinee.

The Bostwick Williams Players sort of got off on the wrong foot in Meridian, Miss., where they opened a week's engagement Monday night, November 20. The weather turned a little cold the opening night and the heaters were not put in use until the following night. We are informed that the company is a good one and carries an A-1 orchestra.

Goodwin and Goodwin, Ted and May, find pleasure in stating they have been with J. Doug Morgan's show for 26 weeks as the vaudeville feature. They have added several new, original songs to their repertoire. These were written by Neal Halvly, musical director of the Morgan Company. Mr. Goodwin says every one with the Morgan show is well and business is excellent.

In answer to his recent ad in The Billboard Ed Williams, manager of the Ed Williams Stock Company, says he received heaps of replies from New York, Portland, Ore., and other far-off points. He says that while conditions in the Middle West have been none too good the theatrical business has suffered less than any other line of endeavor and predicts that 1923 will be the greatest theatrical year in the last decade.

Meta Walsh, who has been leading woman aboard the New Columbin showboat the past summer, has arrived in Columbus, O., where she will spend the winter in her apartment at 330 1/2 S. High street. Miss Walsh will take part and assist in directing plays for some of the clubs and churches in that city and will also select and arrange the repertoire of plays for Capt. Price's floating theater, which she will join in April.

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KETROW BROS. ENLARGING FOR NINETEENTH SEASON

William Ketrow, owner and manager of Ketrow Bros.' Western Comedy Company, which recently closed a tent season of 22 weeks, states in a letter to The Billboard that the company lost only two nights on account of rain, and did not have a losing week during the season. Mr. Ketrow also says he will enlarge the show for the coming season, carrying a band and orchestra and a number of real Indians. Trucks, tractors and autos will convey the outfit again next season. The show will open early in May at Anderson, Ind., for the nineteenth season. Frank Ketrow is general agent.

HARRY BUDDE A DRUGGIST

The trouping days for Harry Budde are over, temporarily if not permanently, after more than sixteen years spent in show business. He has entered the drug business, having formed a partnership with Fred H. Green, a graduate of the University of Minnesota. The firm is known as the Green-Budde Drug Co., located at 1200 Nicollet avenue, just four blocks from the busiest corner in Minneapolis. They opened the store November 6 and have been doing a fine business, Harry writes.

KELL OPENS ENID HOUSE

Enid, Ok., Nov. 30.—The American Theater will open with Leslie E. Kell's Comedians December 4. Road shows are being booked by Manager W. A. Brent. Pictures and dramatic stock will be the policy of this theater for the season.

BELLE BENNETT

(Continued from page 27)

the dancer and a past friend of Billy's before Mrs. Billy was acquired.

Gus A. Forbes, as Jimmy, the dancer's husband, nearly, is particularly entertaining. Alice Baker steps forward and plays her most charming self for a change and banters all concerned thru three acts. Making the most of fat lines, Rankin Mansfield again plays the all-wise cub brother. Mary Tarry has not yet had a chance to show herself in her true light since she returned to the company, but she does her comedy maids so ludicrously that she is loved just the same. Walter Marshall and Robert Snitely had only minor roles.

A new play, "Half a Chance", will be "tried out on the dog", as it were, the week of December 18. Walter S. Baldwin announces, Belle Bennett to be starred.

Next week "Alias Jimmy Valentine".

FORSYTH PLAYERS HONORED

Atlanta, Ga., Nov. 28.—The Civitan Club, of Atlanta, entertained the Forsyth Players Sunday with a luncheon and a parody, called "The Curse of Drink", also a lot of fun. All of the players attended except Walter S. Baldwin, who was ill at his hotel. Each of them was called upon for an after-dinner speech and the beautiful Belle Bennett and handsome John Littel did their duty royally.

PUBLIC MEETS PLAYERS

New Castle, Pa., Nov. 28.—That local theatergoers enjoy good comedy was evident last

week when the Francis Sayles Players offered "Sick Abed", as business was exceptionally good. The company held a reception on the stage after the Wednesday matinee, at which time the patrons were invited to meet the players, which opportunity they took advantage of.

ABAS ON THE MOVIE

Chicago, Dec. 2.—Actors returning from Cherokee, Ia., say that the management of the Coliseum in that city does not like its house to be classed as a movie theater. A new letterhead just issued says the theater is a "photoplay theater". Other information said to be on the letterhead is as follows:

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WANTED—A-1 WILDCAT AGENT that knows Middle West. Open Dec. 26. Three-night and week stands. Make your salary right and state experience. **HUGH A. NICKELS, 2213 Elliott Ave., St. Minneapolis, Minnesota.**

AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

BRILLIANT OPENING

Of Cincinnati Opera Season

"Die Walkure" Is First Offering of Dippel Forces — Is Enthusiastically Received

Musical Cincinnati was out in force for the opening of the opera season in Music Hall Saturday evening, December 2, by the newly organized Dippel opera forces, sponsored by the Cincinnati section of the United States Grand Opera Club, and not in years has a more brilliant start been made.

The outlook for grand opera to be produced in Cincinnati upon an elaborate scale now seems very bright. Less than six months ago Andreas Dippel himself started intensive work upon the idea which has now crystallized into a definite program, and there is every indication that, at least as far as Cincinnati is concerned, the enterprise, which aims to establish grand opera as a nation-wide institution, will be successful.

The Cincinnati season was opened with Richard Wagner's "Die Walkure", the second of the "Ring of the Niebelungen" group. This same opera was presented in Pittsburg, Zanesville and Akron by the Dippel company, being accorded much enthusiastic comment in those cities.

The first-night audience in Cincinnati was a critical one. While it did not lack its social side it was composed mostly of musicians, music students, and those who are close followers of music and have developed a keen sense of appreciation of the finer points of artistic expression, especially as exemplified in grand opera. The efforts of the artists commanded frequent and prolonged outbursts of enthusiastic applause. Cincinnati music lovers know Wagnerian music, and they are quite familiar with Wagnerian opera. Attention, therefore, was centered mainly in the technical accuracy of the singers, the beauty of the staging and the admirable light effects, to say nothing of the superb rendition of the musical score by a symphony orchestra of 65 musicians under the direction of Ernest Knoch.

The audience gave its approval without reservation, and it was the general opinion that the United States Grand Opera Club is destined to exert a powerful influence upon the operatic activities of America.

The next offering of the company will be "Tristan and Isolde" on the evening of Saturday, December 30.

ANOTHER AMERICAN GIRL,

Queen Mario, Wins Success at Metropolitan

On Thanksgiving afternoon Queena Mario made her debut with the Metropolitan Opera Company as Micaela in "Carmen". Her voice, the light, has tones of much beauty, and after her principal aria in the third act she was greeted with enthusiastic applause and many curtain calls, and thru the big-heartedness of Florence Easton, who was the Carmen, the young artist was permitted to take one of these calls entirely alone.

The success of Queena Mario thus adds one more to the ever-growing list of Americans to achieve fame in the world of grand opera. Miss Mario first attracted attention when she appeared with the Chicago Grand Opera Company and the good record made with it was followed with even more success during her engagement at Ravinia the past season.

PRYOR'S BAND

To Play Second Season at Miami

Arthur Pryor's Band has been engaged for a second season at Miami, Fla. Daily concerts will be given over a period of sixteen weeks, beginning December 12 and terminating April 2. It is said the contract price for the engagement exceeds \$35,000, and under the terms of the agreement the band will consist of twenty-two pieces and there will also be a soprano soloist.

NOTEWORTHY PROGRAM

Presented by Beethoven Association at Second Concert

The second subscription concert of the Beethoven Association was given in Aeolian Hall, New York City, the evening of November 27, by these artists: Arthur Rubinstein, Paul Kochanski, Mme. Florence Hinkle Witherspoon, Willem Willeke and Conrad Bos. But one Beethoven composition was included in the program, and that was his Sonata in C Minor, Op. 30, No. 2, which was played by Paul Kochanski and Arthur Rubinstein. Excellent musicianship was shown in the solo work of each artist, but otherwise the heaviness in Mr. Rubinstein's playing marred the finer tones of Mr. Kochanski. Florence Hinkle Witherspoon sang a group of songs by Handel, Schubert and Schumann. Each song was interpreted most artistically, and, as usual, the fine piano accompaniment by Mr. Bos added much enjoyment to the program. The final number was the Brahms Trio in C, Op. 87, which was played by Willem Willeke, Paul Kochanski and Arthur Rubinstein. The ensemble work in this was especially excellent and in the second and fourth movements the players were heard at their best.

ADELINA MASINO IN RECITAL

New York, Nov. 27.—Sunday afternoon, at the residence of Mrs. Albert Erdman, on West 72d street, a fourteen-year-old violinist, Adelina Masino, was introduced in an intimate recital to a select gathering of musicians, critics and other friends. Thruout a comprehensive program of concertos by Rode and Nardi, Vieuxtemps' Rondo, and selections by Rimsky-Korsakoff, Gossec, Schubert and Monsigny, most unusual talent was displayed, and for one of her years her technique, bowing and interpretation showed positive proof of future greatness. No doubt an early and more public debut will be announced shortly.

ROLAND B. HAYES WINS SUCCESS IN PARIS

Word has been received of the success made by Roland B. Hayes at his debut in Paris under the auspices of the Association Artistique des Concerts, Colonne. Mr. Hayes appeared as the only soloist with the celebrated Colonne Orchestra and sang selections by Handel and Wagner, and three spirituals arranged by Lawrence Brown and Burleigh. He was rewarded by tremendous applause and was recalled five times.

NEW YORK RECITALS

November 26 in the Town Hall the Society for the Friends of Music was heard in its first concert of the season, the entire program of which was devoted to the music of Bach. The soloists were Frances Peralta, Marlon Teiva, George Meader and Paul Bender, all of the Metropolitan Opera Company, and Bronislaw Huberman, violinist. The chorus, which is trained by Stephen S. Townsend, showed marked progress since last season and sang with good tone. Mr. Bender, who had the only solo part in the first number, sang with much beauty of tone and expression. Bronislaw Huberman played the Concerto in A Minor. The solos and duets in the final number, which was a church cantata, utilized the services of all the soloists.

November 28 in the Town Hall George S. Madden, baritone, was heard in a program of songs, all presented in English. His dramatic interpretation, also his diction, was excellent.

November 29 in Aeolian Hall Beryl Rubinstein, pianist, was heard in his first recital after a long absence. His reading of the organ prelude and Fugue in A Minor by Bach, also in the Symphonie Etudes by Schumann, was lacking at times, due to the hardness of tone, but his interpretation of the Ravel number, also two by Chopin, was given in a most artistic manner and with much clearness of tone.

SEATTLE CIVIC ORCHESTRA

To Present Many Noted Soloists During Season

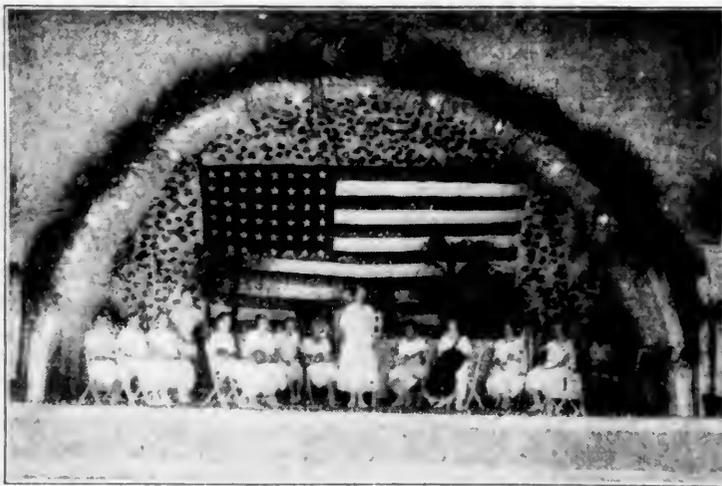
The Seattle Civic Symphony Orchestra, which is now said to be the largest symphonic organization on the Pacific Coast, having 110 musicians, inaugurated its 1922-'23 concert season December 3 at the Metropolitan Theater under the direction of Mme. Davenport Engberg, the only woman symphony conductor in this country. Toscha Seidel was the soloist at the first concert, and, according to the announcements, many other famous soloists will appear with the Civic Orchestra during this season, including Carolina Lazzari, Gionna Noraes and Lois Cassell.

In addition to the symphony concerts music lovers of Seattle are to hear a number of noted artists. On December 13 Betsy Lane Shepard will be heard as soloist with the Amphion Society, and during January concerts will be given by Maurice Dambois, cellist; Mischa Elman, violinist, and the Spargur String Quartet. In February concerts will be given by May Peterson, the Spargur String Quartet, with Leone Langdon as assisting pianist; Sergei Rachmaninoff, and Paul Althouse, tenor. Three concerts will be presented during March: Edward Johnson, tenor of the Metropolitan Opera Company, will be heard on March 12; Alberto Salvi, harpist, on March 9; Florence Macbeth, coloratura soprano, and Mischa Levitski, pianist, will appear in a joint recital on March 19. Alfred Cortot, pianist, and Jacques Thibaud, violinist, will be presented in a joint recital on April 9, and the season will be brought to a close with a concert to be given by Rosa Bonelle, dramatic soprano, on May 12.

ERNEST HUTCHESON, PIANIST,

IN ALL-BEETHOVEN PROGRAM

New York, Nov. 25.—At Aeolian Hall this afternoon, in his second concert of the series devoted to the great masters of piano music, Ernest Hutcheson gave two full hours of delight and extreme pleasure of an all-Beethoven program, which included three sonatas, the Opus 90 in E Minor, Opus 57, Appassionata; Opus 111 in C Minor, separated by Bagatelle in B Minor, Minuet E Flat and Ronda Capriccio, Opus 129. After his supposed finale he graciously added another Andante, a Rondo and a fitting climax from still another Sonata. These recitals by Mr. Hutcheson, confined to the works of Bach, Beethoven (given), Schumann, Chopin and Liszt, aside from their enjoyment by the public, are proving particularly valuable and instructive to deep students of the piano, along the lines of velocity, dexterity and variety of touch and powers of interpretation. Many in the audience, were, noticed with piano scores making notations of special worth.



Julia Baker and her celebrated Broadway Ladies' Orchestra, a big success at the Municipal Pier, Wildwood, N. J., during the 1922 season.

FOR FIRST TIME THIS SEASON

Metropolitan Will Present "Loreley" and "Parsifal"

Altho no novelties are announced for the Metropolitan this week, there will be two first performances of the season in the presentation of "Loreley" on Wednesday, December 6, and "Parsifal" on Friday afternoon, December 8. The cast for "Loreley" includes Frances Aida and Marie Sundelius; also Messrs. Gligli, Danise and Mardones, with Mr. Moranzoni as conductor. For the season's initial performance of "Parsifal" on Friday the cast will include Margaret Matzenauer, Marie Sundelius, Marlon Teiva, Curt Traucher, Clarence Whitehill and Paul Bender. Mr. Bodansky will conduct. Other operas for the last half of the week are: "Boris Godunoff", with Mmes. Delaunais, Perini, Dalossy, Howard, and Messrs. Johnson, Chaliapin and Kother, with Mr. Papi conducting. "Aida" on Friday evening, and for the Saturday matinee "Die Tote Stadt" will be presented, with a cast including Jeritza, Teiva, Delaunais and Anthony, also Harrold, Schutzen-dorf, Diaz and Meader.

THREE CONCERTS ANNOUNCED

By International Composers' Guild

The newly organized International Composers' Guild has announced a series of three New York concerts at which only music heard for the first time in America will be performed. The first concert will be given December 17, at the Klaw Theater, in which place the other two concerts will also be heard and which are scheduled for January 21 and March 4. Only

SAMAROFF MUCH IN DEMAND

As Soloist With Symphony Orchestras

Oiga Samaroff is much in demand as soloist with the prominent symphony orchestras. She makes her fourth appearance with the Boston Symphony Orchestra at Providence on December 12. Mme. Samaroff has been soloist this season with the Detroit Symphony Orchestra (three times), the Philadelphia Orchestra, under Leopold Stokowski; the Philharmonic Society of Philadelphia, under Joseph Pasternack, and the St. Louis Symphony Orchestra, under Rudolph Ganz. On December 19 Mme. Samaroff will be soloist with the Philadelphia Orchestra, under Leopold Stokowski, at New York City.

THREE MORE RECITALS

Announced for Josef Hofmann

Three more recitals will be given in New York City by Josef Hofmann during the present season. The first is announced for Saturday afternoon, January 13; the second Sunday afternoon, February 4, and the last one Sunday afternoon, March 4.

subscribers to the whole series will be admitted to these concerts, and lectures on modern music will be given free to them on three Sunday afternoons.

The purpose of the organization is to provide opportunity to present the works of modern composers and facilitate the production of its work. Mr. Edgar Varese, composer, has been the organizer of the Guild in the United States, and branches are to be organized in several of the European countries.

MUSICAL EVENTS IN NEW YORK CITY

DECEMBER 6 TO DECEMBER 16

AEOLIAN HALL

- Dec. 6. (Aft.) Song recital, Edna Indermaur.
7. (Aft.) Song recital, Ursula Greville.
(Eve.) Piano recital, Mieczyslaw Munz.
8. (Noon) Concert, auspices the Aeolian Company and The Evening Mail, Chas. D. Isaacson, chair.
(Eve.) Piano recital, Daniel Wolf.
9. (Aft.) Piano recital, Ernest Hutehson.
(Eve.) Concert by Martin Smith Music School.
10. New York Symphony Orchestra, Frieda Hempel, soloist.
11. (Aft.) Piano recital, Ashley Pettis.
(Eve.) Concert, New York Trio.
12. (Eve.) Concert, Letz Quartet.
13. (Aft.) Song recital, Ethel Hayden.
(Eve.) Violin recital, Giuseppe Adami.
14. (Eve.) Concert, New York Chamber Music Society.
15. (Morn.) Children's Concert by New York Symphony Orchestra.
(Eve.) Song recital, Vladimir Kosing.
CARNEGIE HALL

- Dec. 6. (Eve.) Music Lovers' Association.
7. (Aft.) New York Symphony Orchestra.
(Eve.) Philharmonic Society.
8. (Aft.) Philharmonic Society.
(Eve.) New York Symphony Orchestra.
9. (Aft.) Symphony Concert for Young People.
10. (Aft.) Philharmonic Society.
11. (Eve.) City Symphony Orchestra.
TOWN HALL

- Dec. 6. (Aft.) Song recital, Carl Schlegel.
7. (Eve.) Concert, Benefit Fund of Masonic Club of N. Y. Soloists, Salzedo Harp Trio, Maude Klotz, Joseph Borissoff, Edgar Schofield.
9. (Aft.) Piano recital, Alfredo Oswald.
(Eve.) Song recital, Elena Gerhardt.
10. (Aft.) Cello recital, Jean Gerardy.
11. (Eve.) Song recital, Lois Long.
12. (Aft.) City Symphony Orchestra.
HIPPODROME

- Dec. 10. (Aft.) Concert, John McCormack.
(Eve.) Concert, Mischa Elman.
METROPOLITAN OPERA HOUSE
Metropolitan Opera Company in repertoire.

NEW YORK RECITAL

Announced for Grace Cristie

On Sunday evening, December 10, at the National Theater, New York City, Grace Cristie will present a group of dances. Miss Cristie has but just returned from London and Paris, in which cities she appeared in the "League of Nations", in which she introduced the Benda Masks most successfully and won high praise for the dances she presented.

A recital will be given in Philadelphia the evening of December 11 by Helen Bock, pianist, she having but recently returned from a most successful Canadian tour. Miss Bock is under the New York management of Miss Annie Friedberg.

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ENTHUSIASTIC RECEPTION

Accorded Chicago's Swedish Choral Club in Sweden

According to a report sent The Christian Science Monitor, a rousing welcome was accorded the Swedish Choral Club, of Chicago, when it opened its tour in Sweden. There were 2,000 people in the audience, the utmost the hall could hold, and a large number had to be turned away. The compositions of several Scandinavian composers were included in the program presented, as were also the American composers, Harry Burleigh and Horatio Parker. At the conclusion of one of Parker's compositions there was a genuine outburst of applause, which continued until the clapping turned to pounding, and the encores throut the evening were many in number, and even then the audience wanted more.

SPRINGFIELD ORGANIZES MUNICIPAL ORCHESTRA

At Springfield, Mass., there was recently organized a Municipal Orchestra, and as a result of the excellent concerts a movement is now under way to insure the permanence of the organization. An association of sustaining members has been formed, each member subscribing \$10, which entitles said member to two tickets for each of the three principal concerts to be given during the season. The orchestra has seventy members, all of whom are local musicians except eight, and there is an abundance of talent in Springfield to draw upon. It is hoped that it will take but a short time to enroll a sufficient membership to properly finance this new Municipal Orchestra.

Look thru the Letter List in this issue. There may be a letter addressed for you.

JANUARY DATE

Announced for New York Appearance of Cleveland Symphony Orchestra

Adella Prentiss Hughes, manager of the Cleveland Symphony Orchestra, has announced a concert will be given in Carnegie Hall, New York City, on January 23, and that appearances will also be made in New Haven, Washington, D. C.; Toronto, Hamilton, and several other Canadian cities. This is the fifth season of the Cleveland Orchestra, and sixty-five concerts will be given in its home city. These concerts consist of the customary pairs of symphony concerts, Sunday afternoon concerts, concerts for public schools from the fourth to the eighth grade, ten community concerts and three special performances.

The work of the orchestra has been greatly facilitated as the result of the co-operation accorded by the special Business Men's Committee of One Hundred, as it was due to the enterprise of this committee that the people of Cleveland subscribed a maintenance fund of \$200,000 for the season of 1922-23. Under the direction of Nikolai Sokoloff, conductor, the orchestra has made rapid progress and is being watched by those interested in symphonic music.

ELLY NEY TO MAKE FIRST PACIFIC COAST APPEARANCE

Arthur Judson has announced several Pacific Coast recitals for Elly Ney, pianist. She will appear for the first time in San Francisco on December 12, and will give a second concert in that city on December 17. She will also be heard as soloist with the Los Angeles Philharmonic Orchestra in Los Angeles on December 15 and 16, playing at both of these concerts Beethoven's "Emperor" concerto.

CONCERT AND OPERA NOTES

Claire Dux will be heard in a recital in Portland, Me., on December 15.

Daniel Wolf will give his New York piano recital in Aeolian Hall the evening of December 8.

Willem Van den Andel will give a piano recital in the New York Town Hall Thursday evening, January 4.

The noted pianist, Ignace Paderewski, will give a concert in the Auditorium, St. Paul, on the evening of January 15.

On Thursday evening, December 14, a violin recital is announced by Giuseppe Adami, with Earlel Barraja at the piano.

The distinguished pianist, Harold Bauer, will be heard in recital in the New York Town Hall the afternoon of January 20.

The New York Chamber Music Society has announced December 15 as the date for its next concert in Aeolian Hall, New York City.

Joseph Heifetz will make his only appearance in Philadelphia this season in the Academy of Music on Wednesday evening, December 13.

From notices received here the critics in Berlin have pronounced the recent appearance of Erem Zimbalist in that city a decided success.

Florence Macbeth will sing for the Women's Press Club Benefit to be given at the Hotel Plaza in New York the afternoon of December 15.

A recital will be given in Cedar Rapids, Ia., by John Barclay, English baritone, on December 15. On Christmas Eve he will sing in "The Messiah" at Chicago.

At the Town Hall in New York City Elena Gerhardt will give a "Schubert Evening" on December 9. Mme. Gerhardt will be assisted by Coenraad V. Bos at the piano.

Helena Marsh will give several recitals in Pennsylvania during the next two weeks. She will appear in Easton, Pa., on December 12 and at Washington on December 21.

Hans Kindler will be heard as soloist with the Detroit Symphony Orchestra at Buffalo on December 12, and with the Philharmonic Orchestra, under Joseph Stransky, at New York, on December 17.

There will be a joint appearance by Alexander Sliott, pianist; Paul Kochanski, violinist, and George Barrere, harist, in a concert devoted to the sonatas of Bach, in Aeolian Hall, New York, the afternoon of December 17.

Under the direction of the Inter-Theater Arts, Inc., of New York City, a recital will be given by Helen Stover on Sunday afternoon, December 10, at the Art Center. Miss Stover will present a program of the compositions of Horace Johnson, one of our most promising young composers.

In the December bulletin of the Victor Company there is an announcement of two records by the Goldman Band of New York City, directed by Edwin Franko Goldman. This marks the first recording done by this well-known organization, whose summer concerts have been attracting attention in Manhattan during the past five years.

For the Sunday afternoon concert on December 10 by the New York Symphony Orchestra Mr. Danrose will present as soloist Frieda Hempel. Mme. Hempel will sing an air from "Die Frelschutz", and will also produce for the first time in America Blais Fairchild's ballet-pantomime, "Dame Libellule".

Jeanne de Mare, lecturer-pianist, will give her second program in "Musical Talks in French", on the afternoon of December 12, in New York City. She will be heard in "Three Musical Talks in English" on the afternoons of January 9, 16 and 23, and will be assisted during the series by John Barclay, baritone; Frederick Bristol, pianist; Eva Gauthier, soprano; Barbara Maurel, mezzo-soprano, and Margaret Nikolovic, pianist.

Albert Coates, who will be guest conductor of the New York Symphony Orchestra during the first two months of the New Year, led the Royal Choral Society in Royal Albert Hall, London, on November 25, in a program consisting of Verdi's "Requiem" and the Finale to Act I of "Parsifal". On the 23d of last month Mr. Coates produced for the first time in London Strauss' Suite "LeBourgeois Gentilhomme" at a concert of the Royal Philharmonic Society.

A new pianist and baritone are being introduced this week at the Rivoli Theater in New York by Hugo Hiesefeld. Vera Jaellies, a Russian pianist, is making her American debut, playing the Tschalkowsky Concerto, and Frederic Baer, baritone, is singing Geeth's "For You Alone". The orchestral feature of the program is the "Carnival of Venice" overture (Thomas).

Mary Fabian, soprano, popular with patrons of Dr. Hiesefeld's New York Rivoli Theater, is playing a return engagement this week, singing a selection from the ever-popular "Maytime". Another favorite, Lillian Powell, noted Denishawu protegee, is presenting her "Danse Algerian".

The second in the series of public demonstrations by the Society of Theater Organists will be given in the Wanamaker Auditorium, New York City, the afternoon of December 15. The program will be a motion picture and music program illustrating the ideal association of these two arts. The following prominent theater organists will play on the new concert organ: John Priest, J. Van Cleft Cooper and Vera Kitchener.

On the musical program of the New York Capitol Theater, S. L. Rothafel is presenting a unit of "Impressious", these being devoted to the works and compositions of the noted American composer, Ethelbert Nevin. Evelyn Herbert and Eric Bye are singing the solos and there are interpretations by the various members of the Capitol Ballet Corps. Another interesting musical interlude is a solo by Ary Van Leeuwen, first dutilist of the orchestra.

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MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

NEW PLAYS

"LIZA"

"LIZA"—A musical comedy in two acts, with book by Irvin C. Miller, lyrics and music by Maceo Pinkard, staged by Walter Brooks. Presented by Al Davis at Daly's Sixty-third Street Theater, New York, November 27.

THE CAST

Squire Norris.....	Alonzo Fenderson
Liza Norris.....	Margaret Simms
Nora.....	Gertrude Saunders
Uncle Pete.....	William Samms
Parson Jordan.....	Packer Ramsey
Judge Plummer.....	Quintard Miller
Das Johnson.....	K. Eddie Grayson
Dandy.....	Thaddeus Drayton
The Sheriff.....	Will A. Cook
Ice Cream Charlie.....	Irvin C. Miller
Bodiddly.....	Emmett Anthony
Tom Liggett.....	Billy Mills
John Jones.....	Doe Doe Green
Stammy.....	Elizabeth Terrill
Mandy.....	Maude Russell
Harry Davis.....	Snippy Mason
Bill Jones.....	Donald Fields

Being a company of colored actors and occupying the same theater in which "Shuffle Along" made its memorable run, "Liza" must expect to be compared with that production. In fact, it is about the only guild-past that the critic has.

Then let it be said at the outset that, in my opinion, "Liza" is a better show than "Shuffle Along". I saw the latter piece on its opening night and I saw "Liza" on its second night. Perhaps "Shuffle Along" was improved a lot during its long run, but I only saw it once and cannot say. Comparing performance for performance as I saw them I have no hesitation in saying that "Liza" is the better show.

Naturally, that which we all look for in the Negro show is speed. "Liza" has it. It also has zip, snap, ginger and the rest of the speed condiments. The singing, particularly that of the chorus, is mighty in its volume and sweet in its tone. There are plenty of laughs and the dancing is superb. Again, it is the chorus that impresses most in this field. It is easy enough for one dancer to do a difficult routine, but to see a chorus go thru a lot of steps in unison that would give many a single artist pause, is to see a thing of delight.

The company contains many excellent artists. Among these should be mentioned Irvin C. Miller and Emmett Anthony, a pair of exceedingly droll comedians. Mr. Anthony also chants a ditty about his dog that is a gem. Together they provide most of the comedy in the piece. Gertrude Saunders sings in her novel manner and made a genuine hit with several of her numbers. Margaret Simms made a marked impression in an ingenue role, singing and dancing prettily. Will A. Cook was a comic sheriff that amused highly, and Greenlee and Drayton, besides doing a splendid dancing specialty, played their roles well. The rest of the cast, including Alonzo Fenderson, William Samms, Packer Ramsey, Quintard Miller, Billy Mills, Doe Doe Green, Elizabeth Terrill, Maude Russell, Snippy Mason and Donald Fields were excellently suited to their parts.

The chorus, tho, like that of "Boris Godounoff", is the star of the show. They are easily the best singers and dancers that Broadway has seen in many and many a year. They work as tho they loved to. They are all verve and dash and put their numbers over with a bang that registers a bull's-eye every time. There is no doubt in this reviewer's mind that most of the credit for putting "Liza" across belongs to them. The show has gone over and all the signs point to a long and prosperous engagement for it.—GORDON WHYTE.

EXCERPTS FROM NEW YORK DAILIES
Times—"Lively, ingratiating and melodious entertainment for most of its length."
Times—"A rhythmic and joyous performance."
Post—"The theater should reverberate for many months to the rhythmic shuffling of many feet."

"THE BUNCH AND JUDY"

"THE BUNCH AND JUDY"—A musical comedy, in two acts, with book by Anne Caldwell and Hugh Ford, lyrics by Anne Caldwell, music by Jerome Kern, staged by Fred G. Latham. Presented at the Globe Theater, New York, by Charles Dillingham, November 28, 1922.

THE CAST:

Mrs. Shean.....	Lydia Scott
Kelly.....	Engene Renee
Messenger.....	Roger Davis
Hazel Kirkwood.....	Patrice Clark
Marguerite de Belmont.....	Lillian White
Augustus de Forrest.....	Augustus Minton
Foxhall Davidson.....	T. Wigney Percival
Lady Janet.....	Roberta Beatty
Call Boy.....	Phillip Tonge
Alto Stoger.....	Al Watson, Jr.
Evie Dallas.....	Johnny Dooly
Jack Jessop.....	Ray Dooly
Judy Jordan.....	Delano Dell
Gerald Lane.....	Adelle Astaire
Georgia McNamara.....	Fred Astaire
Gladya Goldwin.....	Helen Eby Rock
Batelle.....	Elaine Palmer
Viola Esmond.....	Ruth White
	Carol Flower

(Continued on page 119)

Musical Comedy Notes

Mel Franza has joined the cast of "Blossom Time".

"The Little Kangaroo" is to be seen on Broadway in about two weeks.

The Dolly Sisters are to appear in a new London revue early next year.

Hal Skelley has a new song in "Orange Blossoms" called "How Can I Wuu You Now?"

The "For Goodness' Sake" Company closed in Springfield, Ill., two weeks ago due, it is reported, to bad business.

joining States by the Jules E. Meredith Producing Company, of Philadelphia.

The tour of "Keeping Up With the Joneses" ended recently in Ogdensburg, N. Y., and the players returned to New York City. The play, it is said, will be rewritten and given a new title.

The chorus girls of "The Passing Show of 1922", at the Winter Garden, New York, gave a Thanksgiving dinner to the twelve wardrobe women with the show. It was held on the stage after the matinee.

HIPPODROME'S SMALLEST ELEPHANT SELLS PROGRAMS BEFORE THE SHOW



"Judy", the smallest elephant, and a member of the cast at the Hippodrome, is kept busy before each entertainment by selling programs, and the unusual attraction of seeing a "pachyderm" selling programs adds to Judy's trade. Photo shows Judy accommodating one of his fair patrons. —Photo, Wide World Photos.

"The Fantastic Fricassee" has passed its 100th performance in New York and gives signs of continuing for some time.

"The Clinging Vine", with Peggy Wood starred, opened last week. After a short out-of-town tour it will be brought to Broadway.

William Daly, co-composer with George Gershwin of "Our Nell", will conduct the orchestra during the engagement of that show in New York.

The Western Electric Post of the American Legion bought out the entire capacity of the Earl Carroll Theater, New York, one night last week to see "The Gingham Girl".

Raymond Metz and Edith Tinger have been engaged for the third company of "Blossom Time" which the Shuberts are organizing. This company will go on tour shortly.

"The Music Box Revue" has been taking in about \$30,000 weekly in Chicago, but will have to leave January 6 to make room for "Sally", which is booked into the Colonial.

"Nine O'Clock Town", a three-act musical comedy, the book and lyrics of which Frank C. Minster is the author, will be presented by some talent in towns of Pennsylvania and ad-

Orville Mayhood, conductor of "Blossom Time" at the Century Theater, New York, has returned to his post after an absence of two weeks, caused by illness. During his absence Alfred Goodman wielded the baton.

Arthur Van, formerly of The Kilkenny Four and who played Jiggs in "Bringing Up Father" last season, is requested to write to his mother, Mrs. Kinney, 93 Franklin street, Norwich, Conn. She is dangerously ill.

R. H. Burnside says he is thinking of making a Shakespearean production since everybody else is doing it. He wants to produce "Romeo and Juliet", with Jennie, the slimming elephant at the Hippodrome, New York, in the heroine's part.

The Casino Theater will celebrate its fortieth anniversary as a playhouse December 28. It opened with "The Queen's Lace Handkerchief". Most of the famous ones of comic opera and musical comedy have played on the Casino stage at one time or another.

Phyllis Paige (Burkhardt), who suffered a foot injury some time ago while playing the Jane Gilmour part in one of the "Irene" companies, is resting at the home of her parents in Youngstown, O., where she appeared with the Hippodrome Players the past summer.

Eleanor Painter in Viennese Operetta Will Be Presented by Ziegfeld in "The Cowboy Princess"

New York, Dec. 1.—Hard upon the heels of the original announcement from the Ziegfeld offices of the engagement of Eleanor Painter comes word that she is to be presented in a Viennese operetta, called "The Cowboy Princess".

This piece has a score by George Jarno, who wrote the music for "The Girl and the Kaiser". The libretto, by Fritz Gruenbaum, was taken from a story by the Hungarian novelist, Petofi. Miss Painter arranged for her engagement thru M. S. Bentham.

"OUR NELL" OPENING

New York, Dec. 4.—"Our Nell", the musical comedy formerly known as "Hayseed", will open at the Nora Bayes Theater here tonight. The book is by A. E. Thomas and Brian Hooker, with lyrics by Hooker and music by George Gershwin and William Daly.

"Our Nell" was originally under the management of E. Ray Goetz, who sold it to Davidow & LeBlaire. It played Washington last week and reports from that city indicate that it is the sort of show that may please Broadway. It is a rural melodrama played for laughs and interspersed with musical numbers.

"THE FIRST YEAR" IN SOUTH

John L. Golden's "The First Year" Southern Company began its tour in Richmond, Va., November 20, by receiving much praise from the local press and registering big business during the week's engagement. The cast included John W. Ransone, Fanny Rice, Isabelle D'Armond, Ray L. Royce, Gregory Kelly and Ruth Gordon. J. Frankel, veteran theatrical man, is business manager.

"PRINCE CHARMING" STRANDS

New York, Dec. 1.—The Equity sent \$368 to Montreal early this week to bring back fifteen members of the "Prince Charming" Company, a musical comedy, which stranded there. The outfit was owned and managed by Frank Stuart Whyte, a Canadian producer. The money was sent to pay hotel bills and transportation back to New York. The members are owed two weeks' salary.

"THE CABARET GIRL"

New York, Dec. 1.—Charles Dillingham will probably produce "The Cabaret Girl" here early in the spring. This is the musical comedy by Jerome Kern and Anne Caldwell that Malone & Grossmith have produced in London, where it is the current musical hit. It is also the first Kern-Caldwell show which has been seen out of this country before production here. The show will be done here by Dillingham under an arrangement with Malone & Grossmith. The latter firm has just acquired the English rights to "The Bunch and Judy".

"FOLLIES" TO CONTINUE

New York, Dec. 1.—Ziegfeld's "Follies" will continue its run at the New Amsterdam. The show is now in its seventh month and business is as big as ever. In other years Ziegfeld took the show off early in the fall for a tour. This is the first season that he has tried its drawing powers for a protracted run here. When the "Follies" does leave it will only play Boston, Chicago and Philadelphia, according to present plans. Other towns which have seen it annually will have to wait until the following season.

ELTINGE SHOW STOPS

New York, Dec. 1.—Julian Eltinge's show, "The Blusive Lady", has closed. It will be rewritten and will be presented again with a new title. Eltinge in the meantime will go to Palm Beach for a rest of a few weeks.

THEATRICAL.

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TABLOIDS

(Communications to our Cincinnati Office.)

RECENT ADDITIONS to Chic and Jo Delmar's Stratford Musical Comedy Company are Jimmie Barrett, formerly of the "Columbia Folies", as principal comedian, and Lillian Barrett, soubret. Mr. Delmar says Detroit theatergoers are demanding bigger and better shows than ever before.

CHUCK GRIFFIN and wife, Gladys Newkirk, who were recently married in Brownsville, Pa., were callers at The Billboard offices, Cincinnati, last week, en route to join A. M. Kingston's show. They possess all the qualifications that a good comedian and chorus girl should. Mrs. Griffin soon after the first of the year will visit her home in Los Angeles for a few weeks.

BOBBY RYAN and his "Powder Puff Girls" are playing an indefinite engagement at the Majestic Theater, Enid, Ok. Mrs. Rash Thompson is producing all the plays, which are clean and presented with special scenery. Bobby Ryan is featured comedian and there is a fast-stepping chorus of five girls. Mr. Ryan is adding to his dandy show almost every week. First-run pictures are shown in connection with the tabloid.

HAROLD S. ORR'S "Hollywood Flappers" were well received by the inmates of Auburn (N. Y.) Prison Thanksgiving Day. The company played a week's engagement at the Grand Theater there. Following the performance the members of the company sat down to a chicken dinner with the inmates. Dick Staley, manager of the Grand, arranged the affair.

HUTCHISON'S "Ziz Zaz Revue" is playing the Harbour Circuit after a season of independent bookings in Missouri, Iowa and Kansas. Mr. Hutchison's cast includes his son, Jack, juvenile; Midge Hiett, soubret; "Nig" Shope, comedian; Eugene Broussard, Howie (Wallie) Sneed, Bill (Pete) Harney, Myrtle Duabar, the Southern City Four, and Betty Hutchison, Esther Retes, Billie Girard, Bobbie

LaVerne, Helen Broussard, Billie Hanses, Alice Allen, Grace Bellow, Evelyn Baker and Marjorie Randall, chorus. Annetta Sneed is musical directress.

THE ORPHEUM MUSICAL REVUE, which began its eighteenth week of stock at the Orpheum Theater, Grand Rapids, Mich., November 27, expects to break last season's record of forty weeks. Fred Griffith is now in his second year of producing at the Orpheum. Members of the company consist of Ruth Albright, prima donna; Katherine Murdock, soubret; Marie West, characters; Walter McDowell, leads; E. R. Russell, juvenile and general business; Danny Duncan, comedian; the Avalon Four, George Lowry, tenor; Cline Tedford, lead; Albert Bohne, baritone; Wallace Nash, basso, and a chorus.

CHAS. WORRELL'S "Virginia Belles", which laid off in Cincinnati last week pending word from the Sun office regarding future bookings, put on "The Doll Shop" at the Empress Theater Monday night, November 27, before a small but appreciative audience. Billy Steed, who used to romp the boards of the local suburban houses with Sylvan Beebe's "Midnight Frolics", is featured comedian. The show gives him ample opportunity to unload his droll humor, which provided many laughs. The specialty dancing of the Worrells was easily the hit of the evening. The female member of the act, who rather of big physique, is nimble of feet and showed the least signs of fatigue after their strenuous efforts, which were heartily applauded. "Dutch" Dietzel, another erstwhile member of the Beebe show, is straight man. The chorus girls are of the average type.

WHILE SYLVAN BEEBE modestly lays no claims to having the best rotary tabloid attraction in Cincinnati, it can be placed among the most enjoyable in the city, judging from the laudatory remarks made by the patrons of the Empress, Cincinnati, as they passed out to the

MELISSA TEN EYCK



Presented a gorgeous spectacle as she glided across the stage of the Palace Theater, New York, in this wonderful and original costume. White net, with graduated rows and diagonal stripes of gold ribbon, with spangled bronze and green flower ornaments, make the up-standing skirt (wired, of course). Rhinestones, with a sapphire center, create the "bodice". Strands of silver beads are suspended from several bracelets of brilliants. Stately green ostrich plumes rear themselves haughtily above a coronet of brilliants with an emerald-stone center. Strands of pearls finish the queenly headpiece.

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not over 5 ft. 3 in., for another Hal Hoyt Attraction. Salary, \$25.00. Tickets? Yes. Wire, write, phone GUS FLAIG, Manager, Plaza Theatre, Brownsville, Pa. Week Dec. 11, Grand, Morgantown, W. Va. Friends write.

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street Wednesday night, November 29. There never is any hesitancy of local suburban patrons about telling the companies they don't like, and they have complained bitterly for some time. Beebe has been playing the neighboring houses about as long (maybe longer) as his contemporaries and has gained considerable of a following here. There were not a few of the latter present Wednesday night, and they went away fully satisfied with the proceedings. The company put on a program of bits and songs that was generously applauded thruout. Izzy Meyers' Jewish comedy is the sort that meets with popular approval here. It is rather unfortunate, tho, that with as capable a comedian in the company as Harry West he is given so little to do. The chorus girls are shapely and sly and dance well. Mrs. Beebe completes the cast of principals.

HAP MOORE'S tab., three acts of vaudeville and a feature picture were the entertainment menu served at the Empress Theater, Cincinnati, Thanksgiving Eve. Hap's show brought to a close a two and a half hours' program with which the audience seemed to be satisfied for the prices of 20 and 35 cents. Two principals and a chorus girl of Chas. Worrell's "Virginia Belles" Company, which is reported to have closed as a Sun attraction, have joined the Moore attraction, which presented a vehicle consisting of bits, trimmed with song numbers by the principals and with comedy cropping out now and then. The verses, "What Romeo Said to Juliet", sung by the principals left lots to determine and the audience thought the parody funny and blistered their palms applauding. Truth to tell, there were some in the audience who could find nothing to be laughed at. The "I'll bet you ten" gag went over with a bang. The show was as full of entertainment as a campaign speech is of promises, if we judge from the manner in which those on the dark side of the footlights received it.

LEW PALMER, whose "Show Girls" is playing the Sun Time exclusively, advises that another shipment of setin gowns from the Ger-

"GLORY" COMING TO N. Y.

New York, Dec. 2.—"Glory", the new musical show written by James Montgomery, Harry Tierney and Joseph McCarthy, who did "Irene", will open at the Vanderbilt Theater Christmas week. "The Torch Bearers", now occupying the house, will leave December 16.

Have you looked thru the Letter List?

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CLOSING FOR REPAIRS

New York, Dec. 1.—The Winter Garden will close for repairs tomorrow night and "The Passing Show of 1922", now occupying the house, will take to the road, going to Brooklyn for its first week, after which Newark will be visited. The piece will play Philadelphia, Boston and Chicago for runs and it is expected that these towns will fill out the season.

Alterations to the Winter Garden will mean a virtual rebuilding of the theater. The end sought is to make the house more intimate than its present proportions allow.

The apron of the stage will be cut off and the posts at the rear removed. This will bring the audience closer to the stage and at the same time enlarge the capacity of the house.

By using three shifts of workmen daily the Shuberts expect to reopen the Winter Garden Christmas week with a new musical show.

WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

ANALYTICS

Of an Outsider on Burlesque and Burlesquers

New York, Nov. 30.—The viewpoints of patrons of burlesque should prove interesting and instructive to producing managers and artists alike, therefore we are giving space to a letter, viz.:

"Dear Sir—Simply as a news item that may be of interest to you the enclosed clippings are sent to you. It may be one of the reasons that burlesque is looked down upon as a form of entertainment. Considerable space was given to this bit of news so that those of us who do like an occasional performance do not let it be known that we attend.

"This same show was reviewed that same week in The Billboard. What is more repulsive than the sight of a drunken woman? Miss — burlesqued a drunken woman in a very realistic manner, but we hardly enjoy such a scene on or off stage and hardly care to have a sister or sweetheart witness such a scene. Miss — worked hard and went over well, but her talents could be employed to better advantage than this, as such a scene tends to lower a performer in the sight of the audience and the best critics are the better element that gather in the smoking-room and their opinions may well be studied for they express themselves in the returns at the box-office window.

"Mr. — is by far the best comedian this season in Mutual attractions. His ever-present smile and his personality won his audience at once; his natural humor kept his audience in constant laughter. He would improve his work if he refrained from using the word Hell for there is no more excuse for the use of such words on the stage than there would be for using them in the drawing-rooms of polite society. In his dinner scene with Miss — he hands her a whole chicken which he has placed between two slices of bread and says—'Here, eat this.' She replies—'I can't eat THAT.' He then reverses the chicken and again hands it to her, tail end toward her, and says 'Well, eat THIS.' What he means by THIS is plainly evident and can hardly be called nice, do you think so?

"We expect to see short skirts, bare legs, and low-cut gowns, but what makes the producers think we care to see shapeless girls in form-fitting union suits? These are the reasons why we do not and cannot take our sisters and sweethearts to these shows, and when we go, we go alone but when the girls want entertainment we take them to —. We also expect to see beauty in the girls. This show had hardly a good-looking girl in it.

(Continued on page 120)

BURLESQUE CIRCUIT OFFICIALS' MEETING

New York, Dec. 1.—On Wednesday last there was a regular quarterly meeting of the executives of the Columbia Amusement Company and its allied corporations in the Columbia Theater Building at which time the routine business was attended to and reports relative to shows now on tour considered, with the result that Sam A. Scribner, general manager of the C. A. C., will entrain today for a tour of the circuit, and at the same time Tom Henry and Jess Burns, the official censors of shows and houses, will do likewise.

Mr. Scribner in an interview said that there was no news for publication, and when he called his attention to the rumors that several former producers of burlesque who had tried out other forms of theatricals would be available for the circuit, he had nothing to say on the subject for publication at this time, but these may be something doing on his return.

A regular monthly meeting of the executives of the Mutual Circuit will be held tomorrow on matters pertaining to shows and houses. The circuit will be taken up for discussion.

Director of exploitation for the Mutual Circuit said that the executives had not yet decided nor were they considering applications for franchise from former burlesque producing managers now on another circuit or those who had closed recently.

While neither the Columbia nor Mutual will

admit there is any probability of the former burlesquers coming into the fold again we have good and sufficient reasons to believe that Jack Reid can get an operating franchise on either one of the circuits any time that he makes application for one. For Jack Reid is one man who has the good will of each and every executive on both circuits.

MINSKY BROS. CHANGE POLICY OF NEW PARK MUSIC HALL

New York, Dec. 1.—"Spice" is the alluring title of the new edition of "burlesques" at the Park Music Hall on Columbus Circle, opening Monday evening. This is another entirely new production, with a change of settings by John Wenger, the Russian painter, and new music, book and comedy.

With the opening of this week's show the Minsky Brothers are establishing a new policy at the Park. Instead of changing the program every two weeks, they are making a weekly change of bill.

"Spice" is again featuring Sally Fields, the singing comedienne, in several new numbers. Then there is Tom Howard who, with his partner, Harry Bentley, is putting across some clever travesties. Other principals are Thelma Carleton, dancer. Miss Carleton will again offer some eccentric dancing together with Billy Grant. An addition to the cast is Frankie James, comedienne. Ina Hayward, the Juno-esque prima donna, has some new songs and Joe Lyons and William Walwright have some new song and comedy numbers.

Among the novelties listed in "Spice" are several ensemble numbers by the Six English

High-Steppers and the all-American dancing chorus of twenty-four. The production was put on by William Minsky and Tom Howard, with the ensemble numbers staged by Sol Fields.

SUNDAY NIGHTS

The Big Nights at the Burlesque Club

New York, Nov. 30.—Officers and members are highly elated over the success that has attended their "Bohemian Nights" at the Burlesque Club, 161 West Forty-fourth street, for several Sunday nights past, for members and their friends have packed the rooms to overflow and the talent has been exceptionally artistic.

On Sunday evening, November 25, the entertainers included the Original Moonlight Serenaders—Harry Ginsberg, pianist; Dewey Chen, saxophone; Ben Goldstein, cornetist; Samson Cohen, violinist; Harry Smokin, drums; Artie Leeming, late of "Spice of Life"; Arthur Mayer, Louise Wright, Al Watson, Phil Sheridan and Vinnie Henshaw, Meyer Harris, Paradise Kiddies, Horace Golden, Harry Hastings and Viola Sheldon, Frank X. Silk, Diamond City Four (J. Wallace, F. Hurst, Jaa. McNelis, Jim McLaughlin), Singer and Malley, Alce Fowler, Ben Howard Platt, Fokine Ballet.

The portable stage has been erected and will be kept in place as long as the "Bohemian Nights" continue. Dancing and refreshments are provided in addition to the stage presentations.

SEEN AND HEARD

By NELSE

Mollie Williams is reported to be making numerous changes in her show since its appearance at the Columbia Theater, New York.

If E. H. will watch our vaudeville routes he will probably find George P. Murphy listed in the near future, as Murphy is now in vaudeville according to recent reports.

Dorothy Reines, former auburn-haired vamp of burlesque, is now teamed up with Joe (Personality) Marcan in a singing, talking and dancing act on the two-day vaudeville time

"Nolac" desires the present address of Stella Gordon, some four years ago in the same company with Comic Billy Spencer, also the address of Helen Spencer. Letters of inquiry will be forwarded on receipt of addresses.

Mildred Holmes, who was out of the cast of James E. Cooper's "Folly Town" Company for several weeks, due to illness, rejoined the show at Providence. Lucille Harrison has closed with the show.

Gloria Burke, the juvenile daughter of Burke and Lillette, who recently closed with James E. Cooper's "Big Jamboree" Company on the Columbia Circuit for a lucrative engagement in vaudeville, says that vaudeville is all right, but that she will miss the honors showered upon her as a "Mascot".

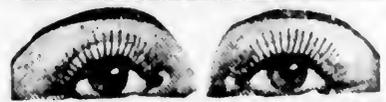
After a tryout at the Majestic Theater, Port Huron, Mich., the Columbia Amusement Company decided that the business warranted it securing a regular Sunday stand for the Columbia Circuit attractions, and from now on the shows will jump from Detroit to Port Huron for Sunday matinee and night performance en route Toronto.

Joe Mack and Don Clark of the "Temptations of 1922" and Harry (Hickey) Le Van, of "Town Scandals", acted as hosts to several theater parties that attended the mid-night performance of Izzy Weinstern's "Follow Me" colored show at the Lafayette Theater, New York, November 24, which was also attended by the Dressing Room Club, a prominent colored organization of New York City.

Hughy Shubert, director of the orchestras at Sam Raymond's Star, likewise Gayety theaters, Brooklyn, N. Y., returned to New York City on Friday last after a seven weeks' visit to his relatives in Bohemia, it being his first visit home in thirty years. Dave Sidman, treasurer of the Yorkville Theater, awaited the docking of the S. S. Manretania and escorted Hal Hughy to a banquet in the Sidman apartment.

Having reviewed the work of Buster Sarnborn in several stock and circuit shows, and more recently as a soubrette in Julius Michael's "Runaway Girls" on the Mutual Circuit, we predicted that Buster would make rapid strides in advancement and it has come to pass by the introduction of a specialty act for her and Charles Lane in the "Runaway Girls" Show and the act is going over great.

"In again, out again, Flanagan" is justly applicable to Sol Fields, producer of dance numbers and ensembles, likewise Harry Woods, rehearsal pianist, for they both have been in and out of the Minsky Bros.' shows frequently and are now in again to stay. Mr. Fields is about to fulfill a long-felt want by the establishment of a school for chorus girls at 246 West Forty-sixth street, and Papa Woods will supervise the management of the Woods Sisters, Dorothy and Emma, in the new singing and dancing act that is booked for clubs, and at the present time an added attraction at the Palm Garden.



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BURLESQUE REVIEWS

"SLIDING" BILLY WATSON'S BIG FUN SHOW

"SLIDING" BILLY WATSON'S BIG FUN SHOW—A Columbia Circuit attraction. Presented by Watson & Travers at the Casino Theater, Brooklyn, N. Y., week of November 27.

REVIEW

THE CAST—Inez De Verdier, Lillian Harvey, Ethel De Veaux, Bonnie Howard Platt, Joe Manne, Frank Mallahan, Lloyd Peddick, Tony Curley, Thomas A. Brooks, Wilbur Blanks, Joe Peterson, Madeline Bolt and Billy Watson.

CHORUS—Mildred Lovell, Mae Gilmore, Una Chadwick, Mabel Novell, Mildred LaMont, Frances Bergere, Billie Rhodes, Lorraine Page, Lillian Mack, Ruth Hall, Edith Hobbs, Gena Mason, Rena De Larky, Stella Gray, Marie LaMont, Addie LaMont, Tessie Baker and Rose Fredman.

PART ONE

Scene 1 was a hotel interior set for an ensemble of eight prancing ponies and ten show girls of the pretty face, slender form, vivacious type who set a fast pace for the principals to follow. Bennie Howard Platt, characterizing a Jewish comic with light crepe facial makeup and clean attire, enacted the role of hotel clerk host to Inez De Verdier, a statuesque blond movie actress, and Ethel De Veaux, a bobbed brunet kewpie, who's wise-cracking patter to Lillian Harvey, an attractive brunet newspaper reporter, evoked much laughter and applause. With the girls banked on a back starway accompanying him, Joe Manne, a juvenile straitlaced, sang his way to favor. Lloyd Peddick, a manly-appearing character straight as a French Count courting the feminine principals, added considerable comedy to his lines and actions. Frank Mallahan looked and acted the part of "Two-Gun Pete, Sheriff of Poison Valley", seeking his runaway daughter and her abductor, the man with a scar around his neck, and Mallahan's "long story" and gun play was clever burlesquing.

"Sliding" Billy Watson, with his usual make-up of chin piece Dutch and overfitting clothes, slid into action with his bathtub and newspaper reading repartee to sampling Inez. Miss Harvey, as a singing ingenue, merited the encores given her number and a blond pony on the end added to it with a split and shimmy on her exit. A careless and hatless phony festive encounter between Count Peddick and Comic Watson was a laugh-getter. Madeline Bolt, the "chickiest" colored ingenue-soubrette that we have ever seen in song, accompanied by Thomas A. Brooks, Wilbur Blanks and Joe Peterson, three colored eccentric acrobatic dancers in hobo uniform, were admirable personally and

(Continued on page 120)

"THE MONTE CARLO GIRLS"

"THE MONTE CARLO GIRLS"—A Mutual Circuit attraction, arranged and produced by George E. Puget. Presented by Tom Sullivan at the Star Theater, Brooklyn, N. Y., week of November 27.

REVIEW

THE CAST—Tommy Burns, Joe West, George E. Puget, Jim Stewart, Sid Easton, Grace Goodale, Violet Buckley and Bessie Brown.

PART ONE

Scene 1 was a roof garden set for an ensemble number by a chorus of fast-singing and dancing girls, for the most part young and attractive, and seldom have we seen more conscientious workers. Violet Buckley, a well-formed brunet ingenue-prima, in song, was followed by Bessie Brown, a titan-tinted, jazzing soubrette, who caught the fancy of the audience with her high kicking shimmying dance. George Puget, a natty attired, clear-dictioned straight, came on accompanied by Tommy Burns, a modified Dutch comic, for a dialog on hunting bears, followed by Grace Goodale, a vivacious blond prima donna leading lady, who sings well and put her lines over with telling effect. Jim Stewart, a short-statured, ebony black ducky with a droll mannerism, seeking Mr. "You-Tell-Em" and his sister from "al-naka" started the laughter. He was followed by Rita Palmer, a bobbed brunet ingenue-soubrette, in song, with interjections by Comic Burns in an acrobatic dance; Sid Easton, a tall ducky with a red-lined mouth that set off a set of white teeth and a "Sunny Jim" smile, in a shuffling dance, and Jim Stewart in a fast-stepping dance that got a big hand. Straight Puget staged a phoney-phone water squirt for Comic Burns; a flour squirt for Colored-Comic Easton (and Easton is some comic), and the real beer for Joe West, a modified boob comic.

Scene 2 was a drop in one for Puget, Burns, Easton and Stewart as comedy singing, dancing and talking quartet. Straight Puget's husband-finding activities brought forth Comic Burns in various characterizations for Prima Goodale and Ingenue Buckley, and finished with Ingenue-Soubrette Palmer in a burlesque boxing bout.

Scene 3 was a drop in one for the colored team of Easton and Stewart in a singing, dancing, talk and instrumental specialty, with a cigar-box violin and portable organ on stage, for which they were rewarded with a big round of applause.

Scene 4 was a cardroom set for Prima Goodale to introduce the parading choristers as repre-

(Continued on page 120)

NEW THEATERS

The new Texas Theater at Carthage, Tex., was opened a few days ago.

The new Stanley Theater on Clematis avenue, West Palm Beach, Fla., was opened several weeks ago.

The new Edison Theater, Newcastile, Wyo., was formally opened November 19. The Edison, a picture theater, is under the management of a Mr. Barnes.

The new Plaza Theater, Sandusky, O., was formally opened November 18. A. C. Himmelman is the manager and has established a picture policy.

A theater to be known as the New Grand and to be used for vaudeville and pictures, is being erected in Hendersonville, Ky. D. S. Kistler, contractor, has charge of the work of construction.

An out-of-town company is planning to purchase a lot in Beatrice, Neb., upon which, it is reported, a large theater will be erected. The probable site is at Sixth and Court streets, and is valued at \$40,000.

The \$15,000 Community Theater at Gower, Mo., was opened November 18. It has a seating capacity of 550 and is under the management of Carl Cummings. Vaudeville and pictures will be offered there three nights a week.

Hundreds attended the opening of the Capitol Theater, Ballston Spa, N. Y., November 21. The picture house seats 620. William E. Benton, of the Congress Theater, Saratoga, is the owner and his brother, Louis Benton, the manager.

Low Fisher, of the Bradley Theater, Ft. Edward, N. Y., announces that in association with John J. Kelleher he will build a new picture theater on East street, that city. The house will seat 600. Mr. Fisher has been very successful with the Bradley.

A State charter was issued recently to the Pima City Amusement Co., incorporated with a capital stock of \$100,000. The company will erect a large theater in Pima City. The incorporators were A. L. Ross, Frank Jamison and C. E. Kinney.

The Strand Amusement Company, of Doylestown, Pa., Nicholas Power, manager, will erect a 650-seat theater at Oakland avenue and Hamilton street, that place. The site for the theater was purchased several weeks ago from Harry J. Worthington of Doylestown.

The theater which was to have been included in the proposed new Neil House in Columbus, O., will not be built, as the space originally allotted to the theater will be occupied by the hotel lobby and office. The theater, to seat 3,000, was to have been built in connection with the hotel by Max Stearn.

Ross Brothers, prominent clothing merchants of San Francisco and Oakland, Calif., are considering plans for an office and theater building to be erected on Grand avenue, near Broadway, in the latter city. The theater will probably seat between 1,200 and 1,400. The entire structure will cost upwards of \$1,000,000.

The Saenger Theater in Pine Bluff, Ark., owned by the Saenger Amusement Company, of New Orleans, and which was destroyed by fire November 11, will probably be rebuilt. At present the Saenger Company is exhibiting pictures at the Orpheo Theater, which was closed when the company acquired that and other theaters in Pine Bluff. Road shows booked for that city have been canceled.



THE BOOK SPOTLIGHT
By Gordon Whyte
(Communications to Our New York Office)
A NEW ERVINE PLAY

ALWAYS look on a new play by the author of "John Ferguson" and "Jane Clegg" as rather an event. There are few writers who have a better grip on life and the knack of translating it into theatrical terms. St. John Ervine's latest play, *The Ship*, has many of the qualities that distinguished his earlier work, and tho it is a bit looser in texture, it has other things which compensate for this.

For example, in *The Ship* he has created a fine type of old woman. She is a lovable and practical old soul; a woman with a soft heart and a practical mind. She dominates the play from start to finish, and one can imagine Louise Closser Hale fairly reveling in the part. This character is etched as beautifully as John Ferguson, and Ervine has depicted her simply and sincerely.

The story of *The Ship* is that of a shipbuilder whose son refuses to follow in his footsteps and in revolt against machinery turns farmer. The trial trip of the father's great ship about to start, he persuades his son to take his place on the vessel as the representative of the family. The ship sinks and the son goes down with it. This is the baldest sort of a description of the play and takes no account of the very human situations that Ervine has devised. I purposely refrain from describing them, for it would be unfair to spoil the enjoyment of those who will read the play by giving them more than a hint of the book's contents.

Certain it is that all those who have liked St. John Ervine's work in the past are going to enjoy *The Ship*. It is a strong play, written for actors to act, yet without any shoddy lines or situations. It is in no sense book drama. It belongs in the theater and will doubtless find its way there sooner or later. In the meantime, and while waiting for it to arrive behind the footlights, admirers of Ervine's work should invest in a copy of *The Ship*. They will not regret it.

NATURAL DANCING

Gertrude R. Colby has in *Natural Rhythms and Dances* described a most interesting form of the dance, which she terms "Natural Dancing". She says: "It is based upon such free, natural movements as walking, skipping, running, leaping, etc. By making ourselves free instruments of expression, rhythmically unified, we are enabled to express in bodily movement the ideas and emotions which come from within. We 'dance ideas, not steps'."

So far as I can gather from her book—and it is somewhat difficult to visualize exactly what she means—these "Natural Dances" are a species of mimodrama, without technique in the dancer's sense, depicting little stories to the rhythm of music. If this is so—and I feel confident that this is in an elemental sense what the author intends—the idea seems a splendid one. Not so much from the dancing side, perhaps, as from the musical.

Rhythm is not always easy to recognize. The child has to be taught the periodic accent which gives the rhythmic quality to music, and I sometimes think that one of the reasons that modern music has never gripped the masses is because of its lack of rhythm. Conversely, I believe that it is because of its decided rhythm that the popular songs are so popular. If Miss Colby can develop the rhythmic sense by her method—and I believe that she is on the right track—then she is performing valuable work.

In any event her system teaches movements to music with little restraint and few rules. There is no rigid system of counts and there is emphasis placed in it on originality. With such principles much may be done, and I am inclined to believe that the professional dancer and the teacher will find this book of value, if for nothing more than a freshening of viewpoint and a lead to greater spontaneity in dancing.

Another book on somewhat the same subject is *Dramatized Rhythm Plays* by John N. Richards. This is for little children and dramatizes the nursery stories for them to play with musical settings. It is copiously illustrated, and, as in Miss Colby's book, the music is given for all the dances and exercises.

FOUR ONE-ACT PLAYS AND A LONG ONE

Stewart-Kidd have just issued three more plays in their "Modern Plays" series and one in their series of "Little Theater Plays". The three former include *The Fountain of Youth*, by Serafin and Joaquin Alvarez-Quintero; *The Stick-Up*, by Pierre Loring, and *Scrambled Eggs*, by Lawton Mackall and Francis R. Bellamy; the one play in the latter series is *A Fan and Two Candlesticks*, by Mary MacMillan.

All of these little plays have been well selected and all are adapted to playing in "Little Theaters" and similar enterprises.

The Fountain of Youth is a romantic play in three acts. It is not long and it employs but two characters, a man and a woman. It is remarkably well written and reads as tho it would play splendidly.

A Fan and Two Candlesticks is a one-act piece with three characters, one woman and two men. It is a pretty little play, lending itself to colorful costuming and setting, and is in rhymed verse.

Scrambled Eggs is a sort of one-act "Chanteclere". The scene is laid in a barnyard and the characters are fowls of various sorts. It should be a welcome novelty on a bill of short plays, both by reason of its setting and its subject-matter.

The Stick-Up is also a fantasy. The scene is laid somewhere between heaven and hell, the characters are three "roughnecks". They are flying around space on a cowcatcher and tell their story in free verse. This episode takes place in a dream and the finish finds them awakening from it. The settings may be a bit difficult to manage, but not extraordinarily so. It would be worth going to considerable trouble to do them, for *The Stick-Up* is bold in conception and dramatically effective.

IN THE MAGAZINES

The English Review for November has its usual quota of articles about the theater. One, *The Ober-Ammergau Myth*, is by Herman Ould, and in it he takes a healthy rap at "The Passion Play". There is an article by Horace Shipp called *Economics and Experiments*. This is a plea for the "experimental theater", and enumerates its advantages to both manager and audience, as well as to the actor. There is also a letter from Huntly Carter in this issue on *The Theater in Russia* which is interesting.

Life and Letters for December will be of more than ordinary value to the people of the stage. The whole number is devoted to *A Picture of England in Shakespeare's Time*, by Charles J. Finger. It is at once interesting and instructive.

THE SHIP, by St. John Ervine. Published by The Macmillan Company, 64 Fifth avenue, New York City \$1.25.

THE FOUNTAIN OF YOUTH, by Serafin and Joaquin Alvarez-Quintero. *A FAN AND TWO CANDLESTICKS*, by Mary MacMillan. *SCRAM*

TABLOIDS

(Continued from page 33)

trade Lehman Costume Co., of Cincinnati, has been received. Mr. Palmer's company includes, besides himself, the following: Grace Bennett (Mrs. Palmer), leads; Frank Tunney and F. T. Bales, comedians; Canzano, piano-accompanist; Clark and Clark, specialties; Evelyn Carter, Rose Dawn, Jean Brief, Marie Tunney, Nellie Fairchilds and June Dally, chorus.

"GEORGIA BEAUTIES", headed by Eddie "Whittle" Baxter and George "Jack" Lewis, opened for an indefinite run at the Opera House, Wooster, O., after a pleasant stock engagement at the Crawford Theater in Cleveland. Baxter is straight man and producer and Lewis principal comedian. They are supported by Leon Norton, second comic; John Schirmer, general business; Marie Sparrow, prima donna; Lucille Earls, soubrette; Jackie and Jerry Belmont, Billie Leverne, Martha Love, Dot Taylor and Marie DuCarr, chorus. The show carries special scenery for all bills, according to Joseph Howard, advance agent. Arrangements are said to have been made to organize another company, of eighteen people, by Messrs. Baxter and Lewis, to open about the first of the year. The business end of the show is looked after by Charles Ellison and Samuel Levy.

"BILLY" WEHLE writes: "I have completely severed connections with Marshall Walker and Walter Bowker because of business reasons. My new show, 'Smiling Thru 1923' Company, featuring Russ Forth, opened in my own theater, the Manhattan, El Dorado, Ark., November 20 with a bang and immediately proceeded to smash all house records. The show has a sextet of buck and wing dancers, which forms one of the greatest acts that I have ever seen with a tab. show. Specialties galore are in this show, which one can well be proud of. The roster is as follows: Russ Forth, producer and principal comedian; Ray Justice, comedy; Jack Wright, straight; Mart Moran, character; Irene Forth, soubrette; Carmen Meyer, leads; Joe Owens, musical director; Carl DeTancrede, scenic artist; Ward Van Hook, carpenter; Mrs. Carl DeTancrede, wardrobe mistress; Marion Roberts, Bittie Rosenberg, Edna Atkins, Lorata Cook, Billie Rollins, Ruth Cull, Molly Owens, Mabel Harding, Clarice Abrams and Vera Vaughn, chorus. The show is undoubtedly in for an indefinite run. Russ Forth completely captivated his audiences last week with his comedy and dancing. Upon the completion of this company's engagement it will go on the road and I will organize another new show to take its place. My 'Blue Grass Belles', featuring Bill DeBrow, with Bill Dougherty, manager, has just finished a most successful engagement at the Orpheum Theater, Waco, Tex., and is booked for a return engagement. Bill DeBrow is undoubtedly the biggest favorite with any tab. show in Texas. The show is booked in Texas for the season."

BLEED EGGS, by Lawton Mackall and Francis R. Bellamy. *THE STICK-UP*, by Pierre Loring. Published by Stewart-Kidd Company, Cincinnati, O. 50 cents each.

NATURAL RHYTHMS AND DANCES, by Gertrude R. Colby. Published by A. S. Barnes & Company, 118 East 25th street, New York City. \$4.

DRAMATIZED RHYTHM PLAYS, by John W. Richards. Published by A. S. Barnes & Company, 118 East 25th street, New York City. \$2.40.

NEW BOOKS

On the Theater and Drama

THREE ORIENTAL PLAYS ("The Rose Garden", "The Blue Vase", "The Man with the Bundle")—by Frayne Williams. 70 pages. J. A. Altes Co., 438 Wall street, Los Angeles. Paper, 75 cents.

THE WORKS OF WILLIAM SHAKESPEARE—With an Introduction by Edward Dowden; illustrated by G. Demain Hammond, R. I. 1,111 pages, front. T. Y. Crowell & Co., 426 West Broadway, New York. \$5.

THE BEGGAR'S OPERA; ITS PREDECESSORS AND SUCCESSORS—By Frank Kildson. 109 pages. The Macmillan Co., 64 Fifth avenue, New York. \$1.60. Aims at presenting facts that bear upon the inception of Gay's masterpiece and its influence upon the English stage.

CONTEMPORARY ONE-ACT PLAYS OF 1921—American. Frank Shay, editor. 630 pages. Stewart-Kidd, Cincinnati, O. \$3.75.

CREATIVE TECHNIQUE; FOR ARTISTS IN GENERAL AND PIANISTS IN PARTICULAR—By George Woodhouse. 23 pages. E. P. Dutton & Co., 681 Fifth avenue, New York. \$1.25. A discussion on the evolution, function and importance of technique in playing the piano and other musical instruments.

HAPPYLAND'S FAIRY GROTTO PLAYS—By Emilie Blackmore Stapp and Eleanor Cameron. 149 pages. Houghton-Mifflin Co., 4 Parke street, Boston, Mass. \$1.25.

HELGA AND THE WHITE PEACOCK—A play in three acts for young people by Cornelia Meigs. 81 pages. The Macmillan Co., 64 Fifth avenue, New York. \$1.

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OFF THE RECORD

By PATTERSON JAMES

IT was long after midnight. We were sitting up in the studio, "joint", attic or chamber of the Sentimental Cynic. He has many names for his rooms which he uses to fit his mood and fit his callers. The air was rank with tobacco smoke and the fumes of Oolong tea. The kettle was bubbling vigorously on the electric stove. Between bubbles there came forth from the lips of my host disconnected and hardly intelligible utterances in the beat and tempo of blank verse.

I had inveigled him, the previous night. Into going with me to see the Jones-Hopkins-Barrymore "Hamlet". He is a queer bird as a theatergoer, is the Sentimental Cynic. He sees all the well-worth plays, but usually ensconced in some remote corner of the gallery. He declares: "The real theater lovers are found only in the gallery. They go there to see, not to be seen. They go there to observe, not be observed." But to see "Hamlet", to give him a treat (as I thought), I had coaxed him into the orchestra.

HE sat thru the performance without saying a word. He evidently was suffering from either intense internal physical pain or a "mind diseased". He grunted, he growled, he groaned, he sighed; he almost wept. But he didn't speak. Still silent, as far as intelligible language was concerned, we walked along after the show. When we got to his place he asked me in. With the prospect of a "wee doch au sorriss" I entered. Besides I was longing to ask him what he thought of the show. I waited patiently for his underground rumblings to cease. When he put on the tea kettle I was resigned. If there was to be no Scotch there might be entertainment of another sort.

"Well, what did you think of the show?" I said.

"Lilies that fester
Smell far worse than weeds,"
he growled.

"Oh," thought I, "the old boy is set for an evening. 'What about Barrymore? What did you think about him?'"

"He wears a lion's hide! Doff it for shame
And hang a calf's skin on those
recreant limbs,"

came from the rattle of the tea cups. "Worse and worse," thought I. "What about Ophelia?"

"Marry, sir! She's a kitchen
wench."

"Did you approve of the scenery?" I pursued.

"'Twas strange, 'twas passing
strange.
'Twas pitiful. 'Twas wondrous
pitiful."

"Well, what about Arthur Hopkins?" I suggested.

"Drest in a little brief author-
ity.
Most ignorant of what he's
most assured,
His glassy essence, like an
angry ape.
Plays such fantastic tricks be-
fore high heaven
As make the angels weep."

He roared the comment at the top of his voice. For the sake of the neighbors I turned to abstract ideas. "I don't suppose you were in love with the production?" Gulping another cup of tea he gurgled:

"Sans teeth,
Sans eyes,
Sans taste,
Sans everything."

"Oh, come on," I expostulated.

"Let's have a little constructive criti-

cism. You must give Hopkins at least the credit of producing Shakespeare. There is surely some virtue in that." He laughed in my face.

"Virtue itself turns vice, being misapplied,"
he chirruped cheerfully.

"FOR Shakespeare's sake," said I, "give me your own opinion, give it to me in your own words. Don't let's have so many quotations."

"You poor critic!" said he, "what else have they left in this production? They have taken out the drama; they have omitted the play; they've cut out the Ghost; they've excised the humor; they've sterilized the actors; they have emasculated the King; they have eliminated the scenic effects; they have censored the barbaric splendor of the Danish Court; they've left nothing in it but quotations.

You ask for my opinion in my own words. I have a somewhat extensive vocabulary, not a great one, but extensive." "Are you aware," lectured he, "that the average man's vocabulary is from 500 to 1,000 words? The statesman, the orator, the literary man very rarely command 10,000 words apiece. You, yourself, my dear Paudheen, judging from a careful perusal of your articles, run about 20,000 words. But Shakespeare, this genius, whom we saw monkeyed with tonight, uses over 50,000 words. Now, had I twice Shakespeare's vocabulary, had I the combined combination services of every liturgy of the world, I could not adequately express my scorn, contempt, disdain for this evening's performance of 'Hamlet'."

"BOSH!" I interrupted just to get a rise out of him. "The trouble with you is that you are old-fashioned. You don't see or understand the modern symbolism. The Jones-Hopkins-Barrymore trio have symbolized 'Hamlet' so that the imagination of the intellectual playgoer may see far more in the play than such old fogies as yourself."

He snorted and pulled at his calash till it smoked like an angry Ford. Up and down he stormed, punctuating his remarks with the wildest gestures.

"Symbolism?" he shouted. "Symbolism? They've cut that out too. As Shakespeare wrote it 'Hamlet' was full of it. It threaded its way thru the entire warp and woof of the play as a red thread in a black blanket. It devolved naturally and was part of the dramatic action. That's why Shakespeare was such a great playwright, such a wonderful dramatist, such an expert technician! His symbolism was not applied to the drama as an ornament. It was not an ex-crescence! It was in the very action of the play."

"More abstract reasoning. Mere assertions," said I, thru the smoke screen. He's a real Shakespearean scholar, is the Cynic, but his knowledge has to be extracted from him craftily. So I applied the pump. "Give me a concrete proof," I said. "Give me an example!" As plyingly now as he was vehement before he explained:

"When Laertes finds that it is his sister's body that lies in the open grave—Shakespeare's stage directions are that Laertes leaps into the grave. His pronounced woe, his grief bears such an emphasis that it attracts the attention of Hamlet, who leaps into the grave to Laertes, where they struggle. Is not this the highest symbolism? Laertes and Hamlet struggling in the grave? A situation which

has logically arisen, which has not been forced, which is one of the strong dramatic moments of the Play? Yet it clearly sets forth the impending tragedy of the joint deaths of Laertes and Hamlet, their leap into Eternity together and their descent into the grave. The real grave is prophetic of the dramatic one.

"There's symbolism for you, and yet these upstarts prate of symbolism. They don't know it when they see it.

"My dear P. J.," he went on, "if Hamlet were alive today and were he discussing the stage and its parasites, as he did discuss acting, to the players (not to one player as in the Hopkins translation), he would say, speaking of these new Scenic Artists and of their ideas,

'for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too, tho' in the meantime some necessary question of the play be then to be considered; that's villainous; and shows a most pitiful ambition in the fool that uses it. Go make you ready.'"

NOW that Mr. Hopkins has announced the forthcoming appearance of Ethel Barrymore as Juliet in "Romeo and Juliet", with Robert Edmond Jones as accessory before the fact, we may be prepared to see:

The Montague Yellow Taxi Garage,
12 Salami avenue, Verona.

The Capulet Lowest Rate Taxi Co.,
11 Salami avenue, Verona.

Juliet's Parlor, Bedroom, Bath and
Kitchenette Apartment.

The Gem Motion Picture Palace,
Verona, where Romeo and Juliet
meet.

The Fire Escape to Juliet's Kitchen-
ette.

The Ever-Ready Embalming Par-
lors, Verona.

Chambers Street Subway Station at
5:30 p.m., Brooklyn Side.

The Bichloride of Mercury Depart-
ment, Riker-Hegeman.

A Cell in the "Attic" of the Fidel-
ity League.

Friars, courtesy of George M. Co-
han.

Nurses, courtesy of the American
Red Cross.

Coffins, courtesy of the National
Casket Company.

"Say it With Flowers", incidental
music by the N. V. A. Burial Quartet.
Charity of E. F. Albee.

All under the personal direction and
supervision of Frank Campbell and
the (original) Rev. Stephen Merritt.

Judging from his past performances
Mr. Hopkins will toss up something
new and nifty in the way of Shake-
spearean fantasy. The above ideas
are therefore submitted in the inter-
est of True Symbolism.

SUBMITTED for the information of
Augustus Thomas:

On January 25, 1902, a bill was
introduced at Albany by Senator
Dowling, which prohibited all
theater managers from accepting
tickets for which more than the
regular box-office price had been
paid.

Some day when Mr. Thomas gets
time from his job of seducing the
actors' union from its labor allegiance
he might let us have a few remarks
on "Jokes of Theatrical History."

DOWN in Georgetown, Demarara,
they have a new way of taking
the curse off theater tedium. Op-
posite the bill of the play (which

happened to be George M. Cohan's
"Seven Keys to Baldpate") the pro-
gram of the "Assembly Rooms" con-
tains this significant and somewhat
depressing announcement:

8:30 P.M. — 10:30 P.M.

IS

TWO HOURS

AND

ON WOODEN-SEATED CHAIRS

TWO PAINFUL HOURS.

NOW

IF YOU ONLY HAD A STICK OF
NESTLE'S CHOCOLATE
to Nibble all the time

It would Minimize this Discomfort.

Why wouldn't this be a good idea
for the barkers in the three-dollar-
and-thirty-cent showhouses to adopt:
"Buy a Box of Frozen Sweets and
take the taste of the last act out of
your mouth!" Pretty good, I'll say.

NEW PLAYS

GEO. M. COHAN THEATER, NEW
YORK

A. H. WOODS Presents

(In association with Chas. L. Wagner)

"THE LOVE CHILD"

By Henri Bataille

Adapted for the American Stage by

Martin Brown. Staged by

Bertram Harrison

Marie	Grace Kennard
Barry	Harry Gibbs
Laura Thorne	Janet Beecher
Eugene Thorne	Sidney Blackmer
Allie De Mar	Vivienne Osborne
Gaby Mulligan	Eleanor Williams
Reina Clive	Lolita Robertson
Ritty Lansing	Geneva Harrison
Paul Brander	Lee Baker
Helen Brander	Juliette Crosby
Smith	Roy Walling
Noto	F. Stone

What a pretty, pretty play this is!

Here we have the tear-racking situa-
tion of the rich man, his mistress, who
announces, in a fortissimo voice, that
she is "a kept woman", and the lady's
"love child", which the rich man calls
a "bastard", and for which the latter
gets even with the family bill payer by
"God-damning" him later in heartiest
Broadway fashion. If that isn't a plot
to get tears out of a ticket speculator!!

Laura Thorne, to quote her elegant
self, has been "kept" by Paul Brander
for seventeen years. "A long, long time
for us to be together, Paul," bawls
Laura, "just you and me, I and you, we
and us, and our beautiful luv! And
now, that your insane wife has done
and died, you ain't goin' to marry
muh, huh? Yuh ain't, huh? Eugene!
Eugene! Eugene! Come on down-
stairs! The man that has paid the
rent all these years refuses to do the
right thing by me now. My Gawd, give
me a glass of water, Eugene. I have
a slight headache. What have you
done, Eugene? Taken away my mor-
phine tablets? I was only going to
take ten or twelve of them. I wanna
die! I wanna put on the big sleep, kid,
and you crabbled it all!"

"Never mind, mother," says Eugene,
"even if you did chase me up the back-
stairs every time Paul came with the
bankroll, even if you did starve me
and feed him with your luv, even if
you hid me in the what-not whenever
you had company, I don't hold it again
you, ma! Never shall it be said around
Forty-sixth street and the Automat
that Eugene Thorne passed his mother
up because she was a lady bum what got
a twist from a gentleman that staked
her for seventeen—count 'em!—years!
You want that onion, don't you, ma?
You can't be happy unless you get that
sap back, can you, ma? No? All
right, ma! You'll get him back in the
morning, ma! I promise you, ma!
And if I don't bring him I'll bring
something that will kill you just as
quick!"

So Laura goes back home to the flat
(the rent having been paid up to
date), and Eugene gets Paul's daughter
on the phone. Eugene all his life has
had them eyes that plays like a banjo

every time he looks at a woman, you know. Being a live child, he would have all that stuff.

Helen Brander, Paul's daughter, had long been consumed with a burning passion for Eugene, so it was an easy thing for him to get her down to his apartment in the village. There he loaded her up with six or eight sink-made gin cocktails, low lights, a shot of morphine that Laura had left kicking around the place, and gave her three or four jolts from his high-powered lamps. By that time Helen was ready to cut her father's throat for the love of the love child.

"Take me, I am yours," says Helen, doing a neckspin on the sofa. "Wait a minute, Nell," says Eugene. "Lie down there on the dive-an while I go out and mix up another hod of cocktails."

With that Eugene beats it to Paul's house, where his mother has already kicked her monogram in Paul's birds-eye maple library door trying to get Paul to let her in to talk things over with him. There, after Ma Thorne gets the bum's rush out of the library by Paul's secretary, Eugene and Paul have it out.

"Marry my mother tomorrow morning or I'll make of your daughter what you have made of my mother," screams Eugene.

"Your mother!" taunts Paul. "Don't make me laugh. Your mother was never married. Your father is the Newark city directory, issue of 1894! You're nothing but A LOVE CHILD!"

Can you imagine what that does to Eugene?

But Paul does the right thing by Laura, and the bar sinister doesn't make any difference at all in Eugene's future, because this is a play from the French, and everyone in the French drama loves a love child. They get to Helen in time, pump the sympathetic cocktails out of her, and she just makes the altar in time to marry a perfect gentleman who will understand. This putrid, stupid mess is offered seriously to people who paid good money to see it. Bad as the play is, reeking as it is with mush sentiment, mock sincerity and bearded attempts at "comedy relief", the acting it gets is worse. Sidney Blackmer's "honey lamb" style of passionate histrionics does not fit anywhere into the Buffaloe-Brown scheme of things. He is as fiery and convincing as a salesman for a molasses house. Janet Beecher, plus her ever irritating mannerisms of walk and speech, never makes the kept woman a creature for sympathy. It would be a difficult task for an actress with skill and talent to get anywhere with Laura Thorne, but the role might be made into an acting success. Miss Beecher's limitations are very marked. Aside from a careful coiffure, smart frocks and that ludicrous thing which the unintelligent of the stage imagine is "refinement", she has nothing to bring to any part. In the scene where Laura pounds on Brander's library door (a typical scenery chewing "emotional" bit, which is supposed to be the moving moment of the play), she is ridiculous. Lee Baker is hopelessly theatrical and stagey. Eleanor Williams gives a comedy demirep. characterization, which this sort of play always has to have, and she plays it with the loud pedal down. Vivienne Osborne is natural as Eugene's betrothed.

Al Woods sponsors the play. He would!—PATTERSON JAMES.

THE THEATER GUILD Presents "THE LUCKY ONE"

By A. A. Milne. Staged by Theodore Komisarjevsky. Settings by Lee Simonson

- Tommy ToddRomney Brent
Henry WentworthHarry Ashford
ButlerLeonard Perry
Gerald FarringtonDennis King
Miss FarringtonHelen Weston
Lety HerbertGwynedd Vernon
Lady FarringtonGrace Elliston

- Sir James FarringtonRobert Aynton
Pamela CareyViolet Heming
Bob FarringtonPercy Waram
MasonNannie Griffen

The Theater Guild must have been under some sort of obligation to A. A. Milne when it agreed to produce his deadly serious comedy, "The Lucky One". Either that or the Guild—like all the commercialized theaters—is the victim of the stupid conviction that because a man writes one good play or two good plays anything he writes must be a good play. The name of Milne has a certain box-office value—before his work is produced—but like the common or garden variety of playmaker he must make good after he gets the people in.

Marshall P. Wilder once complained to a vaudeville manager known for his brutal frankness that the opening matinee audience did not like his work.

"That's all right, Marsh," consoled the vaudeville magnate. "I have you here to bring them in. I have real actors to entertain them!"

It is quite all right for the Theater Guild to entice patrons to the Garrick with the name of Milne. But let us have a real play and "real" actors to pay us for the trip to Thirty-fifth Street.

Ten minutes of plain dialog and a good dramatic situation wherein two brothers, the family pet and the family failure, tell what they really think of each other. When the failure gets the girl from his brother who has always had the best of it is all there is to "The Lucky One". Mr. Milne has given a shrewd and tragic twist to the story by having "the lucky one" in the end get everything but what he really wants. There is a searching exposition of the "charming" younger brother's real mental attitude towards his elder who has done a prison sentence for criminal stupidity in managing his business, and a vital and effective declaration of the injustice of the elder's bitterness towards the second son. Aside from that there is nothing even superficially clever in the lines to tide us over until the play reaches its real moment.

I have seldom seen poorer acting. Dennis King in being very "high class" and all that sort of thing was so mannered as to be feminine in his characterization. That is the Nemesis which inevitably overtakes these actors who insist on being "refined" instead of virile. Mr. King had one or two manly moments when he threw off the veneer and talked and acted like a two-legged man. Most of the time he spoke so rapidly and indistinctly that it was very difficult to distinguish what he was saying. Percy Waram was worse. He sounded thruout like a stuttering cockney. Violet Heming was fair to look at and gave a satisfactory performance.

Mr. Komisarjevsky, the Guild's imported stage director, is responsible for some pretty poor "business". The picture of Mr. Waram loling at Miss Heming's feet and grabbing at her lap may be an expression of slavie art, but it looked decidedly foolish. With the exception of Miss Elliston, Miss Heming and Harry Ashford, who spoke like human beings, the cast apparently indulged in competition to see who could be more exaggeratedly English than the King.

Once more let me remark that well-bred people do not talk that way any place on earth except in the fancy of actors and actresses whose social experience has been extremely limited. Are the bosses of the Theater Guild interested in the fact that there is a large number of capable American actors and actresses unemployed? If we must have mediocrity the native article is as good as any other, and "The Lucky One" exhibits acting so mediocre that it is incredible in an organization which, with all its bunkum and ridiculous pretense, usually offers an adequate performance.—PATTERSON JAMES.

EMPIRE THEATER, NEW YORK
Beginning Monday Evening, November 20, 1922

CHARLES FROHMAN Presents ZOE AKINS' NEW COMEDY "THE TEXAS NIGHTINGALE"

—with— JOBYNA HOWLAND
And Company, including CYRIL KEIGHTLEY

- Steven TillertonCyril Keightley
Walter PrescottPerce Benton
Kitty MulberryLizzie McCall
Brasa CanavaJobyna Howland
Raymond TillertonPercy Helton
InezBeth Varden
Sascha BlochGeorges Renavent
Count Houdonyl-BlochPaul Porcasi

After a desperate effort to find something worth praising in "The Texas Nightingale" (and a burning desire to be especially "constructive"). I am still at a loss to discover it. Miss Akins evidently set about to make a play wherein Jobyna Howland's six feet or more of brawn and muscle could fit successfully. She has selected a plot involving a prima donna who has had a half dozen husbands (to offset her Lone Star burning), one of her former mates, their son, and a prospective addition to her list of connubial encumbrances. Into this heterogeneous mess has been injected no end of stupid dialog, an attempt at "smart" characterization, and a drearily forced effort to extract humor, sympathy and interest. The result is an unequivocal failure. There isn't a situation which justifies anyone spending time or money waiting for it. A line of genuine wit, or a bit of first-class acting in the play.

Miss Howland has a knack of playing horsey comedy, but she is neither sufficiently talented nor technically qualified to make Brasa Canava (Hollyhock Jones that was) either amusing or distinctive. Shouting never helped to make comedy effective, and Miss Howland shouts, so it will be wonderful if she doesn't develop an evangelist's throat before many weeks—if the play lasts that long. Her characterization is a spotty caricature, not a picture. It lacks finish, intelligence and unction, and her enunciation is muffled and indistinct. If Miss Akins had woven a drama around that ornament of an American Plan Hotel dining room, the head waitress (or "queen bee" as she is termed by the initiate), roughed it up well and removed anything that required subtlety of acting, and called it "Love Amongst the Flapjacks", she and Miss Howland might have had a chance. But the necessity of living up to the reputation of being a "clever" playwright has forced her out of Grand Rapids into grand operatic environment.

The psychology of a grand opera star, her fits of temper, her passion for slopping around in the kitchen sink, cooking her "lovers", and all the other clap-trap stuff that is supposed to go with the great "artiste", has been done many times before and better. In addition to that initial drawback, whether Miss Akins or her boosters among the Deep Dishers realize it or not, the paying public is fed to the dewlap with leather-lunged stage females of the type which calls other women "tarts". It may be true to life, but so is picking one's nose. No one wants to pay money to see it. Miss Akins hasn't helped herself, her play or her royalties by making Brava call the girl her son wants to marry "a tart" about thirty-five times. It may go with the gentry which conducts the daily columns in the newspapers, but the patrons who are still in the soap and bathtub stage of bourgeois development resent it. I thoroly understand that the resentment of cleanly people matters to the cognoscenti not at all—until it takes the form of staying away from the box-office.

The best performances are given by Georges Renavent as the "infant

prodigy" violinist, Paul Porcasi, as his money-hungry father, and Beth Varden as the simpering idiot Inez whom Miss Akins calls a "tart". The stage direction is wicked.—PATTERSON JAMES.

39TH STREET THEATER, NEW YORK
Engagement Beginning Nov. 13, 1922
THE MESSRS. SHUBERT

Thru an Arrangement With the French Minister des Beaux Arts Have the Honor to Announce A Limited Number of Appearances of a Company Representing the

COMEDIE FRANCAISE
Headed by Mlle. CECILE SOREL
M. ALBERT LAMBERT

—and— M. LOUIS RAVET
Directed by J. A. Gauvin
"LE MISANTHROPE"

Comedy in Five Acts in Verse by Moliere

- Mademoiselle Cecile Sorel, Societaire of the Comedie Francaise, will play the role of Celimene, which she interprets at the Comedie Francaise.
Monsieur Albert Lambert, Societaire of the Comedie Francaise, will play the role of Alceste.
Monsieur Louis Ravet, of the Comedie Francaise, will play the role of Oronte.
M. Georges Sellar, of the OdeonPhillote
M. Charlie GervalAcaste
M. Rene SternClintandre
M. Fernand CharpinDubois
M. Jacques D'ApignyA Guardsman
Mlle. Rachel Berendt, of the OdeonEliante
Mme. Marsans, of the OdeonAishoe
Mme. LiesselBaesque

The visitors from the Comedie Francaise have come and gone. They enjoyed excellent patronage, a friendly reception, and they gave excellent performances. In addition to all this Mlle. Cecile Sorel treated the women to the sight of enough smart clothes (she is a swell dresser on and off) to satisfy the most exacting critic of the dramatic art. But the effect left by the players is doubtful. The prices of admission were too high for actors to see the performances, and actors are the people who could most profit by watching them. Real acting is disappearing so rapidly from the American stage, talent in that line being eliminated by youths and maidens who simply play themselves, that the work of Lambert and Ravet would have been an inspiration to those who conscientiously follow the trade.

I cannot say anything about Mlle. Sorel because I saw only "Le Misanthrope". In it she had nothing to do but wear gassy gowns and preen herself like a peacock, which she did surpassingly well. Only once, in the last act, when, as the program naively says, "abandoned by her admirers with the exception of Alceste, Celimene brings herself to decide to follow him into the desert," did she have an opportunity to suggest her possibilities. In that bit she played with a simplicity and an insinuating pathos that was impressive. A critic for whose opinion I have some respect and who saw her in "La Dame Aux Camelias" tells me that when she began to "emote" she looked like a demonstrator of Walter Camp's Daily Dozen. However you can't believe all you hear. Whatever Sorel may be able to do she didn't get to her present position by "pull" with the dramatic agencies. She has the manner, the authority, and, since we are speaking of the French, the savoir-faire of a genuine artiste.

"Le Misanthrope" however does give Lambert an excellent chance to display his strong and musical voice, his perfect elocution, his virile talent and his complete mastery of the mechanics of dramatic expression. The role of the fanatically sincere, almost austere upright man, who hates the selfish superficiality of society, the double dealing frivolity of

(Continued on page 121)

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President

PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Cor. & Rec. Sec.

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6412 Hollywood Boulevard.

115 W. 47th St. NEW YORK. Tel. BRYANT 2141-2
CHICAGO OFFICE ~ 1032-33 MASONIC TEMPLE BLDG.

KANSAS CITY OFFICE
Victoria Hotel.

A Matter of Honor

WE have always contended that the actor rarely, if ever, forgets his debts, and is perhaps more anxious to have a clean slate than those of many other groups of citizens.

We recall an old player who was up against it for many years and had borrowed all the fies and tens from everybody he ever knew. Suddenly fortune smiled on him, he got a good job in the pictures and accumulated a couple of thousand dollars. For a few weeks he was the busiest man we knew. Every day he would be scribbling up addresses and then dispatching post office orders, until finally there was not an item left in the little book in which he had carefully noted everything.

Several days ago an actor called rather shamefacedly to say that he wanted to repay \$5 that seven years ago we had loaned him. We assured him that we had no recollection of ever having lent him anything, but he gave us circumstantial details, and we had to accept his word for it.

These are just two instances in hundreds which we could relate. We feel very proud of this trait in our people.

Frank Bacon's Memory

Following the passing of dear old Frank Bacon, many beautiful stories, letters and poems have come to the Equity headquarters, among which was one by George A. Kershaw, which appeared on page 10 of the last issue of The Billboard.

Other Men's Crops

We have received the following note, entitled "Reaping and Sowing", from a member:

"Actors who work for managers belonging to the Producing Managers' Association, under an Equity contract, but who refuse to join Equity for reasons of their own, would show a consistent and charitable disposition by donating the money they receive for extra performances, which has been given them by Equity, to the Actors' Fund."

Service in Kansas City

The manner in which the "Knick Knacks of '23" case was settled by Equity representatives in Kansas City has converted at least ten non-

members, according to a member who writes:

"We wish to express our thanks and appreciation for the prompt and able assistance rendered us by Equity in our recent trouble with Harry Feldman, owner of the 'Knick Knacks of '23', which closed recently without notice.

"We wish especially to thank Mr. Delmaine for the prompt and masterly way in which he straightened matters in this case.

"We got in communication with him Sunday and he was on the job Monday morning, having come from Oklahoma City to Bartlesville, riding all night and refusing to sleep until he had everything settled.

"Mr. Delmaine's actions in this matter convinced at least ten performers that they were on the wrong side of the fence (non-Equity) and we are certain that these ten applications will soon come rolling in."

Actors Condemn It

The office has been deluged with letters from loyal members in answer to the circular letter which we sent out, giving the details of the mendacious articles in a certain trade paper. The following is an example:

"Replying to your favor of November 18, regret you wasted time, stationery and postage on me—I never read the paper; if I did I am quite sure anything said against our fine association would affect me not at all. However, in the face of the paper's continued abuse and misleading statements, why do we not bring suit against it for libel? A letter such as I received if sent to every member of Equity must add a considerable sum to the yearly expense account. Of course, I appreciate being informed on such matters, but you may put a cross against my name to signify that I am a loyal member and quite satisfied that the interests of our association in the hands of our executive officers will be guarded and governed judiciously."

In Remembrance

Mrs. Edna B. Fish, of Chicago, has sent us a check for \$25 in memory of Frank Bacon. Mrs. Fish said she preferred to do this rather than spend the money on flowers. It is needless to say that the Council deeply appreciates Mrs. Fish's kind thought. We shall place the money to the credit of the Stranded Actors' Fund, in which Mr. Bacon was deeply interested.

Deaths

With deep regret we learn that John H. Gilmore and George Russell, two loyal members of Equity, have passed on.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

NINETEEN new members joined the Chorus Equity in the past week. We are holding checks in settlement of claims for Ann Smith, Marie Miller, Violet De Cherrier, Charles Murray Blackwood, Larrie Lawrence, Salome Clark and Margaret Boyce Collignon.

Anyone knowing the address of William Loughman and Lillian Thomas will please notify this office.

The "For Goodness Sake" Company was stranded in Springfield, Ill. This company would have closed in Chicago some months ago had it not been for the efforts of your Chicago representative. The Chicago Equity office not only managed to get this company on its feet so that the members had a season which was several months longer than they would have had but got a bond which will protect the members of that company.

The "Prince Charming, Jr.", Company stranded in Canada, and is being brought back to New York by the Equity. Still there are some people working in the chorus who cannot see the reason for joining Equity. In admitting that they are unable to find a reason it is possible that they are also admitting that they are unable to think.

Comedie Francaise Thanks Equity

Mlle. Cecile Sorel and the Comedie Francaise were audibly grateful for the reception accorded them by Equity. They hope to be able to give a special performance of one of their most popular plays for Equity members in a week or two, upon their return to New York from Boston.

Chicago Ball Planned

The New York ball was such a tremendous success that now all eyes are on Chicago, where plans for the annual ball there are under way, but not yet matured enough to make any definite announcement.

Mr. Wilkes Calls

Thomas Wilkes, California manager, was an interesting visitor at Equity headquarters recently. He came on from the Coast to see the premiere of Channing Pollock's play, "The Fool", which he tried out this past summer in Los Angeles, with Richard Bennett in the principal role. Mr. Wilkes has become a member of the Producing Managers' Association.

Charges Preferred Against Gordon Standing

Charges have been preferred against Mr. Gordon Standing for a breach of contract signed by him with Wagenhals & Kemper. Mr. Standing has ignored correspondence on the matter from Equity.

Stranded

The "Prince Charming, Jr.", Company, under the management of Frank Stuart-Whyte, stranded in Montreal, Canada, November 25. We understand that there are two weeks' salaries due the people. Equity, upon receipt of a telegram from the deputy that the company was "penniless", wired transportation for fourteen to bring them back to New York City. We are hopeful that Mr. Whyte will be able to meet the claims that have been filed with us growing out of this unfortunate engagement.

The Metropolitan Engagement

A certain shoe-string manager, who for years has played upon the gullibility of the actor, has bobbed up again. During the past few weeks he has been endeavoring to cast a play "for a New York run", but all the actors interviewed were asked to purchase STOCK to the amount of two weeks' salary. He desired particularly actors who were seeking a "Broadway" engagement. This manager believes that Barnum was right when he said: "There's one born every minute." Thanks to the A. E. A. he has

found it difficult to launch this latest proposition, which looks very much like a swindle.—FRANK GILLMORE, Executive Secretary.

Theatrical Briefs

A \$20,000 pipe organ was recently installed in the Vogue Theater, Kelo, Wash.

Emory Carroll recently purchased the Star Theater, Urbana, Ill., from Mrs. J. R. Vaughn.

M. M. Harmer has acquired the Lyric Theater, Mankato, Minn., from John Schlager and associates.

The stage, scenery and other appointments of the K. of P. Theater, Pittsfield, Ill., will be improved shortly.

Fire the latter part of last month completely destroyed the Criterion Theater, Enid, Ok. Damage estimated at \$20,000.

The Orpheum Theater, Ottumwa, Ia., is being completely renovated and improved. Daily performances are being staged, however.

E. C. Robertson, of Fayetteville, Ark., is planning to operate a picture theater in Smackover, a newly-discovered oil territory.

R. G. Faulds and George Evans purchased the Alma Theater, Alma, Wis., and reopened it November 22. Pictures are being offered there.

The safe of the Plaza Theater, Waterloo, Ia., was robbed November 19 and \$600 taken. J. M. Schultz and C. E. Davis control the Plaza.

A. B. Anderson, of Fargo, N. D., took charge of the Grand Theater, Dell Rapids, S. D., two weeks ago, having purchased it from D. F. Brooks.

The Palace Theater, Corsicana, Tex., has been sold by the Southern Enterprises, Inc., to the Musselman Theater interests, of Paris, Sherman and Corsicana.

The Famous Store Building in St. Charles, Mo., in which the Strand Theater is located, has been purchased by Joe Woolson, from Mrs. Paul Polski, for \$13,000.

Fire in the Dixie Theater, Vandalia, Ill., a picture house, caused \$5,000 damage, covered by insurance. The fire is believed to have started in the projection booth.

Reconstruction of the Wilkes Theater Building, Seattle, Wash., at Fifth avenue and Pine street, has been started. R. M. Kinnear holds a ninety-nine-year lease on the property.

Samuel Levine, experienced theatrical manager of St. Louis, has been appointed manager of the new theater in Moline, Ill., which is being erected next to the LeClaire Hotel in that city.

W. R. Arnold, who has served in various capacities with road shows and theaters since 1880, recently assumed the position of publicity agent for the Fairfax Theater, Miami, Fla.

J. B. Hunter several days ago purchased the interest in the Charlotte Opera House and the Regent Theater, Charlotte, Mich., held by C. H. Snobble. Both these houses run pictures exclusively.

The Star, a picture house in Galva, Ill., owned by O. U. Peterson, of Chicago, which has been closed several months, has been bought by Lawrence Kronsted, of Galva, who will reopen it.

Ernest E. Marsh has succeeded Al Raleigh as manager of the Columbia Theater, Portland, Ore. Mr. Marsh, previous to going to Portland, directed the Star and Citizens theaters in Montevideo, Ore.

The Central Amusement Company has taken over the Bristol Theater, Bristol, Va., from A. B. Kaylor, of Appalachia, Va., and is

(Continued on page 51)

Why Corns?

Just say

Blue-jay

to your druggist

The simplest way to end a corn is Blue-jay. A touch stops the pain instantly. Then the corn loosens and comes out. Made in a colorless clear liquid (one drop does it!) and in thin plasters. The action is the same.

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THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

Hamlet

JOHN BARRYMORE'S Hamlet, Prince of Denmark, at the Sam Harris Theater, New York, ushers in a new era of classical acting on the American stage. Mr. Barrymore's Hamlet is more historical than a new Hamlet. It is a new art. It will influence the standard of acting in this country for the next twenty-five years. That that influence the stage will be more beautiful than it is today.

It is only once in a lifetime that an actor undergoes a great transformation in his whole being. That comes only from a great illumination of mind and from a great schooling under the power of that inspiration. There is nothing accidental in Mr. Barrymore's Hamlet, not even the accident of genius. It has taken isolation and study to arrive at such clarity of vision. It has taken isolation and study to develop a body that so perfectly and transparently expresses the beauty of an artistic conception. The border lamp was sometimes helpful to bring out the contour of Hamlet's face, but the spark in Mr. Barrymore's eye and the smile on his forehead came from inward conviction and physical surrender to the spirit.

Mr. Barrymore is giving us a Hamlet thru the human voice. It is necessary to say voice and not the spoken word. Words are but the trappings and the suits of thought, the customary parts of speech. It is voice that denotes us truly. Mr. Barrymore's spoken word has an unrivaled merit of its own. But it is the harmony between voice and word that gives him his plane of expression. The modern simplicity and naturalness of Mr. Barrymore's reading is accomplished only by mastery of voice. This naturalness rises to simple dignity in movement and to distinction in articulation. Back of every speech is the unflinching psychology of character and situation with its inception of thought and maturity of reaction. In the most violent climax there is no "actor" striving for effects. There is the Prince with his princely repression of unguarded haste and vulgar demonstration.

In "The Jest" Mr. Barrymore gave us a good deal of head tone. His fundamental voice seemed none too good, but by judicious artifice in head tone he gave us the subtle Gianetto and spun his weird story of torture and revenge. Not a vestige of the "jester's" voice appears in Mr. Barrymore's Hamlet. Not once do we note a distinctly nasal resonance. The basic note of the voice is in the throat and its reliability relieves us of all anxiety. The blending of breath for the ranges of head tone and chest tone is exquisitely done, giving us always that gentle, courteous, scholarly instinct of the Prince. With this reserve there is the extremity of gamut that includes the highest and tensest tones or the lower and looser notes that vibrate in the body.

Mr. Barrymore avoids every vocal fault and "interference" that the flesh is heir to. In this long and arduous role he keeps the tempered relaxation of muscle and delicacy of "touch" of a singer. He artistically knows that quality of voice does not come from abuse of the vocal organs. His great conception is not a Hamlet to be read, but a Hamlet to be expressed in the terms of a soul. With Mr. Barrymore's neck exposed to the chest, with his acting often at one "station" on the stage, it was possible to observe his throat to good advantage. What was especially noticeable was that the larynx remained in a fairly constant position. It was relatively high, and it showed a floating freedom with no pressure holding it. In using his voice the chords of the neck were very seldom tense, and if so only for a moment. There was a beautiful serenity in the throat line and in the muscles of the neck which showed with what perfect discipline Mr. Barrymore was avoiding muscular interference with his tone.

It was noticeable that Mr. Barrymore considers his voice to be a reed instrument and not a wind instrument with a pump. His slender waist never burst its belt, and not once in the evening did he have a bumptious or irritating vocal attack. There is not a line of the play that Mr. Barrymore sings, not a line that he intones in any special sense. There is not a note or an inflection that he "beautifies". The normal condition of his muscles, under perfect control, leaves the vocal chords free to do their perfect work. It leaves the throat channel free to give richness and understanding to the tone before it goes to the vowel cavity to be molded into words. From the throat the tone finds its natural amplifiers without being driven or clutched by a single muscle or membrane.

For great moments of ecstasy, or horror, or desperation, Mr. Barrymore has a vocal control that enables him to explode a volume of emotion on a single note, but all this is merged with a technique so clean-cut and certain of its method that we get the effect of what is done without suffering from any sense of its physical effort. Not once does Mr. Barrymore hit his audience below the belt, or kick them into surrender. He addresses his Hamlet to the finest instincts of the race, and his appeal is authoritative.

Mr. Barrymore's mastery of voice, his purity of diction, his encompassment of grandeur in simple speech are revolutionary. Others may have sounded the note. Mr. Barrymore has struck it as a clarion call. He will be badly imitated, but his influence will be undefeated. In the end he will have changed the speech of the American theater from a guideless babel to a national standard of dramatic style.

As for Mr. Hopkins' production of the play one can name over its limitations. Mr. Hopkins narrowed his stage close to the footlights and told his "supers" to stand on two dots, which they do none too gracefully. He put his clowns in strait-jackets, locked his property man in the cellar, and told the Ghost to stay in his dressing-room. Ophelia has no flowers to strew, the grave digger has no handful of dirt and no second shovel to hang a hat on. The one stage setting with its one vista of sky at the center shuts the eye in somewhat closely. It would have been a relief if the eye could have turned to the right or to the left on the stage and discovered a crevice to peep thru or the fold of a curtain to relax on. This isn't a matter of art. It is a matter of physical need in the human body.

At a late hour in the evening when Osric (Edgar Stehli) came on the scene, it was very restful to find a flexible comedian in that part. It gave us an opportunity to move in our seats, and the change was needful. Shakespeare knew the value of comedy. Sarah Bernhardt knows the value of a smile in tragic parts. John S. O'Brien is a creaky sort of Polonius. He seldom makes us laugh at



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the right time and in the right way. His voice is too sharp and nasal to fit the "fat baby". It is altogether lacking in courtly rhythm and affability. It suggests more a New England trader or a money lender of the Shylock order. The loquacious and senile good nature of Polonius meets an ill fate in these hands. Rosalind Fuller's Ophelia suggests at all times an immature actress. Her voice has a muscular tenseness that suggests either extreme youth or a shrill old age. There is no mellowness of experience in Miss Fuller's tone, and not a suggestion of a great emotion. Her voice has no background for this delicate part. Miss Fuller has hard muscles 'round the mouth. Her expression in madness is a mere physical distortion. She is but mad northwest. The left corner of her mouth is southerly. Blanche Yurka as the Queen participates in the action of the play more than some other members of the supporting company. In her present reading Miss Yurka is giving more attention to the gracefulness of her speech than to the calm maturity and compression of the tragic note. She is an interesting Queen, and deserves honorable mention. The Claudius of Tyrone Power has weight and authority in voice that is somewhat repetitious in strain. Whitford Kane as the First Grave Digger put one foot in the grave and said a

speech. That was no laughing matter. Frederick Lewis brought a spark of life and a courtly presence to the part of Horatio. He has not used his voice too perfectly in his career. Some of his words are prematurely choked off and swallowed. Sidney Mather is Laertes in name, but not in youthful character. Lark Taylor as the First Player conducted himself well, and Norman Hearn as the Second Player was excellent in speech. Thru unsuccessful casting and merely obedient acting the background for Mr. Barrymore is fairly uninteresting. Mr. Hopkins shows, however, that he has a great purpose in hand, and the significance of his work will stand even where it has disappointed in detail of execution.

We can conceive of Mr. Barrymore appearing in a production more vibrant with clashing personality, more teeming with all the good things that express the red-blooded, exuberant people for whom Shakespeare wrote. That may come. Actors after all are human. The Hamlet that Mr. Barrymore has given us is too spiritually poised to be subjected to the manifold reactions of the many personalities that make up a dramatic company, and especially a company that comes together for the first time, with no cloistered discipline in the art of brotherhood. Mr. Barrymore's first step is the significant one. He has conquered himself and become sublime. His next step may be to conquer a company.

"The Love Child"

Sidney Blackmer was not the momentary phenomenon of "The Mountain Man". As the central character in "The Love Child" he is again holding his audiences with the same qualities of voice that brought him to public attention last season. "The Love Child" is a mother and son play of some interest. The good situations start with the first act. They provide good clash in the four acts of the play. What is genuine and natural in Mr. Blackmer is again very much in evidence. First comes his voice. Secondly comes that accessory of speech, facial expression. These are the mirrors of Mr. Blackmer's dramatic instinct. Their unusual sensitiveness and clarity, their depth of feeling and natural simplicity, their intuitive dramatic force; these non-theatrical foundations of acting are potent in Mr. Blackmer's style of work. They give Mr. Blackmer his individuality and his legitimate claim to recognition as an actor.

In physical action Mr. Blackmer is constitutionally slow. The tempo of his pantomime is moderate. His physique is seldom energized. In attitude he frequently lacks the gamut of a four-act play. His bearing is essentially passive or neutral. His body is just his dwelling place and nothing more. What pantomime there is is prompted by sincerity of motive. The situation is therefore partly saved. This moderation, amounting to shyness, is also fundamentally appropriate to the love child as it was to the mountain man. In the physique of acting Mr. Blackmer has much to learn. In emotional understanding and vocal refinement, Mr. Blackmer has begun where many actors leave off. Blessed with splendid vocal chords and organs of speech, Mr. Blackmer's temperament has kept his voice in all its natural beauty. It seems never to have gone thru the self-conscious stage or to have suffered from the conventional repressions of a snobbish and work-a-day world. With the emotions and features of manhood, Mr. Blackmer has the vocal simplicity of a soulful child. Likewise in his features, ample and mature and powerful in their calmness there is dramatic beauty. In their mobile, searching dreaminess is the transparency of every passing thought and desire.

Mr. Blackmer's eyes are not merely black eyes that are large and wondering. They are especially sensitive eyes and the smile that

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KATE DOUGLAS WIGGIN

"DO YOU imagine the voices of your characters when you write stories?" I asked Kate Douglas Wiggin (Mrs. George C. Riggs) as she showed me the original sketches of "Penelope in Scotland". "I not only imagine them, I hear them; I actually hear them aloud," was the prompt reply. "No speech is right until it sounds right. I must read my manuscript and know that it appeals to the ear before I am satisfied." Mrs. Wiggin is a confirmed theatergoer. "I should have married an usher," she said facetiously, "then I would have been there all the time." As an authoress who is sensitive to the voices of her characters in the pages of a novel, Mrs. Wiggin is sensitive to the voices of the professional stage. It was her interest in "The Spoken Word" of a red-covered weekly that brought us together. "People certainly suffer in the theater," she said regretfully. "Some of the voices are immeasurably bad. They are not only ugly in sound, but insensible to the feeling of their lines and to the sensibilities of an audience." Mrs. Wiggin would be a distinguished actress if she had the strength and ambition to appear upon the stage out of her busy life. She has a beautifully modulated voice of harmonious and complex quality. Her speech has the spirit of her generous personality, and her pronunciation has artistic culture in conversation. "I could never impersonate or mimic," said Mrs. Wiggin, speaking of her public readings, which are the special privilege of the school children of New York City. "My husband is a good mimic, but I just have to be myself. I read my characters in my own voice and suggest as best I can the type of character and his individuality. This seems, after all, to serve my purpose." These spontaneous remarks, in the midst of a busy afternoon in Mrs. Wiggin's drawing-room, are food for thought. Here is an author who hears all her characters, especially their voices, as soon as they are committed to paper. Here is a confirmed and enthusiastic theatergoer. Here is a reader with an expressive voice. And here is a citizen who is constantly made to suffer by the voices on the stage. The characters that Mrs. Wiggin has drawn make a great collection both in number and variety. They are from all classes of people and from all angles of human nature. They injure and they suffer. And yet somehow or other Mrs. Wiggin can present these characters essentially in good voice to two thousand children at a sitting—and the children beg her to come. Not only this, Mrs. Wiggin finds actors in the theater who can give her the whole gamut of human character and human passion, and do this with an artistry of tone and speech that gives pleasure rather than pain. This is the argument. Every once in a while this department of The Billboard makes a strong ally. It leads to a conference and discussion that throws light on the vocal situation of the American stage. People do suffer in the theater from listening to bad voices. They suffer from unmusical "noises" that the voices make. They suffer because they cannot hear. They suffer because the voice gives the lie to all that the character does or says. They suffer because of sloppy diction, inappropriate dialect, coarseness of speech, and from the innumerable discords that the untuned, uneducated, unresponsive voice can give to a play.

But there are signs of a new conscience. Voices are making actors and actors are making voices at the present time. It was Sidney Blackmer's voice (with temperament) that put him on his feet last year. It is Jeanne Egzels' voice (with temperament) that is opening our ears to "Rain". John Barrymore has made his voice the heart of Hamlet. Vivienne Segal in musical comedy is rising to greater distinction in the theater on the merits of her voice. Walter Woolf is a coming actor, but his greatest fortune is his voice. Florence Shirley finds it possible to be an artist in popular plays. Her excellent voice and beauty of speech, with all its accessories of refinement, enable her to make a common play appeal to the uncommon audience. "Every character has to sound right," says Kate Douglas Wiggin of her novels. When more directors of the stage say that, with some of Mrs. Wiggin's understanding, the actors with good voices will be heard, and the actors with voices of bad manners will be reported "absent", it is against the canons of art that an audience should go to the theater to be physically hurt.



By *Elita Miller Leuz*

THE SHOPPER

Address all inquiries and orders to Elita Miller Leuz, care The Billboard, 1493 Broadway, New York, making money orders payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

1.

The costume blouse illustrated is a copy of an original Cheruit model silk kerchief blouse, printed in harmonizing Indian motifs in costume colors. The price is \$12.75. While it is becoming to the fair woman, it is obviously created for the brunette of the Oriental type. It is very Egyptian in effect, and makes a pleasing matinee or dinner blouse. When ordering please ask for Blouse No. 589.

2.

The shapely Ankle-Overs illustrated are the newest thing in "spats" for street or stage wear. Yes, indeed, they are used for stage wear. Louise Allen, one of the principals in "The Gingham Girl", wears them, as well as a whole bevy of girls appearing in the same show, which is enjoying a long run at the Earl Carroll Theater, New York.

Made of soft, warm suede leather, they are finished with a black patent leather cuff, with daisy cutouts, providing a pleasing contrast to gray, brown or tan suede. They may also be had in all black. The price is \$3.50.

3.

At last we have a bag that combines beauty with utility. The swaggy handbag illustrated has just been introduced to New York by an exclusive Fifth Avenue shop. It appealed to the Shopper not only for its dashing style, but for its unusual depth and strength as well. It is seven inches in depth. Made from suede in Copenhagen blue, red, tan and purple. Just the thing for traveling or for lending a colorful note to the stage-street costume. The price is \$5.

4.

Masks, paper hats, imitation jewelry, arms of war, properties, shoes, leggings, jockey boots, skulls, skeletons, sleigh bells, carnival novelties, spangles, scales, gold and silver leaves, minstrelsy goods, papier mache dumbbells, Yagatau knives, real hair character wigs, beards, mustaches and even false noses all illustrated in a series of pamphlets sent The Shopper by a costumer who is willing to extend the same courtesy to our readers. When writing for this assortment of pamphlets please ask for Pamphlet Assortment No. 1.

5.

Are you interested in velvet Mexican, Colonial, Jester, Toreador and Negro dude costumes? A costumer is selling these at \$10 up. He will be glad to send you multigraphed list of character costumes for men and women. When requesting copy please ask for List No. 2.

6.

Here is a novel Yuletide gift for the touring actor or actress: A lunch set, in a 3½-inch wide and 5-inch high leather case, consisting of a white-handled folding knife, fork and spoon, with a drinking glass cleverly moulded to fit the case. There could be nothing handier for the impromptu lunch in dressing or hotel room, on the motor trip or on the trail. It is the gift of year-around utility. The leather case may be had in red, green, purple or black, and costs \$4.50 plus postage.

7.

Cora M. Davis, the chin-strap specialist, says that if American women would carry their chins high, as do the English, and would sleep without pillows as do the Japanese, there would be no double chins. But the chin strap has become a necessity to the American woman of the present generation, who spends her time at a desk or at study and who cannot rest well without a luxurious pillow.

The Cora M. Davis Chin Supporter is the only chin strap with a headpiece scientifically constructed to provide firm, even pressure to all of the facial muscles and chin, thereby lifting them to their correct, normal condition. It also overcomes mouth breathing, which is a great enemy to health and a good speaking voice. Comes in silk at \$7, mesh at \$4, linen at \$3 and cotton at \$2. When ordering please measure over head and under chin, mentioning the length in inches.

8.

The famous McCollum hose, pure silk from top to toe, in every color of the rainbow, in feather, medium or heavy weight, are being of-

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SIDE GLANCES

Helen Menken's Charm

Helen Menken, the twenty-two-year-old leading woman of Golden's "Seventh Heaven", at the Booth Theater, New York, has the whole "town" talking, not about her beauty, for she is not what one would call beautiful, nor about her exquisite style and gorgeous clothes (she wears mostly rags in the play), but about her power of expression. She is hailed as a second Duse, lauded for her glorious red hair and acclaimed for her perfect naturalness.

Getting right down from effect to cause we find that expression is natural to Helen Menken because she learned it in early infancy. Her father and mother are both deaf mutes. She not only communicates with her parents by the deaf and dumb alphabet, but can instantly establish understanding of a situation with her mother by facial expression and a few eloquent gestures. This dear little actress has spent so many years endeavoring to happy the existence of her

parents by expression, constant manifestations of love, helpfulness, good cheer and even poetry—that she doesn't need to strive for expression at rehearsals. Thru expressing love under difficulties for twenty-two years, Miss Menken has acquired a technique of expression and spontaneity that is as naturally a part of her as her own crown of gold-red hair.

Madge Kennedy, Charmer

is another star in the golden firmament who charms by her perfect naturalness and who doesn't depend on style or adornment to gain

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See Shopper's column for description of the articles illustrated.



THE VANITY BOX

From time to time we have received inquiries from our readers in reference to hair dyes. Realizing the bad effects of such preparations when self-applied, we have not recommended them. However, we have seen demonstrations of the Inecto Rapid, which is being used in the leading beauty salons of New York to tint gray hair to its previous shade. There are eighteen distinct shades of Inecto, which does not interfere with any tendency to natural waviness. Would you like to receive descriptive literature about Inecto, as well as an analysis chart in which you record the original color of your hair, extent of grayness, how long gray, approximate age, color of eyes, color of eyebrows and lashes and many other questions which when answered enable the Inecto experts to send you just the right home outfit to meet your requirements? If so, write The Shopper, giving your name and address. Your correspondence with the Inecto company will be confidential. The price of the treatment is \$5.

(b)

"Youth Aml", the liquid skin peel, which is guaranteed to be harmless, is now put up in \$1 bottles for the purpose of introducing it to the theatrical profession. This preparation is being used to remove freckles, moles and other blemishes. It is so mild that no irritation results from its use and it is very gradual in effect. If you would like descriptive literature regarding "Youth Aml" write The Shopper.

(c)

The most pleasing gift for the dainty woman is an Elizabeth Arden Beauty Box, filled with fragrant beautifiers. The box is of pink

enamel and contains the celebrated Arden cleansing cream, a massage cream, a pore reducing cream and a bottle of liquid astringent, cleansing tissues and samples of the famous Arden face powder. The price of the "Bebe" Beauty Box is \$3.85. Convenient for carrying about in a traveling bag.

(d)

A mud pack that smooths out tired lines from under the eyes, whitens and firms the skin and purifies it from blackheads and acne, sells for sixty cents a jar. It never becomes rancid and leaves a pleasing color in the cheeks as a result of its agreeable stimulation. An after-cream costs fifty cents. We refer to the Mme. Riatta mud pack. The efficacy of this treatment is attested by the fact that Mme. Riatta's beauty shop is visited daily by many prominent actresses.

(e)

Ten cents brings a sample of "Pert", the sunny orange tint, waterproof cream rouge. You may also be interested in the liquid beading for the eyes, in brown or black, which sells at 75 cents a bottle.

(f)

If you used a dipilatory you will be interested in "Dot", the pure white cream hair remover. It is \$1 a tube.

(g)

Do you find it difficult to get just the right shade of face powder? If you do you need the advice of an expert, who makes the loveliest imaginable powders, the cheapest of which is \$1.50 a box. But they are well worth the price for they truly beautify. Would you like to write her? Address her in care of The Shopper.

GLIMPING THE MODE

"WHY MEN LEAVE HOME" GORGEOUSLY COSTUMED

Wagenhals & Kemper, who have produced "Why Men Leave Home", at the Morosco Theater, New York, played a "brilliant hand" when they chose three such attractive and different types of femininity as Florence Shirley, Theresa Maxwell Couover and Audrey Hart to make life miserable for three just as well cast husbands. And it was very thoughtful indeed of them to provide such a pretty grandmother as Jessie Villars to help the three couples untangle their marital difficulties. This vivacious little grandmother wears a gown of silver gray satin that needs no fluffy foundation to make it bouffant. Its superb quality takes care of that. Gray curls peek coquettishly from a black cap with gay little futuristic flowers over each ear. Quite a Parisian grandma is Jessie Villars!

Florence Shirley, who plays the role of "Fid", the thoughtless wife of a thoughtful man, returns from Paris in a gay yellow crepe de chine frock with satin lining of a brighter shade of yellow. A Juliette girdle of fringe in Russian colorings and fringe of the same flowing from the sleeves are the only adornments. But what the costume lacks in trimmings is atoned for by a colorful Parisian doll, snuggled under milady's arm.

In the second act, an intimate boudoir scene, the thoughtless wife tries vainly to woo back the thoughtful husband in one of the most seductive pajama sets it has been our good fortune to see. The panties are made of accordion plaited pink chiffon, trimmed with blue chiffon flowers, tied snugly to the ankles with pink frills edged with cream lace and elaborated with pink and blue rosebuds. The coat of the same material was concealed by a pink chiffon wrap, trimmed with white maribeu, with gold lace falling from the sleeves.

Theresa Maxwell Couover, as another thoughtless wife, spent plenty of thought on her costume however. She looked very smart in a yellow satin brocade with gold. Panels of black satin fell from the shoulders, wing fashion. Another set of black panels was sewed underneath the hem in back and fastened to the wrists.

Miss Shirley wore a gown of elusive beauty in one scene: A bouffant model of silver cloth over which silver lace was draped into graceful bouffancy. Over the silver lace fell panels of cream net. A silver leaf bandeau finished her coiffure.

Fashion Notes

Mary Garden has returned from abroad with wonderful Callot creations of soft shimmering crepe de chine, with pearl and Oriental motifs. And the contrary Mary still insists on wearing the skirts of her street gowns short—ah, very short. But the evening gown—they are different—the longer the better.

Rachel Berendt, of the Comedie Francaise, a pale brunet with vivid lips, manages to add a touch of red to every "frill" she wears. "It is the color of vitality—action—speed!" exclaimed she.

The vogue for the Spanish shawl still continues. Many new designs are seen, metal being used to ornament shawls of crepe de chine, with golden flower and butterfly motifs, massed toward the edge. Winifred Hudnut Valentino wore a Spanish shawl of solid orange color at the Equity Ball.

Evening gown skirts are unmistakably long. At smart functions they barely escape the floor.

Full skirts, fitted waistline and Berthas are extremely popular with the younger set. Many ingenues have adopted the off-shoulder line. Joined to a gathered skirt, slightly hooped at the hips.

One does not need to have nimble fingers to fashion an evening bandeau for the hair. A plain band of silver or gold cloth spread wide and fastened with a fancy pin does the trick. A lot of women wear turbans of gold or silver cloth.

Seen at an exclusive restaurant: A society woman who wore a high-necked sleeveless gown of plain silver cloth, well moulded to her figure and a straight skirt. On her dark hair was a turban of the same cloth. An actress who was present vowed to reproduce this costume for stage wear.

The rather hard effect of metal cloth may be softened by lining it with a warm shade of satin, which is revealed by draperies.

Three-piece Jacquette costumes made entirely of caracul cloth, in black, gray or tan, make effective walking suits. Even a jaunty turban may be fashioned from the same fabric.

Hairs are growing smaller and smaller. This is due to the generous collars that flush the new fur and cloth coats.

Narrow bands of metallic ribbon make a pleasing trimming for the Poiret Twill frock.

The wrap-around costume skirt is gaining

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LITTLE THEATERS

The Montclair Players, Montclair, N. J., recently circulated a questionnaire among its members to determine whether the one-act or longer play was preferred. Three to one were in favor of the longer play.

Arthur F. Buys, of the Nyack Club Players, Nyack, N. Y., says that it is his opinion that "the one-act play, owing to its greater ease of production, still retains its place as the better vehicle of expression on the part of aspiring amateurs, especially of the younger groups."

The Billboard would appreciate expressions of opinion from other little theater groups regarding presentation of the longer plays.

The East West Players repeated their recent bill of one-act plays at the Metropolitan Auditorium, New York, November 25. Four plays were presented: "Dinner", by Ferenc Molnar; "Fancy Dress", by Stanley Hodgdon; "Progress", by St. John Ervine, and "The Turtle Dove", by Margaret Scott Oliver.

Ray Mitchell has been succeeded by Bertram Forsyth as director of the Hart House Theater, University of Toronto. Hart House has been doing excellent work for three years, and when John Drinkwater was in Toronto he visited the Hart House Theater during a performance and commended the group for its remarkable accomplishments.

The Workshop Theater of the Rockdale Center, Cincinnati, O., will present Booth Tarkenton's light comedy, "The Trysting Place", shortly. In the cast will be Tommie Mack, who was awarded the gold dramatic medal at Winnipeg, N. H., in August; Maurice Jacobs, Bee Fields, Leah Green, Henry Thurman and Mrs. L. L. Leavy. The play will be directed by E. Harry Ansterlitz. Two other plays will be given on the same program.

The Strolling Players, a Little Theater group recently reorganized, are rehearsing under the direction of Edna E. Colladay, formerly managing director of the American Entertainment Institute, now a Dramatic Consultant. Work under Miss Colladay's efficient direction should prove to be instructive and interesting, and the results are bound to reflect credit upon The Strolling Players.

The Vassar College girls are preparing an elaborate dramatic program for the year. Their first offering will be Andreiev's "The Sabine Women", which will be presented December 15, with Stuart Walker's adaptation of Oscar Wilde's "The Birthday of the Infanta", as a curtain raiser. The Vassar students will produce three plays during the year, the last one in May, in the Vassar Out-

door Theater. There is a lively competition for the various parts, volunteers being called for from the whole college, and the youthful players are spending their spare hours designing scenery and costumes. The students will be directed by Josephine Marple of New York City.

One woman is responsible for the establishment of "The Curtain", a New York City group, organized to promote the construction of a playhouse on the upper West Side. She is Mrs. Arthur J. Sanville, of 200 Riverside Drive. She began the movement for an up-town theater two years ago and has since been aided by a long list of prominent people of New York.

The Mountebanks and Freshmen Dramatics of Union College, Schenectady, N. Y., opened their season with the presentation of three one-act plays in the college gymnasium Friday evening, November 10. The Freshmen were seen in "Sweepings of '38" and the senior organization in "The Angel Intruder" and "The New World". The acting was up to standard and the production excellent.

From a job as super to a part in the regular cast of A. A. Milne's "The Lucky One"

in the pre-law class at New York University and was a member of Mr. Somerville's public-speaking class. The college players were at that time producing Stuart Walker's "Six Who Pass While the Lentils Boil" and a sudden vacancy occurred in the part of the ballad singer. Brent, whose voice had attracted attention, was asked by Mr. Somerville if he would care to try out for the part. Brent's success in this and other parts he tried was so impressive that he changed from the law to the dramatic art course. Last summer he went on as a super in Theater Guild productions and was quickly advanced to a speaking part and to the position of assistant stage manager. When the Guild produced Shaw's "You Never Can Tell" Brent was given the juvenile lead, and his success in that part won him the part of Tommy Todd in "The Lucky One". Brent, who is 20 years old, has now definitely abandoned the law and decided upon a stage career.

The Fox Film Company reports the following interesting experience of Mary Carr, moving picture actress, at the Hudson Kiddie Carnival, held at Union Hill, N. J., October 21:

"Mary Carr, famous 'Mother of the Movies', who was invited to be the guest of honor at the Hudson County Kiddie Carnival held at Union Hill, N. J., October 21, received a warm reception from the 550 children who took part in the races and the 10,000 grown-ups who joined them in a parade before the events. Mrs. Carr was one of the judges who awarded the prizes. She was accompanied by her three daughters, Luella, Rosemary and

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HISTORIC RESIDENCE TO BECOME "LITTLE THEATER"



With the "Little Theater" movement on foot in Washington, the Washington home (shown above) of the famous inventor of the telephone, Alexander Graham Bell, located on Connecticut avenue, is being remodeled into a "Little Theater". The movement is headed by Robert Bell, son of Charles J. Bell, well-known veteran banker of the capital. —Photo copyright by Underwood & Underwood, New York.

In the Theater Guild production at the Garrick Theater, New York, is the progress made in less than a year by a player who appears on the program as Romney Brent, but whose real name is Romulo Larraide. He is a product of Randolph Somerville's Washington Square College Players, the members of which are students of dramatic art at New York University. Brent, who is a member of a family well known in Mexico, had his first stage experience less than two years ago. At that time he was a student

Maybeth, and was presented with a handsome bouquet.

"It was the first time I ever attended such an event," she said when discussing the carnival later, "and you may rest assured that I shall take advantage of every opportunity offered me in the future to witness similar ones. It seemed to me that the community spirit it developed was a fine thing for Hudson County. One of the best points about the affair was the fact that every child in

(Continued on page 66)

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RAY "I SAW IT IN THE BILLBOARD."

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

The A. A. and Art

LONDON, Nov. 17.—I referred lately to a wildcat suggestion put forth by Seymour Hicks for the formation of a second protective association of actors (including managers). Hicks' aim was obviously to break up the Actors' Association and not primarily, or even secondarily, I suspect, to raise the status of the profession which, as an actor (tho not as a politician or economist), he admires.

While nothing is likely to come of this stunt, I gather from conversations with many representative actors that a livelier policy on the part of the A. A. Council would be appreciated by those to whom their calling is more than mere bread and butter. The A. A. has concerned itself almost exclusively with individual cases or with narrow economic values, and many players have been startled by the initiative of Equity in establishing an Actors' Theater.

Some years ago Norman McKinnel and Athole Stewart proposed a similar venture this side, but the idea lapsed. So apparently has the plan for establishing a Central College of Theatrics which was discussed with such acclamation a while back. These and such schemes catch the imagination of artists who have their professional dignity at heart, and I think the A. A. would be advised to go all out for some concrete scheme which would directly improve the aesthetic, as well as the economic, condition of the English theater.

Fellowships of the Theater

A leading theatrical journal (The Stage) recently suggested in a leader that the A. A. should confer fellowships upon certain accepted members of the profession, such honorable distinctions to be the sign-manual of high esteem. This is a sound idea, but the honor should entail activity, correlative to the work of the A. A., for the artistic advancement of acting and the art of the theater.

Play Actors' Latest

F. C. Montague (Mrs. Gerald Montague) is, I believe, a member of the historic family of that ilk and is, therefore, likely to be interested in Zionism sufficiently to write a play about it. Her play, "Yetta Polowski", produced by the Play Actors on Sunday last, comes appositely to the electioneering cry of "Shall England provide a national home for the Jews in Palestine?" The piece does not give a satisfactory answer, tho it is no worse a play on that account.

Hilda Bayley, who played Yetta, has more than good looks and temperament. She has a brain to use these gifts convincingly. George Hayes, too, has brains and always digs down to the kernel of a part.

Remembering the Bard

The report to be submitted to the annual general meeting of the Shakespeare Memorial Committee next Thursday announces that the site acquired some years ago for the building of a theater has now been sold for \$52,000. This is good, for the site is off the theatergoers' track and has many drawbacks as an abiding place for the drama.

The committee commends the work of the New Shakespeare Company (under Bridges Adams) which was subsidized from the Memorial Fund. It recommends that pending the building of a theater, assistance be given out of income to objects promoting a national recognition of Shakespeare and that the foundation of a theater on the scale originally outlined be pursued.

It is further recommended that up to £5,000 per annum for three years be, if necessary, devoted to a Shakespeare Memorial National Theater Company, to be called together at once.

Also, that a grant of £1,990 per year for three years be made to the Royal Victoria Hall, the committee to have a representative on the Old Vic. governing body.

Beauty Competitions

One curse of the acting profession is the continuous rush of stage-struck, untrained and unsuitable people towards the stage door. This pressure at the foot of the ladder of fame often enough prevents the suitable and those who are prepared to work (as actors and actresses must work if they are to win thru) from gaining foothold on the rungs. The vanity-obsessed flapper and the young man with less grit than self-esteem are the worst parasites on a pest-ridden profession. One would imagine that reputable artists who know the conditions under which the rank and file work, and big newspapers, whose columns often contain pitiful evidence of the struggles of accredited artists to keep afloat, would use every effort to moderate these adversities rather than to increase them.

Such, however, is not the case. The stage is fair game, apparently, and the answer to the question, "How is the condition of artists to be improved?" is, apparently: "Make more artists." A mad world, my masters!

Talmadge Tactics

Here comes Norma Talmadge with the new-old Beauty Contest publicity stunt. She wants

"Polly"

This sequel to the "Beggar's Opera" is due shortly at the Kingsway, and already arrangements have been made for the provincial companies, which, it is anticipated, will draw as well as the tone of the other Macheath piece is drawing.

Playfair has cast "Polly", and Misses Adrienne Bruine and Muriel Terry and Messrs. Pitt Chatham, Percy Parsons and Thornley Dodge will appear. Eugene Goossens will wield the baton.

Genevieve Ward's Will

Dame Genevieve Ward, G. D. B. E., died August 18, aged 85, and left £9,354. Half of her estate is bequeathed to her maid, Amy Brown. To Sir Frank and Lady Benson she bequeathes her silver, six pictures to J. E. Vedrenne, jewelry to Mrs. Kendal. Other "professional" bequests include a portrait bust to the Stratford Memorial Theater, her portrait as Ninon de L'Enclos to the Garrick Club, her 80th birthday testimonial to the Green Room Club and a portrait as Marguerite d'Anjou to the Old Vic. Two other portraits go to the National Gallery and the Royal Academy of Music.

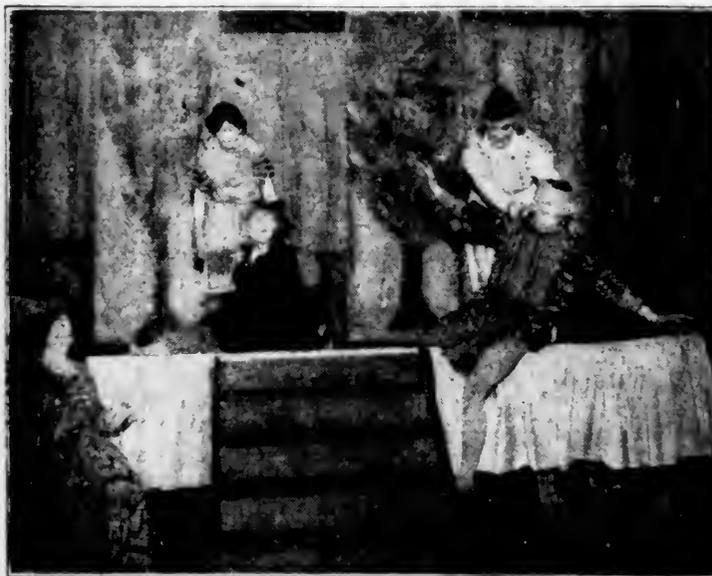
Brevities

The Lyceum Club Stage Society put on two plays on Saturday last, "When the Whirlwind Blows", a story of revolutionary Russia by Essex Dave, and "Honor Is Satisfied", a semi-problem play by Olive Lethbridge.

Robert Courtneidge is collaborating with Bertram Davis on a new musical play for production at Glasgow about Christmas time. Mark Lester is to play the comedy part in "The Little Duchess", as the piece will be called.

R. Percy Murton has secured "L'Inconnu",

ENGLISH "MYSTERY" PLAYS ON A CART



The Norwich Players, under the direction of Mr. Nugent Monk, are producing the English mystery plays, "The Sacrifice of Isaac", "The Ship-Boy" and "The Martyrdom of St. Alban", at St. Alban's Drill Hall, in connection with the League of Nations' Exhibition. In accordance with customs, the plays are being performed on a cart. Photo: The old lame man, who has been healed by the Ship-Boy, saves him from the wrath of his son. —Photo, Central News.

to find that Lovely English Rose that we hear so much about, to train into a film star. A contemporary says: "Of about twenty thousand girls who have had the fires of hope stoked within them by a tactless publicity stunt one girl is going to be selected."

Another paper says: "Transient beauty is not a key to film success. It comes with great talent and years of hard work, nearly always mixed with months and years of poverty and disappointment. Why should thousands of silly girls be disappointed just to advertise Norma Talmadge?"

Well, why?

The "Eva" Competition

Of a different kind is the Beauty Competition organized by the "Eva" newspapers. Messrs. Wylie and Tate and J. Hannister Howard have promised to give preferential treatment to the successful candidates. But there is an important proviso: That the girls must have had some professional experience.

A Tip for Other Towns

Glastonbury, the reputed seat of King Arthur, has been filmed by the Steadfast Film Company, and its early history and views of the modern town make a picture which should excite the emulation of cities English and foreign.

According to the legends, Joseph of Arimathea came to this town shortly after the Crucifixion, bringing the Grail containing the Sacred Blood. This is dealt with in the beginning of the film, which takes us next to the time of Alfred, of Edward III and Elizabeth, and so to a film-survey of Glastonbury today.

the Theater Antoine success, by Piere Frondale, and may alter the ending to happiness.

Sybil Thorndike, having had such a great success with her special matinees of "The Medea" and now with "The Cenci", has decided to put both these plays into the evening bill from November 27 to the end of her tenancy of the New Theater (December 29).

"Ambrose Applejohn's Adventure" had its 500th performance lately. Hawtrey, despite his other theatrical activities, has not missed a single performance.

George Grossmith has been elected governor of the Middlesex Hospital.

Mrs. Pat Campbell, who is touring "Hedda Gabler", has a new play in preparation.

St. J. Ervine's "The Ship" will succeed Galsworthy's "A Family Man" at the Liverpool Playhouse.

J. B. Fagan's "Treasure Island" (from the Stevenson story) will be seen at the Strand Theater as a Christmas attraction. Bourchies appears as John Silver.

Bert Coote promises Fred Bowyer's charming fantasy, "The Windmill Man", for Christmas at the Victoria Palace.

The British National Opera Company is reported to be doing great work in Glasgow. Delius's "The Prodigal Son" has been added to the repertoire.

DeMaurier will revive "Bulldog Drummond" at the Wyndham on Boxing Day. "Dear Brutus" ends there December 16.

Herbert Jay will revive "Alice in Wonderland" at the Court for Christmas. "Peter Pan" will appear at the St. James, with Edna Best in the name part.

With the Stage Employees and PROJECTIONISTS

Personals and other items of interest
to Carpenters, Electricians, Property
Men, Scene Shifters, Fly Men and
Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Frank Murphy, of Local Union No. 2, Chicago, is at the Auditorium in the Windy City.

"Curly" Miller, a member of Local Union No. 368, Hutchinson, Kan., recently closed with the "Hello, Prosperity", Company and is now working in Chicago.

Frank K. Dehaney, former member of Local Union No. 78, Birmingham, Ala., was transferred last October to Local Union No. 535, Frederick, Md.

Albert Marshall, of Local Union No. 58, is stage manager at the Park Theater, Toronto, Can., Eddie Hepten, a member of the same local, is stage manager of the Palace Theater, that city.

Back stage with Max Spiegel's Shubert unit, "Plenty of Pep", are: Fred B. Rose, master mechanic; Joe McNamee, master of properties; Charles Hunt, master electrician, and Ed Grogan, assistant electrician.

Among the members of Local Union No. 58, of Toronto, Ont., Can., who helped to make the benefit performance at Massey Hall, November 16, for the True Blue Orphanage, a success, were: Archie Prentiss, Dave Marsh, Bill Moody, Harry Aitken, Harry Eckley, Mickey Lynch, Albert Marshall and Bert Rippon.

Here are the names of the newly-elected officers of Local Union No. 591, Hagerstown, Md.: Leonard Flocker, president; Charles Warner, vice-president; H. F. Fiegley, Jr., secretary and business agent; J. V. Slack, treasurer, and E. W. Main, sergeant-at-arms. William C. Lane is general chairman of the committee in charge of the banquet that is to be held New Year's Eve.

Another event in the social life of Denver's stage hands and projectionists was the advent of Charles C. Shay, international president of that organization, who arrived there the morning of November 17, remaining until the morning of the following day. With Mr. Shay were P. G. Lemaster and Richard Green, also prominent I. A. T. S. E. & M. P. M. O. officials. A banquet was held at the Royal Cafe that night in honor of Mr. Shay, which was attended by many of the stage hands and projectionists of the city.

The grand ball given by the projectionists of Denver, Col., the night of November 10, at the Denver Dancing Academy, was a great success, writes W. C. Weygint, a member of Local Union No. 230, of that city. All members of the projectionists' local and stage hands' Local No. 7, were present, as well as a number of prominent city officials and their wives. Mr. and Mrs. James W. Hooley did much to make the event a memorable one. Mr. Hooley, who is president of Local 230, was on the arrangement committee. Russel Boyd, chairman of the entertainment committee, was also greatly responsible for the success of the ball. Among the entertainers were Frank E. Lynch and Sam Scall, of the "Family Ford" act, playing the Orpheum Theater during that week, and little Ellen Worth, toe dancer. According to Mr. Weygint's account of the ball, Bud Graham, business agent of the Denver projectionists' local, was the only member absent. This was due, so Mr. Weygint writes, to Graham's tailor drinking too much home brew and not getting his (Graham's) dress-suit pressed in time.

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MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

C. E. King has succeeded William Smith as manager-director of the Municipal Band at Weatherford, Tex.

The Carnes-Richards Orchestra, managed by William Richards, has shifted headquarters from Cleveland to Akron, O.

D. W. Owens and W. T. Vickers recently were appointed as manager and director of the town band at Biwabik, Minn.

The Peerless Quintet, headed by Harry O'Brien, is said to be in demand for dances and entertainments in and around Springfield, O.

Paul Irwin's Pep Orchestra, of Pittsburg, Pa., is invading the Philadelphia section. The combination recently made a successful trip thru Eastern Ohio.

Leon Chassy is conductor of the orchestra at the Lucas Theater, Savannah, Ga., which resumed its former picture policy a few weeks ago. Ruth McAllen is organist.

Danks Cochran's seven-piece combination, of East Liverpool, O., is reported to be meeting with success on its dance tour of Eastern Ohio and Western Pennsylvania.

De Mar Miller's Melody Boys, of East Liverpool, O., are installed at Danceland, Canton, O. The orchestra is composed largely of members of the defunct New Orleans Jazz Band.

H. P. Leavell is organizing a band of 100 pieces at Sweetwater, Tex., with which he hopes to capture first prize at the band contest of the West Texas Chamber of Commerce 1923 convention at San Angelo.

Ben Thomas, clarinetist, and Earl Barr, director of the orchestra bearing his name, are undergoing treatment at the U. S. Veterans' Hospital, No. 75, at Colfax, Ia. Thomas is a tuberculous patient, and Barr is suffering from a nervous breakdown. They invite letters from friends.

J. Sorery, violin-leader, and A. Murray, pianist, both of Rutland, Vt., recently became identified with the Princess Theater Orchestra in South Boston, Va. Frank Wall, cornet, and E. J. (Spike) Moore, drums, are other members of the Princess musical combination.

Charles McClung, director of the Mitchell (S. D.) Municipal Band, has signed to direct the Sioux Falls (S. D.) Band beginning January 1. McClung also has been leader of the El Reid Shrine Band, Elks' Band, 147th Field Artillery Band and a boys' band in Mitchell during the past year.

The orchestra at the Plumb Theater, Streator, Ill., where a picture-vaudeville pol-

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icy is in effect, is made up of Walter H. Tanner, organist-director; Harry E. Burke, violin; Clarence Zaenow, drums; Homer Davis, cornet; Dan Hutchins, trombone, and Herbert E. Schafer, piano.

Drex Scott's Famous Players of New York and the Central Marimba Band alternated in the playing last week at South Main Gardens, Akron, O. Calvin A. Stump, saxophonist and cello player, formerly with the Frisco Six and Henry Thies's Orchestra, is a new member of Scott's aggregation.

R. Glenn Kay's Carolina Syncopators have sprung into popularity at Key West, Fla., where they began an indefinite engagement November 1. The personnel: Paul Davis, sax, and clarinet; Bill Hill, sax, and bass; Mims Cason, banjo and sax; Boyd Gasque, drums, and William Wilkerson, trumpet. Manager Kay is pianist.

The Majestic Road Show, presenting seven acts of vaudeville and carrying its musical combinations, has Gay Jasperson as handmaster and Henry C. Mason as orchestra director. Among the musicians are Walter McRoberts, Joe Goetz, Elmer Kilgough and Arthur E. Vincent. The show opened at Carlinville, Ill., November 18.

The roster of the band on Lloyd's "Uncle Tom's Cabin" show in 1895 is named by "Shorty" Rhodes, now on the Mighty Haag Circus, as: Walter Huskin, cornet leader; W. J. Wilson and "Shorty" Rhodes, cornets; "Al" Bull, alto; Harry Weems, trombone; Dick Barker, baritone; Walter Walling, tuba, and McCann, traps.

Sacca's Royal Band, featuring seven-year-old Raymond Stuart Baird as "Little Sousa", is attracting much praise in Minnesota and neighboring States. The band is appearing as special attraction at picture theaters. The Baird youngster directs and plays the saxophone. Miss Philena Chappelle is vocal soloist with the band.

The Golden State Orchestra, which toured Wisconsin and Illinois last spring and filled a summer engagement at the Winter Garden, Portsmouth, O., is now playing thru the Southeast. The roster: Ed Fitzgerald, piano; Bruce Chamberlain, sax, banjo and trumpet; Wallace Oakley, trombone and sax; Paul Bihlman, sax, and entertainer; Gilbert George, drums and dancer. P. M. Bihlman is manager.

The Original Footwarmers, who completed a twenty weeks' engagement on the Streckfus line steamer Washington, of St. Louis, Mo., September 21, are now holding forth at the Hippodrome Ball Room, Okmulgee, Ok., under management of Prof. F. W. Natt, formerly of Parkersburg, W. Va. The Hippodrome is said

to be the most palatial dansant in the Southwest. The Footwarmers line up with Eddie Culligan as saxophonist; J. Irwin Sell, trumpet; James G. Mitchell, banjo; J. S. Foglesong, drums; P. V. Kenestrick, piano leader.

During their recent vaudeville engagement in Cincinnati the Seattle Harmony Kings filled a long-cherished desire by visiting the office of The Billboard and learning how the publication is put together. The boys from "out where the West begins" are making quite a hit in vaudeville and are booked many weeks ahead on the Keith Time. The personnel: Jack Nell, director and bass sax; "Whitey" Berquist, piano; Frank Doyle, cornet; "Hal" Hiatt, clarinet; Ed. Nelbaur, sax; "Bill" Nelbaur, drums; Leo Nelbaur, trombone; "Jerry" Herzog, banjo, and A. H. Linder, business manager.

Bill Merricks, handmaster on the Wallace Circus and the Sells Bros.' Show years ago, and said to be the oldest living leader of musical combinations with the white tops, still plays the cornet, and is now forming a town band in Zanesville, O., according to John H. Murphy, who visited The Billboard office in Cincinnati last week. Murphy, now in his ninety-first year, is the oldest living side-show orator. He recently enjoyed a renewal of acquaintance with Merricks, who owns much property and conducts a brick, coal and cement business in Zanesville. "Bill", now about sixty-eight years old, says Murphy, "is as hale and hearty as ever. He and Mrs. Merricks look younger than their children. No harm meant when I say that."

Joseph Pihacek supplies the following: "The roster of the concert band on the Dode Flak Shows in 1910 included Wm. F. Weldon, director; cornets, Weldon, Guy Repsz, Jack Wollenschager and Lee Worley; piccolo, McMonies; clarinets, Chas. Halvorsen, Gus Kohler and myself; altos, A. G. Wichner, E. L. (Dan) Boone; trombones, Louis Arndt, C. E. Duhle, W. P. O'Brien; baritone, Cole L'Amoreaux; tubas, Louis Johnson, Sam Bork; drums, Wm. Sherry, who was the mall man with the show, and R. B. Thomson.

"I think Weldon's address is 173 West Washington street, Chicago, Ill. Halvorsen is director of the Capitol City Band, Madison, Wis. Gus Kohler left in September at Syracuse, Kan., and went to Syracuse, N. Y. I am a letter-carrier in Omaha, Neb., where I reside at 3403 Arbor street. Wichner left in November for Colome, S. D., to attend the funeral of his father. He is now engaged in the barber business in Colome. Boone, I believe, resides in Macon, Ga. Arndt is a resident of Waterloo, Ia., and I think Duhle's home is in Jeffersonville, Ind., and that Bork has taken abode in Kalamazoo, Mich. I would like to hear from Roy Marble, who was candy butcher with the show. The season closed at Brenham, Tex., December 14."

Berlin News Letter

By O. M. SEIBT

BERLIN, Nov. 14.—Show people over here are greatly amused over the "alarming" paragraph in the Paris edition of an American paper that vaudeville is dead in Germany. Vaudeville is as alive as ever in the Fatherland. Go to the Wintergarten, the Scala in Berlin, or to the Hansa in Hamburg, etc., and you will find it pretty hard to get a good seat unless booked in advance. In this city we have just three days ago opened a new, absolutely first-class music hall, the Admirals Palace, situated right across the Central station (Bahnhof Friedrichstr.) and almost facing the Wintergarten. The Admirals Palace is the former ice skating rink, from which you had many clever artists in the States, especially at the New York Hippodrome, and has been entirely rebuilt and beautifully decorated at a cost of over 200,000,000 marks. The house is on the restaurant system with little tables, affording patrons the opportunity to have supper while watching the show, and as the management has some experience in this regard from its other houses in Berlin (the famous dancing palace, "Libelle", also "Wien-Berlin" and Taubentzen Variete) it can be trusted. Admission prices are unheard of in Berlin, up to 1,500 marks for a seat, with 70 marks for the lowest, while the Wintergarten charges 15 marks admission up to 500 marks for the best seats. The opening bill at the Admirals Palace is as follows: Garcia, shadowgraphist; Two Dewers, gymnasts; Walter Steiner, comedian; Uferlil Company, conjurers; Remos Company, dwarf acrobats; Van Eudert, singer; Albert Schumann (the former circus proprietor), high school act; Five Artonis, flying trapeze, and a big ballet called The Seven Dead Sins. As a special feature the management has arranged with the Berlin State Opera House to have Sunday concerts, at noon, of the full orchestra of 70 artists, thus giving the place a somewhat artistic air. So far business has been capacity at the new house.

As regards vaudeville being dead in Germany it is quite true that it is becoming increasingly difficult for managers to put on a first-rate show, for the simple reason that very many good acts are going abroad where they earn real money in difference to the paper mark, but as the current vaudeville bills show, there is still plenty of variety and even internationalism. For instance, the Scala Palace has this month the Eleven Abdullah Arabs, the Kamakura Family of Japanese conjurers, Robins in his clever music imitations, Reckless and Arley on the trapeze, Capt. Frohn's Seals, the Ukrainian Choir, Jackey Boston in monkey imitations; Three Fellers, wire act; Hermanova and Darewski, classical dancers; Two Rosellos, gymnasts; Three Barbes, cycle sensation.

The Wintergarten has Schlicht-Charlton's wonderful marionettes; Martha Schaffner, somersaults on the cable; Arora Troupe, head balancers on the cycle; Three Blumenfelds, girl trapezists; Shorp and Shorp, aerial eccentricities; Grix Grigory Troupe of wonderful risley performers; Three Willuhns, comedy gymnasts; Maria Reisen and Leonid Jonkof, dancers from the Russian ballet; Inga Agni, solo dancer from Copenhagen; Tato and May, comedy jugglers.

With all the Berlin hotels being quite full all places of amusement alike are reaping the benefit of the many foreigners from all countries. For them it is still nothing to pay the high admission price, have supper at the famous Palais Mascotte (adjoining the Palais de danse) and pay about 5,000 marks for a bottle of best champagne (about 75 cents at the present exchange). The Berlin cabarets, numbering about 60, are only to a small degree visited by foreigners on account of the native show in the German language, and it is ridiculous to assert that these cabarets are all offering naked dancing. Just two or three of them have a so-called "beauty ballet" which, in fact, are quite harmless affairs and cannot by any means be compared with Ziegfeld's "Follies". The authorities would certainly not tolerate any undraped dancing. Some other Berlin cabarets are offering boxing by about twelve young women as the headliner, and others have sketches or big film people to draw the crowd, while the numerous Russian shows that have sprung up lately offer quite a different entertainment, somewhat on the lines of "Chauve-Souris".

The International Managers' Association held its general meeting last week and has in accord with the International Artists' Lodge settled the new tariff contract, by which performers get their salary on a sliding scale, rising automatically with the cost of living.

Of the new films "Marie Antoinette" and "Lucrezia Borgia" are remarkable productions and will soon be screened in America.

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Bostock's Huge Xmas Program

LONDON, Nov. 14.—The Kelvin Hall Christmas Carnival in Glasgow, run by E. H. Bostock, will be as follows: Sanger's Performing Horses and Ponies; Captain Douglas' Educated Sea Lions, Eight Kikutas, Japanese entertainers; Five Pettys, spring-board acrobats; Tossing Teatros, hat and boomerang throwers; Four Skating Nelsons, comedy skating act; The Stellos, with their acrobatic canines; Jenkins Family, Australian equestrians and acrobats; John Fosset Quartet, equestrians; Mile. Emmie, haute école act; Mile. Flo Humel, bareback equestrienne; Mestry Sisters, darling trapeze artists; De Gucl Troupe, risley artists; Elmar Trio, equestrian marvels; Three Hassans, wire act; Marline Troupe, head and hand balancers; Emmie and Henry, French acrobatic dancers; The Fitzroys, Tarzan act; Decar Trio with educated donkey and geese; Yelson Trio, gymnastic act. The clowning is in the hands of the Albert Austin Duo, Nip and Tip, Continental Grotesques, Little Robb and Rabbit.

Bostock Holds Up Railroads

Bostock & Womblewell's Menagerie, now on its second visit to the Kelvin Hall, Glasgow, is the oldest traveling menagerie in existence. Established 1805, it goes by special train from Sheffield to Glasgow, for which it is almost holding up the Midland Railway for the day on account of the enormous size of the menagerie wagons. You see we are not used to real circuses this side—would that we were. Oh, for some "Spangle and Sawdust".

White City Sold

White City, Shepherd's Bush, London, was knocked down to Eustace Campbell Gray, well known as press agent for the Holborn Empire. His bid was \$2,500,000 and the hammer fell at that figure. Gray says that the White City has been purchased with a view to continuing to run exhibitions there. Work on the buildings will be started shortly and the exhibition will be opened in the spring 1923. The bidding, starting around \$1,500,000, was fairly brisk. White City was opened in 1908 by the late King Edward VII. It was then the home of the highly successful Franco-British Exhibition. The exhibition was followed by the Imperial International, the Japan-British, and all the Anglo-American Exhibitions—all very successful. The government took White City over during the war for the training and accommodation of troops, and for the manufacture and storage of munitions. White City was a going concern, everything in good order. Altho Gray is in the employment of Charles Gulliver the latter is said to have no concern or interest in the purchase of White City.

Scandal of British Empire Exhibition

Sir Alfred Butt demands a Board of Trade inquiry. "I will not rest till the whole matter has been submitted to a Board of Trade of inquiry. Whatever interest I had in personally securing the concession has gone; or, I should say, the public aspect of the question has become so serious as to quite overwhelm one's private feeling. It has got to be threshed out. For my own part, I will never leave it." The Exhibition is a national enterprise, and it was understood that sealed tenders would be invited for the amusements concession at the Exhibition, which is being held at Wembley in 1924. Several tenders were made, one such tender being before the committee as long as six months. A concessionaire is reported to have offered to deposit cash to the amount of \$500,000 as a guarantee of good faith. Another offer emanated from Charles Gulliver and then there is Sir Alfred Butt. It is understood the committee has placed the amusements concession with a man whose name—it is Ackerman—was absolutely unknown in the show world, but who proved to be an important official on the commercial side of The Times newspaper, with a casual interest in benevolent dentistry. Butt, talking to a press man, reveals the fact that when he had a tacit invitation to make a bid for the amusement concession he quickly learned that he must associate himself with a mysterious man, who proved on inquiry to have no association with the entertainment industry. Butt agreed to meet this man and discuss the possibilities. The appointment was not kept. Butt received a curiously worded letter from a man undoubtedly holding high official authority in regard to the Exhibition, who said: "I am deeply distressed; for I am trying my best to wisely bring you and ——— into contact. Instead of happiness in this matter, I find you show your teeth rather unexpectedly. I think you are wrong, and I think you are unkind. The whole matter is delicate and requires good taste and patience in handling, and you cannot all come into the business together unless that is un-

derstood. Careful handling is necessary for a delicate situation." The form of tender was not issued until the committee had been in operation two years. Butt regards it as a belated retort to his demand that something of the kind should be done. When, in the first instance, Butt made his offer, the only opportunity afforded him of amending it was on October 6, when he was invited to make his offer on the basis of a percentage of the gross revenue, instead of on the basis of a percentage of the gross profits. This he promptly did. Then, after a strong letter of protest addressed to the committee on October 26, he received on October 31 a letter inviting him to make, within forty-eight hours, a tender for a business involving five million dollars—and this upon altogether insufficient data!

CHARLES GULLIVER TAKES A HAND

In a letter addressed to the management on October 26 Gulliver wrote: "You are considering today offers for the amusement park. When the committee met the several persons making offers, mine, I have reason to believe, was the highest. An opportunity may have been given subsequently for an offer other than mine to be increased. If this should be correct, I should like an opportunity of submitting for your consideration an increased offer of 28 1/2 per cent of the first five million dollars, equivalent to \$1,425,000; anything over five million dollars the first season as per my previous offer. If my application is successful, and I find it advisable to have a company backing me, I undertake that the whole of the personnel will be British." In reply to this the committee stated that it had decided to invite final offers for consideration on Thursday morning, November 2. This letter, including the form of tender, reached Gulliver on the evening of October 30 within a few hours of the time fixed for the consideration of the sub-committee, which consisted of three only. Two members have gone to America! The so-called form of tender is not a form of tender at all. It is, in fact, a recapitulation in question form of what was described on October 14 in a letter

of the Amusement Committee as "Some notes to form a basis of discussion." The form of tender is nothing more or less than a qualified questionnaire, and no serious business man of repute would allow such a document to be put forward as a form of tender at all, certainly not in a matter of this magnitude. The fact that the Committee of Management of the British Empire Exhibition, after nearly two years, is unable to identify the position and area of the contemplated site for the amusement section, or to formulate the terms and conditions upon which the land would be granted to the concessionaire in itself sufficient condemnation of the business methods pursued. Maybe Ernest Wintour and his committee realize the inevitable and are willing to agree to the inquiry which public opinion will undoubtedly demand. Butt does not think they yet realize the extent to which he means that inquiry shall be urged. What he is asking for is that the conduct of the whole administration, not only with regard to the amusements concession but with regard to many other matters, shall be immediately, fully and certainly inquired into by the Board of Trade.

BUTT MEANS TO GO THE LIMIT

Butt thinks it would be interesting to know what other applicants completed and returned the form of tender as requested. Of course Mr. Ackerman did. Butt would be glad to have the particulars of any other tender capable of comparison. He thinks it is time that newspaper correspondence and controversy should cease. He has made no statement that he cannot justify and amplify, and wants the earliest opportunity of doing this. The matter is urgent and of wide-reaching public importance. There has already been two years' delay. Butt feels sure there are many men of repute engaged in the entertainment industry who would, for the sake of the British Empire, come to the rescue of the British Empire Exhibition, and undertake the amusements concession without any idea of directly or indirectly making a profit of a pennyworth.

HEAR PAT COLLINS

The president of the Showman's Guild says he was absolutely first in the field in this matter. In fact, he approached the committee thru his agent even before the site for the Amusement Park had been marked out on their plan of the grounds. But the negotiations, he was sorry to say, pursued anything

but a satisfactory course. First of all, several months elapsed before they could get down to anything definite at all. The whole business seemed to be wrapped up in red tape, and to be permeated with the circumlocution methods which seem inseparable from anything which government departments have to do with. When they did finally get down to "brass tacks" he found that he was expected to make a big preliminary deposit amounting in all to \$250,000 while, on the other hand, the committee offered him no collateral security that they would fulfill their part of the bargain. In addition, of course, he would have had to pay over a certain percentage on the receipts, while before he could have taken a cent at the Exhibition he would have had to spend anything up to \$1,000,000 or \$1,250,000 on attractions, side-shows, etc. Under the circumstances he decided to have nothing further to do with the thing. It seemed to be utterly impossible from a business point of view and he dropped it.

Victoria Palace Profits

And Alliance Film Losses

There has been no change in the tone of business in entertainment shares lately. While there was no demand for shares, it was also satisfactory to note no pressure of selling. Regarding the Victoria Palace, the details of the last report are interesting in view of the year just closed. The profits for 1921 amounted to \$169,650 after deducting fixed charges, taxes, etc. The sum of \$25,000 was carried to reserve and a dividend of 25 per cent was paid, while \$42,280 was carried forward. The reserve account now amounts to \$100,000 and the realizable assets to \$333,910. Considering that the capital is only \$900,000 the financial position is certainly strong, and the steadiness in the price of the shares at 1 to 1 1/4 has ample justification. It is remarkable in fact that a considerable advance has not taken place, for on last year's dividend basis the yield at the higher figure is nearly 22 1/2 per cent.

Alliance Film

The announcement of a winding-up petition against the Alliance Film Corporation hardly came as a surprise. The Alliance was registered in October, 1919, with an authorized capital of \$5,000,000 comprising 985,000 preferred ordinary shares of \$5 each and \$25,000 in deferred ordinary shares of 25c each; 456,123 preferred shares have been issued, but 162,128 were forfeited and ten canceled, leaving 293,995 fully paid. The whole of the deferred have been issued and fully paid, making the paid-up capital \$1,468,935. The forfeited shares accounted at February 25 last amounted to \$387,156 and calls in arrears totaled \$252,430. The gross profit for year to February 25, 1922, was \$74,475 but after charging expenses, depreciation and interest, the result was a loss of \$88,550. Owing to the poor response to the final call of \$1.25 per share the directors had to issue debentures. The cause of the trouble appears to be lack of sufficient capital during the difficult times that have had to be met.

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Oct. 11.—Sydney's legitimate shows are exactly the same as last week and no changes are announced yet awhile, altho a couple of the productions will be withdrawn shortly.

The bill at Harry G. Musgrove's Tivoli Theater includes Wee Georgie Wood, Linn and Shaw, Sam Stern, Keeley and Aldons, Con Colleano, Maggie Foster, The Delevantes and William Burr and Daphne Hope. This latter act is an English topliner and the performers work along high-class lines. They were a big hit on their opening.

The Fuller house has Dorothy Lena as the big attraction. This clever English performer, the wife of Harry Thurston (also playing the Fuller Time), has been held over for another fortnight. Supporting the star are the Stating Miltons, Kennedy Allen, and Davey and Ritchie, jugglers. Jim Gerald and his revue company supply the second half of the bill.

American and English acts playing this country at present include Louis Bennison, Emilie Pollin, Wee Georgie Wood, Gene Gerrard, Lawrence Grossmith, Oscar Asche, Milton Brothers, Dorothy Lena, Harry Thurston, Everest's Monkeys, Kennedy Allen, Las Revedos, Mona Magnet, J. H. Wakefield, Baker and Hillyard, Dan Booker, Linn and Shaw, Max and Ray, Burr and Hope, Milner and Storey, Walter George, Ward and Sherman, Le Blanc and Mack, Remona, Hata McKay, Frank Whitman, Brull and Hemsley, Fifi and Edie De Tisne, Harrington Reynolds, Harry Pique, Ada Reeve, Ethel Hook, Horace Jones, The Winkills, Tom Leamore, Harem Scarem Girls, Claude Decar, Gordon Terry, Evan Curtis, Maud Fane, Leo Sterling, Fred Barnes, Moon and Morris, Glamore Jones, Barry Hitching, Jimmy Norton, Nicola, D'Alvarez, Althouse and Middleton, Dalbeane, Ling and Long, Hirste and Venton, Hyman Lenzler, Loader and Laney, Jean Le Roi, Horace Seirak, Al Honey, Carlton and Rosslyn, Les Vidros, Eddie Martyn, Ed E. Ford, Dick Ford, Sharratt and Lang, Linden and Berridge and Daisy Jerome and many others.

The O'Donnell & Ray pantomime company returned to Sydney last week after a wonderful

season up North. Mr. O'Donnell states that the Queensland towns are as prolific as ever so long as the right kind of show comes along.

Captain Adams is doing another season for the Fullers at Adelaide, but will branch out on the road again at its expiration. Billy Byron is managing the show. It is on record that no act has ever pulled the money that Odiva's Seals has.

Joe Brennan, pantomime comedian, is filling in six weeks on the Fuller Time prior to going into an extravaganza here at Christmas.

Althouse and Middleton will leave shortly for a tour of New Zealand en route to America, where they hope to be ere the year is out. These singers have been a wonderful success in this country.

Baritone George Whitehead, who came here from America many years ago, is still among the headliners in this country, both on the legitimate stage and concert platform.

The Brackens, wire walkers, have signed on for a season with Fullers.

Spencer Barry, English producer, who came out here under the management of Harry G. Musgrove, is responsible for the musical comedy revues at the Hippodrome.

Emery's Circus, a small combination, is playing the "smallie" of New Zealand and is preparing to augment the show.

Eroni Bros.' Circus is said to be looking for additional capital. The show is small, but compact. It is being depleted of its best performers owing to the ghost being a little feeble on its pins. The Kianto Bros., acrobatic clowns, have taken an engagement with Harry G. Musgrove and several others will look elsewhere for work between this and the next few weeks.

Bro. Bob Scouthorpe is working around Melbourne. His daughter, Gladys, is to leave for America this month if the Consul grants the necessary permission.

Dave Meekin, one of the most popular carnival men in this country, speaks of going to New Zealand shortly with a new show, several big attractions and a number of animals.

Veteran Bob Cole informs that his daughter and son-in-law (The Flying Costellos) will re-

turn from the East next month. They went out there about a year ago.

Ada Reeve has broken all records in this country with "Spangles". The best previous figures (103 consecutive performances) were held by "Our Miss Gibbs". The season will run for another few weeks, after which Miss Reeve and the other members of the company will have a well-earned rest.

"The Sentimental Bloke", staged at the King's Theater, Melbourne, October 7, was an instantaneous success. E. J. and Dan Carroll and Bert Billely were responsible for the production. The cast, typically Australian, was headed by Walter Corneek.

Hugh J. Ward, accompanied by A. Ben Fuller, is due back here November 7 after an extended tour in search of entertainment novelties.

Lee White and Clay Smith, now in their last week at Cremorne, Brisbane, drew very satisfactory business for Harry G. Musgrove.

Rosalba Buckman and Maurice D'Oleley are doing a concert season at Brisbane, where business is highly satisfactory.

Eugenie Duggan (Mrs. William Anderson), a metropolitan favorite of some years ago, and who has since been running her own dramatic companies thru the various country towns, has been meeting with success at the Prince of Wales Theater, Adelaide, for several weeks. She has an excellent cast in support, including her daughter.

The Allan Wilkie Shakespearean Company is doing good business in New Zealand, with Toby Barton acting as general manager for the star. "Mary", an English musical comedy, has had a successful premiere in Adelaide. The Williamson-Tate firm is sponsoring the production.

Amy Castles and a company of artists are playing to capacity in Brisbane.

The Sixtine Choir Singers are still touring New Zealand, drawing big houses everywhere. Cecil Barrie, English magician, has returned to Sydney after a six months' tour thru the country towns of N. S. W., with his own show.

(Continued on page 45)

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MINSTRELSY

(Communications to our Cincinnati Office.)

After a short season with Sam Griffin's Minstrels on the Coast Harry Hamblin is back in Reno, Nev., entertaining roadhouse patrons.

Bill Conkling, the only member of Van Arnam's Minstrels who voted the straight "Andy Gump" ticket, has just received word from that astute politician that he has been appointed to the office of "Chief Apiary Inspector".

F. D. Berst, who recently closed an agent of the Hill-Evans Minstrels as a result of a complete nervous breakdown, is recuperating at the Elks' Club in Harrisburg, Pa. He reports the show is doing wonderful business in Florida and giving very good satisfaction. Mr. Berst's letter was accompanied by a criticism from The Wilmington (N. C.) Daily News speaking in high praise of the show.

"On November 21 J. A. Coburn's Minstrelia played to one of the best houses of the season at the new Grand Theater, Columbia, Tenn.," writes J. H. Batts, of the Grand. "Mr. Coburn has been making Columbia some eighteen or twenty years and in that time there are a few oldtimers who have not missed a single performance. Some of them told 'Cobe' he has the best show this year he has ever had. Dan Holt, 'the Georgia cotton blossom', is in a class by himself. Hank White also comes in for his share of praises. As a whole the Coburn show is as good as any minstrel that has played the Grand in many seasons."

Early this fall fifteen young men of Gloucester, Mass., got together and formed a minstrel troupe, known as The Black and White Minstrel Boys, and have played Gloucester and neighboring cities with such success that a return engagement has been booked in nearly every town played. There are six end men, eight soloists, an interlocutor and a five-piece orchestra. Tack McCormack, formerly assistant stage manager of the Olympia Theater, Gloucester, is company manager and one of the end men. E. Alan Brown is musical director. In producing the show Harold Hanover, pianist, says they did not try to substitute new artificial features for the old originalities and have stuck tightly to the real minstrel business.

Billy Burke, famous blackface comedian of the old school, acrobat and circus clown, is confined at Monterey Sulphur Springs, in the Tennessee Mountains, quite a distance from Nashville, suffering from a general breakdown, altho at the time of writing he said he was feeling fairly well. Burke has traveled with many circuses and minstrel shows thruout the country and has been prominent in pantomime, in vaudeville and in stock companies. Many years ago he appeared as a clown with the old Hanlon



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Brothers' Circus. Later he was with the circus of Edward Forepaugh, a temporary partner of P. T. Barnum in his great circus. He has also played with the Harris Nickel Plate Circus, and the Al G. Field and the Beach and Bowers' minstrels. Until his breakdown, about three months ago, Burke, now 60 years old, was almost as spry as a cricket and executed backflips as easily as a youngster.

"Lasses" White and his 3-year-old minstrel show, had a very successful engagement in Atlanta, Ga. The entire house was sold Thursday night, November 16, to the Coca Cola Company, which held its annual convention there during the week of November 13. Representatives from all over the country, including two from Japan, attended the performance. "Lasses" and his quartet, which includes Nate Talbot, Herbert Schulze, Norman Brown and Jimmie McDonald, and Restivo, piano accordionist, went to The Atlanta Journal Radio Station and put on a little show. Requests were made for the minstrel boys to give another concert next season during their annual engagement in Atlanta. "Lasses" was also honored in Atlanta by a representative of the Columbia Phonograph Company, who requested him to come to New York next summer and make a singing and talking record. "Sweet Mamma Tree Top Tall" will be the record on one side and a Negro monolog on the other.

Thos. J. Fanning writes that while looking over The Billboard each week he has noticed mention of a great many of the old-time minstrel artists. Fanning was a member of the Simmons & Stocum Minstrels season of 1897. Lew Bendiet was with the company and with Fanning did ends in the first part. At that time Fanning was a partner of Joe McEnroe, doing a neat song and dance and clog dancing in the olio. Some of the other members of the company were Ross Farrington, Clark Gibbs, Morris Weston, Harry De Voeux, John Donner, Elmer Hitehite and Eddie Cassidy. Mr. Fanning was very sorry to read of the recent death of his old friend Steve Kennedy. Fanning was a member of Kennedy & Kernan's Shows when Mrs. Kennedy gave Bryan the rabbit foot at Lima, O. Mr. Fanning has been off the road for some time with ear trouble, but a new treatment is working wonders and he will soon be active with a new act. He is now located in his home town, Punxsutawney, Pa.

A writer on The Rutland (Vt.) Daily Herald in a recent issue rises to amend the statement by Frank Greene that the old-time minstrel show is bound to come back by stating that it never went away. "I never saw the day yet when a good minstrel show wouldn't draw money 'on the road'. In New York? Well, the best of them never made much money on Broadway. So far as that goes, about one show in a dozen ever does make any first handed money in the Big City. Hundreds of them run at a loss for the prestige of the press, then go on the road and get it back. Yes, Frank, the minstrel show, old-time circle, with olio and afterpiece, is back here now. It ain't been away. It made me feel old when I picked up my program at the minstrels o' Saturday and saw Arthur Deming listed as one of the premiers. My sakes, how long ago is it when he was on earth the first time? And John W. Vogel! I guess he's the last of the oldtimers, which in my salad days included Al G. Field, Ill Henry, Primrose, Dockstader and a round dozen lesser lights. Must be 20-odd years, at least, since Deming was singing 'Standing on the Corner' and a bunch of parodies in the Howard Opera House in Burlington, and I

Journeyed from St. Athans to see the show. Smooth, artistic and finished as of yore, Arthur is; and Vogel knows the dead-sure recipe for a snappy first part—six fairly good ends, good singing in the circle, dancers and a rough premier comedian opposite a smooth one."

AUSTRALIA

(Continued from page 44)

The show, consisting of three people, made good money nearly everywhere.

Beverly Sitgraves, the original Sabattina in "The Great Lover", returns to America this month.

Madeline Rossiter, well-known musical comedy favorite, is joining forces with Eric Masters, an English comedian, for a season in vaudeville in sketches written by the former.

Les Shipp, Australian dancing comedian, who broke one of his legs some six months ago, is now reappearing in vaudeville with Will Kenny.

Lola Stantonne, American violinist, is still playing the Fuller Time.

Dick Burton, who lost an eye here some months ago, now wears an optic that cannot be distinguished from the real thing. The act of Burton and Dyer (booked by the Fullers in America) split up some time ago and now Burton is doing a single with the Clay Circuit, and Dyer has rejoined the Fullers.

Nellie Ferguson, popular dramatic woman, is running cheap drama around the suburbs and meeting with big business.

Kate Howard, actress and authoress, returned from America last week. She has brought back several scripts and will also produce some of her own plays. "Possum Paddock", written and produced by Miss Howard some three years ago, has since been earning good royalties in this country.

Harry G. Musgrove booked an act per medium of the film last week. His agent in New York had several hundred feet taken of a Chinese acrobatic act, which was given a private try-out, as it were, at the Tivoli last week. So impressed was the entrepreneur that he immediately booked the turn.

Lawson Harrison, American producer, is now busy on his third film story in this country.

Rev. Frank Gorman, the singing Parson, has been secured by the Fox Corporation to appear in the prolog to "Over the Hill" at a Perth theater this month. This arrangement has been made by the courtesy of the Fullers.

Nearly all the city picture theaters are including a vaudeville act in support of the film program.

Chas. F. Jones, secretary of the Federated Picture Showmen's Association of N. S. W., is said to be improving in health after a very bad time with kidney trouble.

George B. Dickenson, a director of First National of Australasia, Ltd., and Musgrove Theaters Proprietary, Ltd., will leave for an extended tour abroad at the end of the year.

David N. Martin, former publicity manager for Universal, and who was promoted to a more important position recently, was married last week.

Yvonne Pavis, American screen actress and leading lady in the Lawson Harris production, is convalescent after a somewhat painful illness.

Last Wednesday "Nanook of the North" had a private screening before members of the Legislature, who declared it one of the most interesting films they have ever seen.

Dan Clifford will erect another new theater in Adelaide shortly.

Jack Keelley, well-known picture man, was seriously injured by being thrown from a motorcycle the other evening. He is now an inmate of St. Vincent's Hospital, Darlinghurst.

The authorities have banned the Arbuticle films here.

"Reported Missing", Selznick film, is still proving one of the best of the year's features. John W. Hicks, Jr., chief of Famous Players-Lasky, is again in his accustomed seat at headquarters.

An innovation at a big picture theater in Melbourne is the introduction of the orchestra on the stage between the first and second half of the bill.

The election of office bearers of the Victorian Film Renters' Association took place last week, as follows: President, Ray Rowe; vice-president, Harry Clough; executive, Messrs. Henderson, Duff, Perry Casey and Humphreys; secretary and treasurer, Harry Moylan.

"A Yankee at the Court of King Arthur" had its premiere at the Strand Theater last week. The subtitles have been contributed by a Sydney sporting writer, and are of infinite value to the film.

THE SPOKEN WORD

(Continued from page 39)

starts 'round the under lid is of deep significance. It expresses what the voice expresses. It feels what the heart feels. It comes and lingers, more eloquent than tears, more strategically dramatic than heroic speeches or an artificial lump in the throat. The blended continuity of Mr. Blackmer's emotional reading of a play is the fine part of him. His smile is not a mouth smile. In the nervous complex of his brow and forehead he has the surest index of his mental and physical strength.

The boy's scenes with his mother are his very best. At no time in the play does Mr. Blackmer hold his audience in more absolute silence than in his scenes with Janet Beecher in act one. It is not the situation of the play but Mr. Blackmer's voice that creates the spell. No power of speech in the theater can compete with the beauty and feeling of the voice alone.

It is because Sidney Blackmer is not a word actor that we go slow in tearing his diction to pieces. Give him time. There is something in speech—in life and drama—more fundamental than words. In salesmanship, in lecturing, in telephoning, in thinking we need words. In the drama of love and hate, acclamation and defeat, we need voices. "Feelings do not need words to become true feelings. In fact we often vainly try to express our feelings in words, and find words fall us", says the true scientist. We shall remark in vain that Sidney Blackmer does not know the technique of acting. By dint of other powers he comes nearer to nature than the "actor" can ever come—and he comes nearer his audience. There is no actor in New York as young and inexperienced as Mr. Blackmer who can do just what he does. He appears to be nobody's fool. He has the artistic conscience to guard what is most sensitive and precious in his personal equipment for the stage. In diction he is just the boy from "down South". In action he is undeveloped. He will mature in his art more slowly than Walter Woolf. But the indications are that he is going to mature, for he has powers that are inborn and they go to the very root of spoken drama. Vocally Mr. Blackmer and John Barrymore have something in common—the beauty of the human voice and a tone that understands.

Janet Beecher in this play is at her best. Incidentally Miss Beecher is an American actress who has a high regard for good speech. She has articulate precision and a speech intended for the whole audience. This is accomplished by diction quite as much as by voice. Lee Baker has a clear speaking voice, firm in decision and capable of deep emotion. The lines of his bearing are especially fine in these days of sloppy naturalness. He shows a thorough schooling and a fine intelligence. Lolita Robertson, Vivian Osborne and Julia Crosby were pleasing to look at and their voices fitted their parts.

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD
WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Where is Hugh Johnston performing his gay deception these days?

Of magical entertainers engaged in club work in and around New York City Clinton Burgess is one of the best.

Reading of the "Berlin News Letter", now a regular part of "Billyboy", discloses that magical acts hold a prominent place on vaudeville bills in Germany.

Oliver Kendall announces that he is offering his sleight-of-hand novelty, called "spasma of mirth", at clubs and entertainments for his second winter season in Milwaukee, Wis.

Miss Flo LeRoy, "mystic revealer", and Bobbie postcard that they are showing on the East Coast of Florida for the first time in five years and registering good business.

The Great Blackstone, who is presenting his wonderful magic and illusion act this week in Portland, Ore., is trailing a week behind the Great Maurice, the card expert, on the Pantages Time.

Jack Sellers postcards that he recently completed a vaudeville tour and is now at his home in New Bedford, Mass., endeavoring to work out something new in the way of a mental act.

From the silence maintained by Resista since she returned a few months ago from her triumphant tour of England, it may be presumed that someone has lifted the little lady out of the profession.

Augustus Rapp, magician and illusionist, has closed his tent season in Wisconsin and contemplates a trip thru the South for the winter. He is assisted by Mabel, the mystic, in what is said to be a high-class crystal-gazing act.

The Great Gilbert, hypnotist, presented his act at the Auditorium, Minneapolis, Minn., November 27 to 30. The bill also included the crystal gazing act of Karma and an offering of magical effects and illusions by Prof. Scott and Company.

The Drexel Brothers, two of the leading junior conjurers of Rochester, N. Y., are or-

ganizing a local magicians' club. Ladson Butler, Elmer Eckam, Gene Gordon, J. Black and Hogan Margarther are among the best advanced slickers in Rochester.

An enthusiastic reader of this department wants to know who, between Gus Fowler and the Olms, was first to present clock and watch wizardry in vaudeville in this country. We pass the query on to the parties mentioned.

Frank Shepard, assisted by a "goof" declared to be "the goofiest in the business", adorned the boards at the Orpheum Theater, Green Bay, Wis., the week of November 13. Frank's cleverness and the "goof's" comedy pleased immensely.

Thurston is paying his annual visit to Washington, D. C., this week, and it is expected that President Harding and not a few lesser promulgators of our national government will be among those to attend and marvel at the wonders of the big mystery production.

Dr. R. C. Finkle, better known to the fraternity as Finkelle, presented his "merry moments of magical mirth" at the twelve-act vaudeville show staged by the Lions' Club at the Orpheum Theater, Green Bay, Wis., November 20, 21 and 22. Dr. Finkle lives at Seymour, Wis., and is known in that section as the "society trixter".

The latest from Wm. C. Turtle, now playing along the Arkansas River, is that he is specializing on water tricks and heralding himself as the "water wizard". Gold fish have held a prominent part in his show, says Turtle, but he lately discovered young cat fish from the Arkansas River to be more suitable as they are livelier than the high brows of the finny tribe.

Many professional, semi-professional and amateur conjurers thruout the country will repeat their practice of previous years by donating their services during the coming Christmas holidays to visit various charitable institutions and hospitals, especially those where veterans of the World War are undergoing treatment, and cheer those who unfortunately are seldom privileged to witness an entertainment.

The Brown Sisters, who are featured in George Lovett's "Concentration", appeared in their home town last week when the act played at the Seventh Street Theater, Minneapolis, Georgia, the oldest of the Brown girls, is billed as the "psychic pianist" and sister Elsa is known as the "violinist oracle". During the act Mr. Lovett passes thru the audience and receives the requests for musical selections, whispered to him or made in writing by the patrons. By means of "mental telepathy" the titles are transmitted to the Brown Sisters who, with other members of the five-piece orchestra on the stage, play the numbers desired. Incidentally, Elsa Brown became Mrs. Lovett about a year ago, some twelve months after she and her sister joined the act. The idea of this offering is not unlike the one which Mercedes has been offering in vaudeville for the past decade or so. Instead of an orchestra, Mercedes has requested pieces played on the stage by Miss Stantone, pianist.

the other fellow shows to his employer. And this same boy is still standing around. Why? Neise, you certainly have been treated royally by the boys ahead; they have the wrinkles ironed out and that is all there is to it; you are never thought of by many. How many times have you decided to throw up the sponge? I should imagine that would have happened long ere this had several boys I know been in your position. You have been ignored by many, but there are many faithful boys who appreciate your efforts in their behalf and these boys marvel at your patience.

Some time ago there was an agitation for an Agents' Union. It handed me a laugh and took me back to other days, the days of the original pathfinders and trailera and several I could name of like order. There isn't a chance of the boys pulling together. One is suspicious of the other and where there is mistrust there is no brotherly feeling, hence no organization. When a show closes and a boy returns to town, and to the bull pen, there is a great gathering (faithful to the curb) and rejoicing to welcome the brother back to automat coffee and hard luck. At no time is sympathy expressed for him or his employer. He is back and the never-works are happy. And you know the above is true.

Here is another winter upon the boys who do not believe in letting their friends know what they are doing and already these same boys are talking about the year 1924-'25. That season will be better and everybody will be working. This is the same chatter I have heard for years around the bull pen, always during the holidays.

And the grand old alibi for the never-work is: "He won't pay the money!" Money for what? Neise, you may gradually bring some of these boys to light. Who knows? Columbus discovered America didn't he? And Barnum said: "It pays to advertise."

I am enclosing a letter which has been delayed in reaching me owing to my having given up the office in the Times Building, nevertheless I consider it a very important letter because it answers several questions among which we will endeavor to prove to the pessimistic boys that the Agents' Column is productive and reaches all classes of artists and managers in the business.

I am indeed sorry this letter has been delayed because I know several boys who would welcome a position of this kind and could handle this attraction to financial and artistic success. Neise, you know as well as myself the column is worth while and in time to come the boys will realize it.

(Signed) CHARLES FRANCIS PARK.

COMMENT

"You said a mouthful", Charlie, when you said that there have been times when we felt that our efforts in the interest of advance agents was wasted time, labor and expense in conducting the column, but just about the time we are in that mood along comes a communication from you and several others of your kind that banishes our discouragement and impels us to continue in hope that we can accomplish the desirable results, i. e., keep producing managers and agents informed where the live-wire agents are and what they are doing.

That "slip-you-anything" guy is in all probability a graduate of the billboard brand that in the old days demanded an I. O. U. for a hundred one-sheet boards and covered a dozen between the station, theater and hotel for the troupe to see on its arrival.

Only last week I ran into a "slip-you-anything" guy and when I informed him that I was on my way to review a burlesque show he invited himself along, and I had to inform him that I always worked alone when covering a

(Continued on page 66)

CLOWNS BY BIRTH, HAVING AMUSED 48 MONARCHS



Five Fratellini brothers, the fourth generation of an historic family of jesters, practicing their many arts in their picturesque dressing-room in a Paris theater. —Photo, Wide World Photos.

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PRESS AGENTS ADVANCE
Conducted by **ALFRED NELSON**
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

WHEN CHARLES PARK TALKS HE SAYS SOMETHING

New York City, Nov. 22, 1922.
Dear Nelson—In your issue dated November 18 you commented upon the inactivity of the present-day agent—the agent who stands around crucifying the agent who does not stand around—and your article was most timely. I often have wondered if you created the Press and Advance Agents' Column for selfish gain, or was it to help the other fellow. Because to hear several of the boys talk your column certainly was not created to help the man in advance? Several months ago, while gathering news for the column, I asked one of the boys what he knew that was news and right then and there he expressed himself thus:
"What do you get for chasing up news for that sheet? Park, you're a sucker for digging up the stuff. What has that sheet ever done for you? Does that guy pay you or does he ever slip you anything?" And so on.
Well, Neise, I smiled and then it dawned upon me that I should not condemn a man who has forgotten the value of publicity and who should take stock of himself and endeavor to find out whether it was his fault he was not working, or was it because he never stepped out of his way to get the same amount of publicity

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A PERTINENT QUESTION

Do We Want a Better Stage?

In a leading article with a display head, The Baltimore Afro-American asks that question of our people. Under It W. E. Ready has written a serious indictment of the colored theater patron. In view of the complaints we have so often heard, and the vicissitudes of the theaters that cater to colored audiences, the story has great significance.

Then, too, it indicates that our journals are more and more awakening to the tribulations of the performer and the managers who hazard their talents and capital for their amusement. The story reads:

"The agitation that is constantly being carried on by this and some other race journals for a higher standard of theatrical entertainment in houses catering exclusively to colored patronage, is not getting the support of the theater-going public—the final determining factor in the matter—in a manner that lends encouragement to this effort if we must judge from a recent incident in this city.

"The incident in question is the appearance of Chappelle and Stinnette at the Douglass Theater. Here were two of the classiest colored stage artists in this country, white or black. Intelligent, refined, with an act staged with no little elegance and, above all, they were more than willing to give their audiences 'a run for their money'. On other words, they were 'hard workers' as stage parlance has it. And what was the result? They played to practically an empty house all week.

"Three weeks before their appearance at the Douglass they played the Academy, the Schubert Vaudeville Circuit house in this city, and were pronounced by critics of the daily papers as the headliners of the bill, which, besides their act, was composed of all-white acts. Their jazz band was called by one critic the best that had appeared in this city this year. And they came to the Douglass and played to empty seats all week.

"During the same week that they were at the latter house a white jazz singer was headliner at one of the local vaudeville houses, who for class, talent and artistry was no more to be compared with Miss Stinnette than a 'Tin Lizzie' compares with a Stutz, and yet the gallery of this white house was packed to suffocation every night by colored theatergoers.

"As further comparison the bill as a whole which was being offered at the Douglass was superior to the entire bill that was being shown at the white house in question. There was nothing on the latter's bill that was half as comical or entertaining as the comicolites of Tim Moore, supported by his Chicago Polites Company, which supplement the Chappelle and Stinnette act, to say nothing of Boots Hope, who was also on the bill. And yet they played to empty seats.

"And still when one puts the question as to why colored patrons do not support their own theaters and lend encouragement to the players of their own race, the theatergoers in question are ever ready with the stock answer, that they would if colored houses cut out trash and play first-class acts. And yet here was an act, and more, an entire bill, that was first-class in every particular, played in a beautiful theater where they would not have to stumble over garbage and ash cans in the alley to purchase a ticket to climb to a gallery, but could buy a balcony, orchestra or box seat as they preferred.

"And yet here were hundreds of colored persons who preferred to climb to a white theater gallery to witness a mediocre show rather than patronize a house catering exclusively to them.

JIMMIE COX AND BABY ERNESTINE



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J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

DRESSING ROOM CLUB CELEBRATES

The Dressing Room Club, a New York organization of performers, musicians, composers, writers and others engaged in pursuits associated with the amusement world, celebrated Thanksgiving with a party and, midnight Thanksgiving dinner at its clubhouse, 124 West 131st street.

The club's guests on the occasion were any and all professionals who were either working or "at liberty" in the metropolis at the time. It was the determination of the club officials, Steward Tolson and Custodian "Dago" White that no colored man or woman of the show world should be without that cheer that is due all mankind on this holiday. J. A. Shipp, the president, was greatly gratified at the number who availed themselves of the opportunity to pass a pleasant evening among their own sort. The dinner hour was set late purposely so that those engaged might not miss any part of the turkey and "fixus".

The club has this season been having a "Night" each week at the Lafayette Theater. On these evenings it has draped the beautiful D. R. C. hauser before the boxes on one side of the house; and the club would present three bouquets to the prevailing show, one each to two selected people, usually stars, and the third going to a chorister picked by chance. Considerable attention has been attracted to these activities and the club is fast becoming a symbol for professional integrity in Harlem.

SMUT SHOOTER LOSES JOB

That some theater managers do not intend to insult their audiences by permitting players to indulge in smut, was gratifyingly emphasized by Manager Berger, of the Star Theater, on Monday when he "canned" the act billed as the George Lynch Trio because Gertrude Brown, a member of the trio, injected smutty verbiage in her rendition of "He May Be Your Man."—From The Baltimore Afro-American.

And here is how the management of the Lincoln Theater, Louisville, advertises in The Leader to his patrons:

"I wish to say to the public that this show and those in future will be clean. Once in awhile an act or an actor will over slip the printed orders given, to avoid smut and suggestive acting, in order to win applause. This we regret. The second offense is never committed for the act is told in pointed terms that only clean, legitimate comedy is wanted. We again pledge the theater-going public that only shows and vaudeville acts will be booked that are capable of putting over an evening of clean and wholesome entertainment. See this new show and see how we keep our pledge. It is a good company and will render an hour of pleasing entertainment.

their "OWN" theater, so to speak, presenting a really first-class entertainment by talented members of their own race. As a matter of fact, there were more colored people in the gallery of the Academy when Chappelle and Stinnette played that house than attended their appearance at the Douglass.

"And don't get the idea that these defaulters are confined to the less advanced group of colored folk, for among them are many of the leading professional people of the city, many of whom are never seen in a colored theater. We are speaking here not only for the Douglass, but for the Regent and all other colored theaters.

"How can the standard of colored theatricals be elevated so that the colored stage can take its place in the development that the race is making in industry and other esthetic pursuits unless it receives the support of the theater-going public? What encouragement is it to the ambitious colored actor and actress to work to advance themselves in their chosen profession if they cannot command the appreciation of their own race?

"It is often said by the more caustic critics among us that we never appreciate our own artists until the other race discovers them for us. However much we may be inclined to disagree with this verdict, here we have in the incident in question a concrete instance of two supreme artists failing to draw among their own people after having received the highest endorsement from critics and theatergoers of the other race, they having been playing constantly for a number of years on the big white circuit. What is the reason? Where lies the fault? To us the answer is to be found in nothing less than a lack of race pride. The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings' is a quotation that seems well apropos."

THE WEST LIKES "GEORGIAS"

The following, clipped from The Portland Oregonian of November 18, tells the story of the aggregation that Rusco and Hockwald have gotten together this season. Read on, it's great:

"An oasis of harmony and fun was the minstrel show at the Heilig last night, and an audience that packed the theater even unto the topmost boxes was in attendance.

"Rusco and Hockwald have been sending musical companies on tour for many years and making a financial and artistic success in their ventures when bigger and more pretentious offerings have failed.

"This minstrel company is an aggregation of excellent singing voices and the comedy is unusually good. One or two of the comedians stand out for individual talent and a quantity of entertainment which would feature them on any vaudeville show. Of these are Tommy Harris, a pantomime artist of glowing smile and a gift of naturalness. Another was Chick Beeman of inimitable comedy ways. The men are all colored and work with all the personal enjoyment the colored man takes in his own singing and in music and dancing in general. The audience sensed the fact that each entertainer was also enjoying keenly the songs and steps contributed by his brother minstrel, and the effect was contagious.

"J. R. Johnson, Interlocutor, has a splendid, rich, deep basso and his solo evoked a storm of applause. Bob Edmonds electrified his hearers with the exquisite beauty of his high tenor voice; Charles Woods and J. S. Reeves both were applauded again and again for the charm and melody in their baritone voices. Two excellent comedians of original ways were Hurl and Harry Nay, two of the six amusing endmen. Later the Nay Brothers put on a clever vaudeville skit in soldiering with steps. Al Coleman and Lasses Brown, the latter of whom afforded great hilarity by maneuvers with his surprisingly large mouth, with Arthur Malone, completed the list of principals.

"The olio was filled with vaudeville specialties, in which the comedy of Frank Kirk, as a musical tramp, afforded great fun, and Chick Beeman's monolog was most amusing. A courtroom episode, fun on the levee, a trio of amazing young men dancers and plenty of new songs and jokes rounded out the program. It moves rapidly and to a constant flood of applause. The men's voices are genuinely rich and melodious, and their harmony is delightful."

VARNELL'S REVIEW

(Star Theater, Shrewport, La., Nov. 21.)

After the house has had five straight weeks of tabloid companies, and with the A. G. Field Minstrels as opposition, this week's bill pulled nicely. The orchestra with an excellent overture started things off by putting the audience in a mellow mood.

Boatner and Boatner, a woman with a male partner, the latter under cork, got over fair with a S. D. & T. act that they have presented here several times this year. Their fifteen minutes got them an 80 on the scoreboard.

Means and Means, a master magician with a lady assistant working full stage, literally stood them up trying to see how he accomplished his work. The woman did little but provide finish and dressing to the act. (A magician's most useful help is always least obtrusive.—The Page.) The act made an easy 90 and took a pair of bows.

W. M. McConico, the Keystone ventriloquist, with his dummy talked and sang his way to applause for fifteen minutes and scaled 85 per cent.

Eldridge and Spencer, mixed team, with the male working blackface, got over to a bow and an 85 classification for their eighteen minutes' work, during which the woman made a change of costume to good purpose.

Strong opposition and inclement weather combined to compel the Ed Lee Show, under canvas, to pull up stakes and abandon the city after three performances to very poor attendance.—WESLEY VARNELL.

COLORED ACTORS' UNION

Telfair Washington, secretary of the Colored Actors' Union, requests the members who are fully paid up to send their routes or present addresses. The new bona-fide membership cards are ready for distribution. Those partly paid up may qualify by promptly remitting the balance due. The new issue is a RED CARD and is quite different from the existing credential.

"CHOCOLATE TOWN"

"Chocolate Town", the Raymond Daley colored show that Coy Herndon brought into being in Montgomery, Ala., has passed thru its probation period and is now in Illinois playing the one-nights to nice business. The cast, staff and crew number more than forty people.

The show opens with the usual minstrel first part, with a set that depicts the balcony of the Royal Palm Hotel. The endmen are: Billy Arnte, Arthur Brown, Milton Cundiff, Joseph Warren, Roy Gipson, Joe Clemons; Leon Diggs, Interlocutor.

Louise Washington, Carrie Jones, Elaine Horn, Antonette Claxton, Erma Hollis, Clara Rawlins, Cecelia Coleman, Frank Smedley, Willie Mosby, Charlie Trice, E. Chisolm, George Walker, Harry Smith, serenaders.

W. A. Kelly is the musical director, and Piccolo Jones is at the piano. After the intermission a Coney Island Hula, called "Kicky Koo", is offered by Leon Diggs and a group of girls.

Billy Arnte and Joseph Warren are next billed as the "King Bees of Comedy". Then Coy Herndon and his hoops.

The Chocolate Town Four are next. A sapper dance by seven girls follows. Two sketches, called "The Oklahoma Wild Cat Oil Company" and "Frolies and Pastimes of 1865", with Arthur Rastus Brown doing a strut between them, closes the show.

Coy Herndon is credited with staging the production. The show travels in its own car and is heavily billed with a special line of paper. Ernest Montague has charge of the street band.

From The Tuscaloosa Times—"Raymond Daley's 'Chocolate Town' Colored Minstrels played to a packed house at the Elks' Theater here last night. The comedians were good and the singing and dancing splendid—in fact, it was a clever, clean minstrel performance. The comedians kept the audience in an uproar the whole evening. Special mention should be made of the specialty of Coy Herndon, the hoop rolling artist. In addition to pulling all the usual tricks of this type of act Herndon astounded the audience by his clever trick of making a hoop travel away from him and back to him on five strings, and he was the recipient of much well-deserved applause."

CHAMBERS' REVIEW

(Frollo Theater, Birmingham, Ala., Nov. 23.)

Happy Ferguson and Lopes opened the performance in one, Miss Lopez inviting the gentleman to her home to rehearse a circus act. Going to full stage they presented a series of heads, tumbles, etc., that ran twelve minutes, closing a bit slow, but drawing a good hand. A slight rearrangement of their routine will materially improve the act. It can be made a riot for any house as these people have ability.

Buzzin' Burton, a male single, opened singing "I Got My Habits On", handed out a hit of talk and then offered his famous buzzing number. Despite the fact that this is his home town, he failed to make a very favorable impression.

Bell and Gray, a male team, closed the bill. They opened on the street with a good line of cross talk. Each member did a song number and the two executed a competitive dance, "To Win Miss Adeline", closing with "I Love the Land of Old Black Joe". The act closed to heavy applause and has a wealth of material. Boiled down a few minutes it will grade even higher than the 90 per cent it scored here.

The Minstrels with the L. J. Heth Shows closed in Bessemer and are rehearsing some additional people with the intention of going into theaters under the title of "Airship Webb's Darktown Strutters". The opening will be in Birmingham.—BILLY CHAMBERS.

WHITNEY BOYS AGAIN OUT

For stolid perseverance, our loving cup goes to Tutt and Whitney, the gamest and most ambitious pair of brothers in the profession. A letter from Whitney, posted in Brockton, Mass., November 25, advises that they have so far recovered from the "Oh, Joy" catastrophe as to have a company of twenty people at work in the New England territory.

They advise that they are at work on a larger production, for which Homer Tutt and Amon Davis will be responsible for the book, written under the critical scrutiny of Tony Langston, he of "the old roll top". James J. Vaughn, having just about completely recovered from his long and serious illness, will contribute the music. Murray and White, the Boston colored publishers, will provide the interpolated numbers, while Whitney will co-ordinate the whole fabric into a workable whole.

It is intended to produce the show in Chicago, opening there and heading East with the prospect of entering New York for a summer run. Forty-five people and some scenic novelties are promised. Meanwhile the boys are located at 20 Greenwich Park, Boston, for business purposes.

If Percy Glascoe will send his address or route the Page will communicate something of interest to him.

IRVING JONES INTERVIEWED

HERE AND THERE AMONG THE FOLKS

THE AL. G. BARNES BAND

While the team of Jones and Cumby were playing a vaudeville date in Kalamazoo, Mich., the columnist of The Gazette, a local paper, accorded Mr. Jones about six inches of editorial attention by printing Irving's lament that he wrote his melodies too soon to profit as composers do today. The column read in part:

"Irving Jones, the squat blackface comedian with the open-work features, has a perfect right to be the biggest grinch in the world. But he isn't. Years ago Jones was a song writer of note. In those days there were no phonographs or player pianos to boost royalties and add to the bankroll.

"Nowadays one song brings enough to make a fellow independent for life. Not so in Jones' day. A song then sold for \$50 or \$100. . . . Jones wrote 'Take Your Clothes and Go', the biggest kind of a hit twenty years ago; 'Let Me Bring My Clothes Back Home', 'Get Your Money's Worth', 'St. Patrick's Day Is a Bad Day for Coons', 'Home Was Never Like This', 'Do You Think I Am Santa Claus' and many other haunting melodies. . . . If Jones could turn out the same song successes now he would be a millionaire. But it can't be done.

"Jones says there is just so much melody in a person's soul, and his supply is exhausted; and he sold his songs for a song. He is too good-natured to grinch over what might have been, even tho he has a perfect right to be."—BY PENN. E. WISE.

Jones may have lost the knack of song writing, but he is still there with the oil punch when it comes to getting high-class publicity stuff. Many a prima donna with a paid press agent would be happy to have got that while playing a date in any town.

DUDLEY BOOKING BURNS

The Sandy Burns Company, a tabloid organization with about fifty different books that it has presented to continuously satisfied audiences at the Standard Theater, Philadelphia, has strayed away from the Quaker City headquarters and is out under the guidance of the Dudley office.

The company has played four weeks at the Regent Theater, Baltimore; two weeks at the Hippodrome, Richmond, and is now in the midst of a four weeks' engagement at the Palace Theater, Norfolk, Va. Four weeks have been contracted at the Howard, Washington, and return engagements made at all of the houses played.

Sandy is supported by Sam Russell as second comic; Fred Hart, Marcus Slaytor, George Wiltshire, Alexander Peel, Inez Wiltshire, Fannette Burns, Helen Dolly, Tiny Gray, Annette Spencer, Mary Devers, Elizabeth Johnson and Esther Howard.

SMASH BILL AT THE DUNBAR

John T. Gibson has provided the patrons of the Dunbar Theater, Philadelphia, with a lot to be thankful for in the program he presented during the holiday week in that theater. The Philadelphiaans were offered on one bill: Mame Smith with her Jazz Hounds, Drake & Walker's "Bombay Girls", and Eddie Green, just out of Shubert vaudeville. Some headline talent for one bill.

Mame Smith went to Philadelphia from the Lincoln, New York, where she proved an immense draw during the week of November 20, while Drake and Walker had done a week each in the Lafayette and the Whitney, the latter a white theater in Brooklyn.

EARL (James) AND LAZZO (Petrona)



In their original skit, entitled "The abbreviated Newspaper".

The next issue will be the big Christmas Special Number. In addition to the many carefully selected articles of unusual interest to the show world as a whole, there will be an extra four pages devoted to a survey of the accomplishments of the colored performer and musician that have occurred during the past year. As is customary the number will be profusely illustrated. Many names are mentioned, perhaps yours. Get to the news stand early. If you are traveling, as soon as you reach next week's stand place your order. Play safe; don't miss that number.

Pace, Thomas and Pace joined the "Georgia Peaches" Burlesque Company at the Empire Theater, Cleveland, O.

Jakke Smith and three others, called "The Blue Grass Four", are in Louisville rehearsing an act, entitled "On the Levee".

Sam Wilson and Daisy Martin participated in the revival of Bohemian night at the Burlesque Club, in New York, November 19.



Robert Levy won his contention with the city of Norfolk concerning the mid-night shows, according to an announcement from the New York offices of the company.

Jack Johnson was an added attraction at the Park Theater, New York, and proved a good draw during the week of November 20.

Johnnie Lee Long and his "Shu Shi Shu" vaudeville company are doing a nice family business in the Texas theaters. November 20 they were at the Washington Theater, Houston.

"The Way Down South in Dixie" Company, headed by Archie Armstead, Verdell Brown, Babe LeRoy and Mrs. Armstead, is in New Hampshire after a brief and successful tour in Canada.

Henrietta Webb wants her friends to know that she is at home at 1221 South Sixth street, Elkhart, Ind. She has just returned from a visit to Norman Park, Ga., where she left baby Ruth with a sister.

Charles A. West, of Boston, will hereafter produce and distribute his films under the Beacon Light Mograms. D. Ireland Thomas, of the Lincoln Theater, Nashville, will be distributing agent for the product.

Jimmie Davis, a member of the R. C. O. Band of the Wanamaker store in Philadelphia, intends to tour the Eastern States early in the new year with an orchestra of his own, featuring Rosa Fisher as entertainer.

Nathan Robinson, who has been the pianist with the S. G. Paris Dixie Minstrels, has been designated a traveling deputy of the I. B. P. O. E. W. by Grand Exalted Ruler J. Finley Wilson, who commissioned him in Washington November 21. Robinson is wintering in Alexandria, Va.

Hampton Institute is providing a builders' forum where Negro contractors may exchange views and experiences. The first conference will be held January 29-30-31. From some of the amusement structures we have seen we are prompted to hope that theatrical building will be given some consideration.

C. P. McClane has introduced Sunday mid-night shows at the Royal picture theater in Philadelphia. Pictures and a concert program were offered at the first performance on November 19. The Institutional Relief Fund and the Manassas School were the beneficiaries.

Lydia McClane Redd, Miss M. Jackson and Irine Edwoods of Manassas participated.

John W. Cooper and wife are presenting a program of cartooning, singing, papergraphy, ventriloquism and impressions for the churches in and around New York with considerable success. Incidentally, Cooper is an ardent deacon, preaching race friendship as he goes along.

Lew Henry, manager of the Lincoln, Cincinnati, comes again. He says: "I commend or criticize acts for myself. Don't need any one to hide behind." That's candor for you. Along with it he says Blaine and Brown have a good act, and that Bill Willis will have a great act some day as he has an excellent idea.

Joe Camouche advises that "We Got It", headed by Cleo Mitchell and E. E. Pugh, proved so satisfactory to the Palace Theater, Norfolk, management that the show has been given a contract for a return engagement that will be of four weeks' duration.

Boisse DeLegges' "Bandana Girls" are in Beaumont, Tex., after having been in the Oklahoma and Texas houses of the T. O. B. A. G. A. Mack, manager, writes to say that the jumps have been easy and the tour in every way satisfactory.

See the review of "Liza", the new show at the 63rd Street Theater, New York, in the Musical Comedy section of this issue. New York critics have accorded it a lot of publicity. Look over in the Burlesque Department and see what the editor of those pages thinks of Easton and Stewart, with the "Monte Carlo Girls".

The minstrel with the Central States Shows will stay out all winter. Estelle Kennedy, Mary Norton, Kilty Smith, Tom Smith, Clarence Barber, "Storpeppe" White, John Goodloe, Amos Jones and Mme. Augusta Mines are in the show. The latter and Goodloe have been on the sick list, but have recuperated. The show is in Florida.

"NOW WON'T WE"

Joe Byrd and Billy Ewing opened at the Auditorium Theater, Kansas City, Mo., with their new production, "Now Won't We", November 26. The show has made a pleasant reputation in Kansas and Western Missouri with the work of the people who comprise the company of twenty artists.

Madam Floyd, Goldie Ewing, Josephine Byrd, Alma and James Ruffin, Eugene Moore, Dorothy and Leola Wiggins, and William Blue with his jazz band comprise the cast. In addition there are a dozen choristers.

The show constitutes a part of a big double bill at the Auditorium, Trixie Smith, the Gold Cup "Blues" singer, being a special feature, and jumping from New York to fill the date.

The show is in two acts and eight scenes, opening with Ewing's "Hello, Dixieland" number. Additional lyrics are by Goldie Ewing and Joe Byrd.

ORCHESTRA ORGANIZED IN BALTIMORE

The Colored Symphony Orchestra of Baltimore was organized November 17, with the following officers: W. Llewellyn Wilson, president; Leroy Davage, vice-president; Nathaniel Hill, treasurer; G. Sylvester Mason, secretary; A. Jack Thomas, conductor; Lewis S. Flagg, legal adviser, and William Savoy, librarian. Committee on by-laws: W. Llewellyn Wilson, chairman; Lewis S. Flagg, G. Sylvester Mason.

The purpose of the organization is to study through this season, not appearing at all, and to study classics, semi-classics and symphonic numbers.

The organization is made up of Baltimore's best in the musical line.

Arthur J. Wright and his band of sixteen musicians have closed the 1922 season with the Al G. Barnes Circus and practically the whole outfit have been contracted to return with Prof. Wright to the same aggregation for next season. The boys have acquired a most favorable professional and personal reputation during the season. It is reported that there was not a derelict or boozier in the lot.

The show has gone into winter quarters and Prof. Wright and H. R. Hall are playing with a dance orchestra in Dallas, Tex. Incidentally Mr. Hall is working on the score of a musical comedy. He feels that with his knowledge of music and with the very definite knowledge of what the people of the country desire from actual contact with people in every State, he is in position to do the job as it should be done.

It is the purpose of Prof. Wright to assemble a concert band for a tour of the country and Canada after the close of the 1923 season, of course, augmenting the organization considerably to obtain the desired instrumentation for concert purposes.

DOING WELL IN CAROLINAS

John Berringer reports that his company is doing a nice business in the Carolinas. From the lineup that follows it is fair to presume, as the Page recognizes quite a bit of well-known talent in the list of names. The show is called "The Black Cat Bone", a musical comedy in three acts. Written and produced by John Berringer. Acts, including minstrel first part, assisted by Princiella Berringer's Jazz Boys.

CAST

Princiella's Jazz Boys—Prof. Arnold Still, piano. Clifford B. . . . Trombone and Violin Paul WashingtonSaxophone Marion FaisonCornet Clyde WestClarinet George PageDrums Mrs. Princiella Berringer, Clarinet and Saxophone

CHARACTERS

Sidney JonesJohn Berringer Madam RosebudMrs. Princiella Berringer Prof. WilsonFreeman E. Altee DetectiveDavid E. Craker John (the discharged porter)Charles Jenkins SoubretMaudel Smith Second LeadMiss Harrie Lee Chappelle Miss

CHOIRUS—Della Cooper, Hattie Mae Wilcox, Maudel Smith, Miss Harrie Lee Chappelle.

EXECUTIVE STAFF—John Berringer, owner and manager; Freeman E. Altee, business manager; Prof. Arnold Still, orchestra leader; David Carver, bandmaster; Mrs. Princiella Berringer, stage manager; Boyd Thomas, property man.

WHERE CAN YOU BE FOUND?

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

ORGANIZATIONS

THE CLEF CLUB

AN ORCHESTRA PAR EXCELLENCE. Singers, Dancers and Musicians. 132 West 53d Street, New York.

THE SINGERS AND PLAYERS EXCHANGE

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Reel Productions can be secured at any of the following addresses:

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995 W. Sterner Street.

ST. LOUIS

Phone, Olive 1733.
2046 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

KANSAS CITY

Phone, Main 0978.
226 Lee Bldg., S. E. Cor. Tenth and Main Sts.

SAN FRANCISCO

Phone, Kearny 4461.
200 Pantages Theater Building.

LONDON, ENGLAND

Phone, Regent 1775.
19 Charing Cross Road, W. C. 2.
Cable and Telegraph address, "Showworld",
Sydney, Australia, 114 Castlereagh Street.

SPECIAL REPRESENTATIVES:

Baltimore, Md., 219 E. Redwood St.
Cleveland, O., Hipp Annex.
Denver, Col., 430 Kyles Bldg.
Detroit, Mich., Hotel St. Denis.
Detroit, Mich., 208 Sun Bldg.
Los Angeles, Calif., 755 Marco Pl., Venice,
Calif.

New Orleans, La., 2632 Dumaine St.
Omaha, Neb., 216 Brandeis Theater Bldg.
Washington, D. C., 508 The Highlands.

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If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXIV. DEC 9. No. 49

Editorial Comment

A WELL known and very intelligent actor takes exception to The Billboard's making an economic issue of the prohibition question.

He declares that our urging actors to consider their pocketbooks—to consider the comforts and little luxuries for themselves and those dependent upon them—is unworthy of The Billboard.

So be it.

But we are going right ahead with pleas on that theme.

The players are not so badly off now that they have Equity, but the great majority of them are still the prey of all sorts of little mean financial cares and anxieties, and if we can relieve these conditions ever so slightly we are content to serve—even unworthily.

THE booking arrangement entered into between Erlanger and the Shuberts whereby they agreed to play each other's attractions in certain cities seems to have been extended to New York. At least the playing of

"Rain", a Sam H. Harris attraction, in the Maxine Elliott Theater, a Shubert house, would point in that direction.

At the time the booking arrangement was consummated both sides announced that it would only operate in cities other than New York, and that in the metropolis Erlanger shows would play Erlanger houses and Shubert shows would play in the theaters owned by them. Now it looks as tho Broadway would be included with Main Street and the last vestige of the old-time rivalry between the two firms was about to disappear.

THE Epworth League boasts three-quarters of a million members. These members have decided that the greatest man in history is Thomas A. Edison, that the second is Theodore Roosevelt and the third William Shakespeare.

A Methodist organization concedes that an actor and playwright is one of the three greatest men this world has known.

vincing villain, no matter how despicable a character he may assume.

Theatergoers have a way of forming a like or a dislike for an actor after they have seen him the first time. If they like him, no matter how detestable a character he may subsequently have to play, it will be pretty hard for the actor to offset the first illusions he created in the minds of his audiences.

All this detracts from the effectiveness of the actor's portrayal of various characters. If the audiences do not like the particular part he happens to be playing, they will say that the part doesn't fit him—that he really is not that kind of an actor—while, if they previously disliked him, they cannot suddenly bring about a change in their feelings.

Someone has suggested that this might be remedied by not announcing the names of the players, and depending upon their disguise to conceal their identity. But this will quickly be denounced as a most preposterous suggestion.

Let Theaters Dispense Christmas Joy

WHILE most things in life have elements of theory attached, either as a primary situation or the result of incomplete development, yet the practical elements being more immediate in results count for most with the masses. Striking while the iron is hot, taking quick advantage of opportunities and doing the thing we desire to do now are efficiency phrases with which people are familiar.

Motion Picture Theater Owners represent lines of Public Service second to none in the nation. Opportunities for service crowd upon them. Thru the Motion Picture Theater Owners of America they are taking advantage of many of these to advance and develop official and other elements of advantage to the community.

Definite opportunities are now presented for co-operation with public bodies, fraternal societies and other institutions to making the coming Christmas season pleasant for millions of people who might otherwise taste too many of life's bitter fruits.

In every section of the United States individuals and organizations are now turning to bring Christmas cheer to those most in need of it. Motion Picture Theater Owners should become a definite part of these programs, as it means much to every community to have the maximum of happiness and contentment associated with it. Theater Owners, now is the time to act in this matter. These are the practical elements of life which have and hold the heart appeal. If there is no movement along this line in your particular locality, start one yourself. Get in touch with the church people, the leaders of civic bodies and fraternal societies and newspaper editors, and form a community committee. Let your highest purpose be the alleviation of human distress and making every one happy. See that there is not one neglected or lonely person in your community this Christmas.

Theater Owners, canvass your territory with this community committee and bring every aged or crippled or ailing person, who can safely attend, to a performance in your theater. Set aside a part of one day for this and have your friends aid you in bringing them to the theaters. Put on as good a program as you can select of wholesome and entertaining film. Give these poor people one day of real pleasure. Put one bright light into their otherwise somewhat darkened lives. Work this proposition out in your own way. Make it entirely free.

Co-operate with the Elks in their great Christmas work. Show slides and reels in your theater illustrative of this Elks' Christmas service. Help them help others. Your co-operation will be appreciated. In like form help all Christmas relief programs and make the Motion Picture Theaters of the United States service centers for the radiation of happiness and joy this Christmas. Look toward the Orphan Homes, Hospitals and other institutions, and help every unfortunate person you can.

This is wonderful work. It is practical. Its results are immediate. Start now. Make the theaters' public service reach its maximum height this holiday season. It will mean so much to all communities.

Doubtless the selection will provoke all sorts of jibes and sarcastic comment, but is it so much worse than other lists of the great?

THE question has been propounded as to whether or not an actor should allow the public to become too well acquainted with his personality.

Matthew White, Jr., of Munsey's, who is a veteran playgoer, said recently at a meeting of The Playwrights' Club in New York that the reason he enjoyed a certain play so thoroughly was because all the actors in the piece were new to him and his attention was not divided between the personality of the actors and the characters they were portraying.

There is a whole lot in this.

When theatergoers have once come to know an actor in the role of a villain, they do not accept him very readily when he later appears as a lovable character. Or, when an actor becomes a sympathetic favorite, it is hard for him to pass himself off as a con-

Meanwhile no playwrights have come along yet and protested that their offerings have not had a fair chance because the characters created were overshadowed by the personalities of the actors who portrayed them.

HUGO RIESENFELD is entitled to much credit in making "classic" music popular. Now he has reversed his aim, and is making popular music "classic".

The ingenuity he displays in giving the current song hits a "classical" twist is beyond praise. He realizes that the thematic material in the popular song lends itself to formal treatment and gives it that. The result is astoundingly good, and it deepens the impression that an American school of music, if it ever comes about, will be founded on the popular song rather than upon music directly lifted from the Indian and Negro. The popular song is full of musical life and fire, misdirected, it is true, but capable of beautiful use in the hands of a genius.

The coupling of the popular song

QUESTIONS AND ANSWERS

E. E. G.—Henry Ford, the son of William Ford, a native of Ireland, was born at Springfield, Mich., July 30, 1863.

Bill B.—Sarah Bernhardt played the leading role in "Dame de Chailant", which was given its premiere at the Standard Theater, New York, in 1891.

B. B.—Yodeling is a peculiar manner of singing by using the falsetto voice in harmonic progressions, with sudden and unexpected changes to notes of the chest register.

W. W. T.—Joanna Baillie was a British poet and playwright, who lived from 1672 to 1851. "The Family Legend", "De Montfort" and "Basil" are her best known plays. Kean, Kemble and Mrs. Siddons acted in them.

C. F.—The NC-4, a Curtiss seaplane, was the first aircraft to cross the Atlantic Ocean under its own power all the way and the credit for this historic event belongs to the United States Navy. The flight was made in May, 1919, under Lieut. Com. Albert C. Read.

M. C. M.—John Howard Payne was the author of "Home, Sweet Home"; William Douglas, of Scotland, wrote "Annie Laurie, and Howard and Howard wrote "Somewhere in France is the Lily". The first lines of "Der Freischutz", Weber's opera (1821), are: Wir Binden Dir Den Jungfraukranz, Aus vellichen blauer Seide.

V. V.—Christine Nilsson, the world-famous soprano, who died in Copenhagen in 1921, was married twice. Her first husband was M. Auguste Rouzaud, who died in 1882; her second was Comte De Miranda, who died in 1902. She achieved special distinction in the following operas: "The Magic Flute", "Martha", "Don Juan", "Faust" and "Robert the Devil".

with the classic form, as Riesenfeld does it, will almost surely give this coming development a fillip. Some music lovers are saying that he is maltreating good music, as tho he were committing some sacrilegious act, but the "classics" can hold their own, and Riesenfeld is helping the cause of American music by playing his clever arrangements of the songs of the people.

LONDON has just seen its second production of Shelley's tragedy, "The Cenci", since it was written in 1819. America has never seen it at all.

It seems sad that such a drama, considered by many expert judges to be the greatest tragedy written in the English language since Shakespeare's time, has never been seen here.

There was some talk of producing it in New York last year, but when the intending producers began to look around for a Beatrice Cenci they were baffled. They could see no one who gave promise of being able to play the part. Perhaps they overlooked Helen Menken. If so, they should look again and ponder. If there is any actress who can compass the role in this country it is Miss Menken.

THE lover of good things in the theater will have cause to look back on the present season as one of the best ever known in New York, judging from the number of plays of solid worth already produced.

The one hundredth production mark was passed last week, and among the plays seen in that hundred are "Loyalties", "Six Characters in Search of an Author", "Hamlet", "R. U. R.", "The World We Live In", "Rain" and "Rose Bernd". It is not often that six such good plays are seen in a scant half season, and besides those named there are several more that deserve high commendation.

Among the plays announced as coming are two "Romeo and Julietts", probably two "As You Like Its", a possible "Henry V" and a "Merchant of Venice".

So we have something to look forward to.

(Continued on page 51)

**Oriental
Hindu
East Indian
Javanese
Operatic**

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for
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“THAT THE PROFESSION MAY KNOW” OPEN LETTERS “FOR OFT-TIMES VIEWS ARE LIVEST NEWS”

Peoria, Ill., Nov. 21, 1922.

Editor The Billboard—About two months ago an item appeared in The Billboard to the effect that one William Hoyt, dancer of the Hawaiian Show on the midway of the New York State Fair at Syracuse, was arrested on a warrant from Lockport charging him with leaving that town without paying J. V. Doud a \$20.50 board bill.

I read the item at the time, but gave it no thought, as my name is spelled differently. Since then I have been asked by friends how I “came out” and have received about a dozen letters from “anxious friends”, whom I answered as to “who was who”. And still I didn’t think much about the matter until yesterday, when I received a letter from a close friend, asking if I was still in jail and how much it would take to secure my release.

I have been connected with many Hawaiian troupes and acts for several years as a performer as well as a manager, and the I am now handling a dance orchestra should I ever venture back to the Hawaiian line, this little matter might have some effect that would be against me, unless righted now.

While writing I add that I am glad to see the interest and activity The Billboard is taking in clearing up outdoor shows. Those having “Hawaiian Villages”, with not a Hawaiian to be found, have “burnt up no amount of good territory for real Hawaiian acts. This is the main reason why I gave up Hawaiian attractions.”
(Signed) BILLIE HOITE.

Lincoln, Neb., Nov. 21, 1922.

Editor The Billboard—On the editorial page of a recent issue you printed the result of The Billboard’s poll on prohibition and added some comments. In the light of the election just passed it would seem that the vote, small as it was, was a pretty fair index of the feeling of the whole United States.

What prompts this letter, however, is not the poll, or its result, but the comment on it. That old trite and false argument that prohibition doesn’t interfere with personal liberty because we have laws against murder, stealing and other violent forms of trespass, and they don’t interfere with personal liberty, makes my blood boil.

When the cave men discovered that murder, stealing and other forms of violent trespass were causing a lot of inconvenience to all concerned the tribe got together and burned them. And so the laws against murder, stealing, etc., have been handed down from generation to generation—included in the Decalogue—in fact, became fundamental law. Personal liberty, since the beginning of race consciousness, has never included the right to steal, murder, etc. Prohibition, however, has not such fundamental background. Because a few good people, some professional reformers, some soft-drink manufacturers and other employers’ associations, aided by a war-time condition, were able by the use of every trick in the books of the dirtiest politicians to amend our constitution so as to include a prohibition clause does not make it a law. Public opinion is not back of it, and when public opinion deserts a law it becomes a dead letter, as witness our old Blue Laws. This is supposed to be a government by the consent of the governed.

The argument that actors should support prohibition because it will pay them as a class to do so is not worthy of The Billboard. God help our morals and our manhood if we have to put them on a paying basis.

If a poll were taken tomorrow and 68 per cent of the people voted as not in favor of the law against murder, that law, fundamental as it is, would become a dead letter.

Please believe that I am not a distiller, a brewer or in the pay of any such. I am simply an actor.

(Signed) A. A. McCOLLUM,
With the Madame Petrova Company.

Boston, Mass., Nov. 24, 1922.

Editor The Billboard—There is a new artists’ organization now in process of formation. I mention this because in your last

issue you carried an article admitting the need of a union among vaudeville artists.

I am interested in the news game as well as in amusements and have followed my lead until I have succeeded in unearthing a story that is worthy of a leather binding, so carefully have the various chapters been unfolded.

The organization is as yet without a name; only a selected few know who originated and developed the unusual idea upon which it is founded; no officers have yet been elected; no leaders are being offered up as sacrifices at whom possible enemies could shoot. One of the city’s attorneys is handling the organization detail for this territory.

Eligible prospects for membership are being canvassed in a manner which appears almost accidental and by which a prospect, who appears not interested, is left without realization that he had even been approached.

The air of secrecy is not of the old-fashioned silence of fear, but rather with the expression shown by folks who tip a list they awaken the baby. In short, the campaign is being carried on just as fiction writers have outlined their deeply interesting tales of international diplomatic relations.

I tell you all this so that if you want to send out a message of hope to discouraged artists you can assure them that what looks like a really intelligent effort is being made to organize them into a body which seems to have all of the advantages needed, and lacks the dangers which artists have been obliged to face in past organization work.

I am told that, unlike other theatrical unions, associations and similar bodies, this new circle is a machine carefully planned to commence running the moment the power is applied. The bewildering feature is the backing of apparent capital, which has been explained as being a loan to finance the work or organization.

The directing officials, instead of being artists, are to be business men of reputation, fitted to perform the duties of management. When the public organization campaigning commences it will be in the hands of organizers taken out of commercial fields, and against whom possible enemies will be powerless to use their old weapons of mud slinging and motive smirching.

The rest can best be told in the words of one artist, who admits that his application is “in” for membership. He said in effect:

“I don’t know whether I’m in or out yet. Nobody else knows the same thing about themselves either. I was sold on the idea of the thing. The minute they tell me I’m in I’ll pay my money and display my button. But they won’t tell me that until they also inform, on the same day, the rest whose applications have been accepted. The day I got my notice I am also told the day of the organization’s first district meeting and where, for the first time, I will see my ‘brothers’. That same day we all go to work doing the thing we joined the organization for. That’s the day we elect our officers, take our papers and get busy. That day is just several days too late for the N. Y. M. P. A. to hinder us. I mixed up the initials because they all belong to one thing anyway, and we all know it.”

“I won’t hurt my own chances by telling too much now, except this isn’t a strike nor a fight against theater managers. It may be a deal to take a kick at monopoly, so certain quarters won’t like it. We want to work wherever we want to, and for whoever we want to, and this means we are going to do it.”
(Signed) ORMSBY L. COBURN,
51 Washington Street, Winchester, Mass.

SIDE GLANCES

(Continued from page 40)

her audience’s admiration. Her perfect naturalness is due to the repose that results from a kind attitude toward life at all times.

Whether she is on stage in “The Spite Corner”, at the Little Theater, New York; in her dressing room at home, or at the Equity Hall, she is always the same sweet maid, with the simply dressed coiffure, who beams on everybody with the impartiality of the good old sun. And speaking of Madge Kennedy’s new starring vehicle, “The Spite Corner”, here are a few spicy bits of feminine wisdom which prove that even rural characters, to be successful, must be both keenwitted and unsophisticated.

Anne Coolidge (Marie L. Day): “I stayed single thru choice.”

Mrs. Douthett (Mattie Keene): “Yes, but it was the men’s choice.”

Mrs. Douthett (Mattie Keene): “Married life is like a three-ring circus; there is a whole lot that you have to overlook but it’s worth while goin’.”

Anne Coolidge (Marie L. Day): “Summer boarders! ‘Summer complaints’, he calls ‘em.”

Talmadge Has \$5,000 Comb

Mademoiselle Paulette Duvál, who is at present the most popular dancer in Paris, recognized Norma Talmadge in the audience during one of her dances at the Ambassadeur revue and asked Mr. Stiles Dickinson, a noted miniature painter of Paris, to invite the Associated First National star to visit her between the acts. Mile. Duval was so delighted by Norma’s acceptance of her invitation that she wished to show her appreciation in some way. This materialized in a Spanish comb which is perhaps the most beautiful and costly in the world. It is of hand-carved jade and sparkles with diamonds and emeralds riveted in the intricate pattern at the most telling points. The comb is longer than the head of the dainty star.

“English as She Is Spoke”

The New York Evening Journal explains the above quotation as follows:

“Perhaps they call it ‘English as she is spoke’ because most of it is done by women.”

Which reminds us that over in England a bookseller hung out a sign reading: “English spoken. American understood.”

GLIMPSING THE MODE

(Continued from page 40)

in favor. One may wear a variety of blouses with it, and it is put on in a jiffy.

While midday will wear low shoes all winter she isn’t up to date unless she wears gaiters or ankle-overs with them. The Colonial tongue pump, altho featured by retailers, doesn’t enjoy much favor with women. A prominent shoe wholesaler told us confidentially that they are “things of the past.”

THE SHOPPER

(Continued from page 40)

ferred at \$1.75 to the theatrical profession by a merchant who supplies hosiery to 99 per cent of the theatrical productions in New York and on the road. He also offers all-silk opera hose at \$5.45.

9.

There are two sisters in St. Paul, Minn., who are importing beads from Bohemia. They are selling 1,000 beads as low as 10 cents a string. Gold and silver beads, of course, are higher priced, 35 cents a 1,000. These ladies also sell artificial flower sprigs, grapes, etc. If you want to correspond with these sisters The Shopper will be glad to forward your letter to them. They will be glad to answer questions regarding bead work.

THEATRICAL BRIEFS

(Continued from page 38)

operating it with F. O. Buchanan as manager. The name of the theater has been changed to the Columbia.

Mrs. Margaret F. Brown, Arthur M. Brown and Emma Brown Reuff, of New Castle, Pa., widow and children respectively of the late Lieut. Governor W. M. Brown, have purchased the Standard Theater Building in Cleveland for a reported price of \$500,000.

The Rialto Theater Building, Renovo, Pa., was completely destroyed by fire the morning of November 24. The property loss was estimated at \$50,000, partially covered by insur-



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ance. The theater and building were owned by J. J. McFadden.

Harry R. Knudson, former member of The Washington (D. C.) Herald staff, recently became assistant to Allen T. Sparrow, who is general manager of the Strand Theater in that city. Knudson will handle all publicity matter for the Strand.

Workmen have begun tearing down the Elliott Building in Independence, Mo., which will be replaced at once by a modern theater. A 50-year lease on the ground is held by Ambrose E. Elliott, who controls the Grand Theater in Kansas City.

J. O. Hooley resigned as manager of the Palace Theater, St. Paul, Minn., November 21. He has been succeeded by J. M. McClure, former manager of the New Astor Theater in St. Paul, who in turn has been succeeded by Leonard Brown, of Minneapolis.

As the result of an election held in Shawnee, Ok., that city will continue to close theaters and stores on Sunday. An ordinance to that effect, passed by the city council some time ago, caused considerable dissatisfaction among some of the people there. The matter was submitted to a vote and the council’s ordinance was indorsed.

The Rosenfeld, Hopp & Co. interests have purchased the Spencer Square Theater, Rock Island, Ill., from the company of that name headed by Carl J. Mueller, and will take immediate possession. The purchase gives the company control of all downtown picture houses in Rock Island except the American, a second-run film house.

EDITORIAL COMMENT

(Continued from page 50)

to in prospect, as well as something to remember in retrospect.

Louis Mann is also talking about producing “The Merchant of Venice”, with Louis Mann as Shylock.

That is, perhaps, the only production necessary to make the season complete and an ever-remembered one.

A REFERENCE
GUIDE FOR
CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

VITAGRAPH SUES FAMOUS PLAYERS-LASKY CORP.

Claims Violation of Federal Anti-Trust Act—Alleges Conspiracy To Control First-Run Theaters of Country

New York, Dec. 2.—A bomb shell was exploded in the motion picture industry late Wednesday afternoon when the Vitagraph Company of America, Inc., filed suit against the Famous Players-Lasky Corporation in the United States District Court, southern district of New York, demanding judgment for \$6,000,000 as payment under the Clayton Act.

The complaint was filed by W. Marston Sealury, attorney for the plaintiff, naming as defendants for the Famous Players-Lasky Corporation: Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil B. DeMille, Daniel Frohman, Emil Shauer, Eugene Zukor, Sydney R. Kent, W. H. English, Fred G. Lee, Maurice Wertheim, Gayer G. Dominick, Felix E. Kahn and Theodore F. Whitmarsh.

The booking circuit of Associated First-National and the franchise holders are also named in connection with the contracts of Famous Players-Lasky which exclude other producers.

The suit is based upon a charge that in 1919 "the defendants conspired to control a large percentage of the first-run theaters of the country for the purpose of restraining trade and suppressing competition among the producers and distributors of motion pictures by booking all the pictures produced by the Famous Players-Lasky Corporation and its subsidiaries in all the first-run theaters owned, controlled or influenced by the Famous Players-Lasky Corporation and which excluded the pictures of the plaintiff and of other producers and distributors from such theaters."

The suit and its outcome will be of vital interest to the trade in general when the complaint presents to the court, for the first time, the legal status of first-run theaters and the legality of several of the booking circuits, especially those located in Philadelphia, New England, the Atlantic Coast, Gulf States and those situated in the South, and demands an inquiry into the extent to which producers of motion pictures may invade the field occupied by the theater owner.

Value of First-Run Bookings

The suit reveals several interesting angles affecting first-run showings and pre-released pictures, claiming that "exhibition values in first runs represent at least 50 per cent of American-Canadian gross receipts of the producers." It is claimed that this percentage is due to the popularity and prestige the picture has obtained from its initial showing in first-run theaters.

The New England situation is attacked, the complaint alleging that by "combinations and agreements" with Alfred S. Black and William Gray Famous excluded almost all of the plaintiff's pictures and the pictures of a number of other producers from such theaters.

It alleges that thru a contract with Jules Mastbaum, The Stanley Co. of America and the Stanley Booking Corporation, the Famous Players exchanged \$200,000 and 15,000 shares of the common stock of the Famous Players for a large interest in these two companies, one of which is reported as controlling more than fifty-seven theaters and holds an exclusive booking contract with ninety-two other theaters, making a total of 149 theaters. All these are in the Philadelphia territory and including the control of the entire eight first-run theaters in Philadelphia, and that as a result of these contracts all, or almost all, of the pictures made by the Vitagraph as well as a large number of other producers are excluded from this territory.

A corporation known as the Southern Enterprises, Inc., is also mentioned in the complaint as well as the Saenger Amusement Co., of New Orleans, which owns and controls more

than twenty-five motion picture theaters, many of them first-run houses, and in addition has the exclusive right of booking pictures in more than sixty-eight theaters throughout the Southern States. Since the Famous Players-Lasky Corporation, thru one or more stockholders in the Saenger Amusement Co., secured directly or indirectly about 40 per cent of the stock of the Saenger Amusement Co., such an arrangement excluded the pictures made by

INDEPENDENT DISTRIBUTION GIVEN BY VITAGRAPH

Announcement made by the Vitagraph Company, A. E. Smith, president, states that 24 specials will be made during 1923.

The Jess Robbins specials and the Urban Popular Classics will be released by this firm, and it is intimated that the distribution for independent producers will be greatly strengthened and aided by a new department developed along these lines.

Vitagraph has a thoroughly organized sales force, distributed in its exchange throughout the world, which is, at this writing, at the highest point of efficiency in its history.

BANKER TO JOIN M. P. INDUSTRY

It seems as if everybody is going into the motion picture business, and even such well-known financiers as J. P. Morgan, or one of the members of his banking firm, Edward R. Stettinius, is about to enter the activities of screenland. According to a report on the Big Street, the Distinctive Pictures Corporation has taken out new papers of incorporation, and added to

WEEKLY CHAT

Regarding Japanese Land Owners

Anti-Japanese propaganda, which has been creeping into the films of late, is rather an unwise move on the part of the producers. Not but that the Supreme Court of New York recently rendered a decision that the Japanese "were not white people in the meaning of the law" and, therefore, could not become American citizens in order to own land. But by harping on this subject, especially placing the Jap in an unfavorable light in motion pictures, will cause more antagonism against the invasion of American-made pictures that are being sent into the Flowery Kingdom. As a retaliation we noted that the Japanese government is censoring American-made motion pictures most ruthlessly. All well and good, for many pictures certainly deserve to be cut and hung before shown to the public, but it would be wiser not to create an antipathy toward any race thru the medium of the screen, which should be neutral in its attitude, seeking only to entertain, amuse and educate, but not to stir up racial hatred.

Screen Offers Career for Women Writers

Women, especially the emancipated ones, owe a debt of gratitude to the motion picture industry, which has given them undreamed of opportunities in the business world.

There are so many angles in the industry which offer employment for the feminine sex and the remuneration is so generous that the business now numbers more women than men on its pay roll.

Miss June Mathis, a writer of unusual ability, stands out as a shining example for many scenario authors to follow. She rose from the ranks and won her spurs by exceptional work on the scenario made from Ibsen's book, "The Four Horsemen of the Apocalypse". She also increased the value of her reputation by following this up with a very dramatic adaptation of "Blood and Sand". After being credited with drawing a salary almost equal to the President of the United States, as a continuity writer for the largest producing firm on the Pacific Coast, she recently signed a new contract with Goldwyn which gives her the title of Editorial Director and an executive position second to none at the Goldwyn studios.

Motion pictures appeal with greater force to women than to men, so it is said, and the new field certainly has been kind to the fair sex.

ALL-STAR CAST GOES ON LOCATION



Frank Mayo, late star of the Universal Company, and now being featured in Elite Productions' first picture, "The Man From Outside", with Miriam Cooper, Mitchell Lewis, Stuart Holmes, Josef Swiakard, Harold D. Mills and James Truax and others, is leaving Los Angeles and will be gone several weeks. The location is at Shaver Lake, Frederick Reel, Jr., is director. Harry Fowler and Joe Walker, cameramen.

the plaintiff from showing in almost all of their theaters.

Complaint is also made that Famous whenever possible under close booking contracts sold their entire output and "that whenever possible these contracts are made with franchise holders of the First National and the making of such contracts is to monopolize all, or almost all, of the exhibition time of a large number of exhibitors."

Albert E. Smith, president of Vitagraph, made the following statement:

"In filing suit against Famous Players I want the industry to know and understand that the suit represents much more than a mere personal controversy between two producers and distributors of motion pictures. As I see it, this is not only a case of Vitagraph against the Famous Players-Lasky Corporation, but it is the suit of every independent producer and every independent exhibitor in the country."

Whether it is a novel publicity stunt or whether it is a fact that Priscilla Dean has refused to play an "immoral role" in "Drifting", a photoplay being filmed at the Universal studio in California, remains to be seen, but, nevertheless, Miss Dean has positively declined to appear as Cattle Cook, so there are rumors in the air of a law suit between the brilliant, dark-eyed star and the Universal Company.

the directorate such names as Richard Whitney, of the banking firm of the same name, and Winthrop Aldrich, of Murray, Printz & Aldrich, a law firm, for some years associated in an advisory capacity with the Standard Oil Company.

While no actual confirmation of the rumor has been forthcoming, the company has not denied the report of Mr. Stettinius joining the Distinctive Company staff in a directorial capacity.

George Arliss is one of the prominent stars under the banner of Distinctive, and it is whispered that a famous star will shortly be added to the banner of this firm, whose directors include Arthur Friend, Henry Hobart and Charles Hervy.

THEATER SEIZED FOR TAX

Cedar Rapids, Ia., Nov. 30.—The Grand, motion picture theater, was sold at auction November 25 to recover \$800 amusement tax due the Internal Revenue Department. Max Rubin, resident manager, has fled from the city and Aaron Goldsman and J. H. Martin, Minneapolis, co-owners, have left the theater to its fate. Rubin also left other debts to the amount of several hundred dollars. A letter to the revenue agent, Edward Hscock, written the night before Rubin fled, promised \$39 to pay employees, but this was not forthcoming

A condition now prevalent over certain circuits is the re-selling of old pictures made by stars in the beginning of their career, and which are brought out from their wrappings of campbor when the leading player has become a drawing card in later and more superior pictures. This is the condition which the A. B. C. protests against, especially as the Loew Circuit has booked a re-issue of Mary Pickford in "Going Straight", which was made over ten years ago, and will certainly have a harmful effect upon the purchase made by the A. B. C. of the latest Pickford picture, "Tess of the Storm Country". It is also said that the Loew management intends to advertise very heavily, the old picture, and, in fact, handle it with unusual advertising stunts, just as tho it were a freshly-made picture of Miss Pickford.

This condition of affairs also exists as regards the Valentino pictures. Some of his very first efforts when he was connected with the Universal are now being exploited in order to enjoy the notoriety which is attached to the name of the Famous-Players' star.

Surely this matter demands the attention of W. H. Hays, who is supposed to regulate the motion picture industry. This method of procedure not only injures the man who spends a fortune on producing up-to-date material, but also misleads the public and obtains its money thru creating a false impression as to the standard of the picture that it pays to see.

for two days when a check arrived from St. Paul. No further trace of Rubin has been found. He opened the theater in August and the government was never able to collect tax until it seized the property. This is the first theater in Iowa to be closed for failure to pay tax.

BIG STREET NEWS

Low Cody is working on the Goldwyn lot.

Ralph Graves has signed to do leads opposite Gloria Swanson.

Wanda Hawley will not renew her contract with Paramount.

Vera Lewis has a prominent part in "Brass", the Warner Bros. production.

Raoul Walsh, who paid a brief visit to New York, returned to the West Coast last week.

Ann Forrest will make her reappearance in pictures, having completed her vacation in Europe.

Wallace Reid is reported to have returned to work at the Lasky Studio in Los Angeles November 20.

It is said that Muriel Ostriche has won the will contest and will shortly come into a legacy left by her mother.

J. Gordon Edwards, director-general for the Fox Company, is now casting for the super-production of "The Net", which he will direct.

John Stahl is to return to the Coast to begin work on "Money, Love and the Woman", which he is going to put in production for Louis B. Mayer.

Madge Bellamy has signed a contract with the Regal Pictures, Inc. Clark W. Thomas heads the concern, which will release thru Associated Exhibitors.

The Hope Theater, in Dallas, Tex., has been rechristened Meiba. P. G. Cameron has undertaken the management of the house, which bids fair to become a big success.

Fay Tincher, popular comedienne, will return to the screen after a long absence. Her new part will be that of a messenger boy in a comedy being aimed at Universal City.

Eld Bennett, who scored heavily as Lady Marion in "Robin Hood", has signed with Arthur Sawyer for the S. L. to do leading roles in "Your Friend and Mine", which will be released by Metro.

Still another visitor to the Big Street was Lucille Carlyle, who plays the lead opposite Larry Semon in his comedies. Evidently the big shops are an attraction for motion picture actresses, as so many come here to replenish their wardrobe.

Another well-known director, Frank Lloyd, who held the megaphone for "Oliver Twist", hit this big old town for the purpose of doing some Christmas shopping. It looks as if old Manhattan must be very attractive to the screen people on the Coast.

Maurice B. Krieger now heads the newly organized Abbey Pictures, Inc. Mr. Krieger's experience in the film industry dates back to the old Universal Film Company. Later on he was connected with the Triangle, and for a long time with the S. A. Lynch Enterprise.

It is said that Los Angeles does not intend to relinquish its hold on the motion picture producers, but means to retain the title of the greatest motion picture section in America. It is said that more than 7,000 will be added to the studio pay rolls in 1923, and the assurance that the Associated First National Pictures, Inc., is going to produce on the Coast only adds to the triumph that the City of Angeles has made over the other sections as a producing center.

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Screenland Favorites

E EDWARD (HOOT) GIBSON is a Universal star, who graduated into motion pictures because of his riding and roping stunts for "The Rustlers", an old Selig Polycope picture. He comes from a theatrical family and with the exception of his war experience, when he was a Top Sergeant in the Tank Corps, he has been in the moving pictures.



Probably his first important job before the camera was under the direction of D. W. Griffith in the old Biograph picture, "The Two Brothers". It is his early work with the Universal was in Harry Carey's hand of Rough Riders. Later he supported D. W. Griffith in the old Biograph picture, "The Two Brothers". It is his early work with the Universal was in Harry Carey's hand of Rough Riders. Later he supported D. W. Griffith in the old Biograph picture, "The Two Brothers". It is his early work with the Universal was in Harry Carey's hand of Rough Riders. Later he supported D. W. Griffith in the old Biograph picture, "The Two Brothers".

of the De Mille productions for the Paramount, including "The Whispering Chorus", "Old Wives for New", "For Better, for Worse", "Don't Change Your Husband" and "The Squaw Man", in which he played the title role.

A serious illness kept him out of the pictures for nearly a year, but after his recovery he appeared in support of Gloria Swanson. At present he is working with Cecil B. De Mille in "Adam a Rib".

Mr. Dexter can indeed be called the modern Chesterfield on account of his polished manner, his fine appearance, his calm and ease, which are always evident in his work.

A LICE CALHOUN. The flight to stardom made by this young actress has been a very rapid one. She began her screen career at the age of 14, when she played a part with Bessie Love in "How Could You, Caroline"? Her beauty and native talent won her instant recognition and her next film engagement was in "Everybody's Business" where she was co-starred with Charles Richman. Soon afterward she went to Vitagraph, where she began work with Earle Williams, Corinne Griffith and Harry Morey.



Miss Calhoun is a splendid type of a wholesome American girl. This charming actress is a devotee of outdoor sports, drives her own car and incidentally works her own garden, which is a revelation to her neighbors in Hollywood. She is a native of Cleveland, O., where she secured her education. She is a great-grandniece of John C. Calhoun.

Among big successes attributed to her name are leading roles in the "Little Minister", "A Girl's Desire", "Little Wildcat", "The Angel of Crooked Street", "The Girl in His Room", "The Charming Deceiver", "Peggy Puta It Over", "Rainbow", "Closed Doors" and "Princess Jones".

CRITERION TO HOUSE "SALOME"

Commencing January 1 "Salome", the film version of Oscar Wilde's famous story made by Mme. Nazimova, will move into the Criterion, New York, for an extended run.

This will necessitate the removal of "When Knighthood Was in Flower", which has created quite a sensation on the Big Street and has been playing to capacity business ever since its premiere. Unfortunately William Randolph Hearst, who had leased the Criterion for this super-special, did not anticipate such a phenomenal success, and his tenure of the Criterion terminates on the last of December, 1922. At this writing there is a rumor that Mr. Hearst is casting about for another house in which to continue the run of "Knighthood".

WESTERN PA. THEATER OWNERS HOLD CONVENTION

Trustification Prevented by Regional Units, Says Cohen—Revision of Film Rentals Demanded—Pittsburg Welcomes Visiting Exhibitors

A pointed demand for a revision of film rentals downward, a rising vote of confidence in the Motion Picture Theater Owners of America and approbation of the course pursued by President Sydney S. Cohen and other national officers were among the outstanding features of the big convention of the Motion Picture Theater Owners of Western Pennsylvania, which was held at the General Forbes Hotel, Pittsburg, Friday afternoon, November 24.

About 120 theater owners were present, the theaters in nearly every city and town in the territory being represented. A luncheon featured the preliminary phases of the meeting. President Jerome Casper, of Pittsburg, introduced Max Englesburg as the chairman of the session.

The first speaker was National President Cohen. He was enthusiastically received and gave an extended review of the activities of the Motion Picture Theater Owners since the Washington convention. He told of the many

E LLIOTT DEXTER, one of the most accomplished actors of the screen. This praise is most deserved, as Mr. Dexter not only ranks high in his chosen profession, but has a most charming personality and is a general favorite among his associate players in the Paramount Company. Born in Houston, Tex., he began his career playing juvenile roles in stock, later playing leading man to Marie Doro. His stage career, however, was brief, for he answered the call to the "movies" by joining the ranks of the Famous Players-Lasky Corporation, appearing with Marguerite Clarke, Mary Pickford, and later with Alice Brady and Marie Doro. His exceptional work attracted the attention of Cecil B. De Mille, who immediately cast him for one of the feature roles in "We Can't Have Everything", in which he scored a personal success.



Mr. Dexter has appeared in practically all

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constructive moves made to advance the interests of the theater owners, the lines of protection afforded them thru the efforts of the national body and how opposing elements inside and outside the industry have been held in check and prevented from carrying into effect lines of action which would have been extremely prejudicial to the theater owners as a body and would have forced many out of business.

He recounted the moves now being made, if not entirely perfected, in the New England territory, which practically gave three interests of an interlocking character control of the business there. He said that this condition would certainly be duplicated in many sections of the country if not curbed by militant and aggressive exhibitors' organizations. He proved conclusively that the only factors which now prevented the complete trustification of the business in New England were the State and regional units of the Motion Picture Theater Owners of America in that territory.

Many Advances Made

Mr. Cohen showed where the Motion Picture Theater Owners of America had advanced the interests of the exhibitors in many ways. He gave detailed information about adjustments which had been made. He showed the moves made to overcome the Music Tax and the outstanding advances made by theater owners against censorship in Massachusetts and New York.

The affiliation made with Postmaster General Work to advance and develop the Postal Service with Secretary of Labor Davis to help his department in its immigration and other problems and other service connections with national and State officials were indicated to show the moves which in a definite way dignified the theater owner and made the theater a community center.

As Mr. Cohen progressed he was frequently interrupted by applause, as the power and protection of organized effort and the great accomplishments of the Motion Picture Theater Owners of America were made apparent.

Mr. Harris' Address

National Executive Board Member D. A. Harris made a very effective address in which he declared that national organization was most essential to giving the theater owner complete protection. He said that State and regional bodies should give the national organization every possible aid. He declared that the Western Pennsylvania Theater Owners was a militant body and said the national organization should make specific and definite moves to bring about a reduction in film rental prices and suggested a number of ways thru which this might be effected.

Henry Guading called attention to the hoisting of exhibitor values of pictures while distributors were telling the theater owners that percentages were being reduced.

National Executive Board Member Harry Davis, of Pittsburg, made a constructive speech urging complete support of the Motion Picture Theater Owners of America in what he contended were most effective business programs.

M. J. O'Toole, chairman of the National Public Service Committee, congratulated the theater owners of Western Pennsylvania on the election of John P. Harris to the Senate. He said Mr. Harris' presence at Harrisburg gave the industry representation there which was very essential to the protection of its interests in Pennsylvania.

Short addresses were also delivered by National Director I. W. McMahon, of Cincinnati, (Continued on page 66)

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The Billboard Reviewing Service

"EAST IS WEST"

Adaptation by Frances Marion from the stage play by Samuel Shipman and J. B. Hymer, directed by Sydney Franklyn, starring Constance Talmadge, a First National attraction. Shown at the Strand Theater, New York, week of November 26.

Reviewed by MARION RUSSELL

A lightweight and single-track story, replete with Chinese atmosphere. Constance Talmadge is much too tall and does not make up well as a Celestial.

THE CRITICAL X-RAY

When a stage play dependent upon poetical dialog is transferred to the screen much of its original charm is lost. What seems to be the main trouble with "East Is West" the first few reels introducing the story appear tedious because of the lack of animated conversation. The subtitles do not supply this deficiency, tho at times they are made humorous by the piquant sayings of the little Chinese girl who mixes American slang with her native language. Then again there is an unpleasant frankness about the titles with such lines as "Teach me how to shake a chemise", which caused something of a shock despite the attempt of the heroine to signify her desire to learn to dance the American dance called the "shimmy".

The story is pretty well known to New Yorkers because of the long run of "East Is West" as a stage play on Broadway. But Miss Talmadge does not possess the naive charm of Fay Bainter, who originated the role of Ming Toy.

To the uninitiated the story that exposes the traffic in the sale of Chinese girls may appraise the curious, but there is another class of picture fans who are wearied of the Oriental type of story in which the American hero always rescues the Chinese maid with honorable intentions. In this case the girl turns out to be 100 per cent white, having been stolen from an American missionary by a revengeful Chinese. So, of course, the happy ending is inevitable.

By far the best work is done by Warner Oland, as Charlie Yong, a sporty Chinaman, who claims to be 50 per cent American by his clothes and 50 per cent Chinese in his inclinations. Perhaps the characterization was exaggerated by Mr. Oland, but he nevertheless seems quite familiar as to the method of depicting this kind of part. Then there was Edward Burns, as the lover, with his ever-smiling countenance, and Nigel Barrie as another handsome American.

The latter part of the picture turns away from its sleepy first part and real drama starts just about the last reel.

As a vehicle for the by-play the cute mannerisms and expressive eyes of Constance Talmadge in "East Is West" may perhaps prove acceptable to her audience. But she never convinced us of her Orientalism nor was she as tantalizing as in other pictures of American origin.

There is plenty of atmosphere, but always through the scenes ran the one idea—possession of the girl—and this became quite monotonous at times.

SUITABILITY—Where the star has a following.

ENTERTAINMENT VALUE—Fair and very good in spots.

"EBB TIDE"

George Melford production, adapted from the novel by Robert Louis Stevenson; a Paramount picture shown at Rialto Theater, New York, week of November 19.

Reviewed by MARION RUSSELL

Despite the reputation of Robert Louis Stevenson, whose story has been pictured, "Ebb Tide" is of ordinary caliber. The distinctive feature of the production is the very clever acting of Raymond Hatton, George Fawcette and Noah Beery all in character roles.

THE CRITICAL X-RAY

When a picture makes the "leading heavy" the most important role there is sure to follow a reaction from the audience which is accustomed to seeing the leads run away with the honors. But in this feature Raymond Hatton gives an amazingly clever interpretation of Hulsh, and George Fawcette, as Captain Davis, recalls to mind the rugged countenance of the old whaling captains frequently seen in the harbor of New Bedford. Then there is the admirable work of Noah Beery as the cruel-hearted and fanatical owner of a tropical island, who shoots everything that disagrees with his viewpoint; he has even slain his closest friend because he suspected him of having an intrigue

"THE JILT"

Universal attraction, directed by Irving Cummings, story by R. Ramsey, scenario by Arthur Statter; shown in projection room, New York, November 21.

Reviewed by MARION RUSSELL

Very flimsy material but handled in a delicate manner and finely played by Marguerite De La Motte, Matt Moore and Ralph Graves.

THE CRITICAL X-RAY

There is a sense of refined luxury conveyed thru the high-class atmosphere which surrounds the story, with the settings appealing to the fastidious clientele. The interiors of a wonderful Virginia mansion have been correctly photographed and these blend charmingly with the fashionable gowns worn by the ladies of the cast.

But the story is somewhat arbitrary and never sounds any depths of emotion. Were it not for the skillful playing by well-known actors the picture would hardly get over. There is so much walking in and out of doors, going up winding staircases, getting in and out of automobiles, and these repetitious actions convey nothing, leaving the subtitles to supply whatever interest the picture may contain.

The story deals with two lovers, ex-soldiers, one George Prothro returning from over seas blinded, with Rose Trenton promising to marry him on account of his affliction. The other soldier, Sandy, returns to take up his practice as a physician, and, love conquering the feelings of gratitude, Rose jilts the blind man to become engaged to Sandy. It is working out the problem which confronts the heroine that takes up all the allotted space in the five reels and shows her to be a vacillating young woman, not worthy of sympathy. The only thrill introduced is when the blind man, having secretly recovered his sight, rewards the kindness of Sandy by attacking him with murderous intent. In this way he hopes to win the girl for himself. But such action does not fit in with the character of the man and a feeling of disappointment at the turn in the story will mar the impression that the picture might otherwise afford. All suspense is sidetracked by telling what's going to happen in advance.

Marguerite De La Motte has the role of indecision and is constantly in a perturbed state of mind, and is therefore not a very convincing heroine.

SUITABILITY—Residential sections.

ENTERTAINMENT VALUE—Mild.

with his wife. Another drifter is James Kirkwood in the role of Robert Herrick, who is redeemed thru his love for the had man's daughter (Lila Lee), but as for anything very charming in the way of love and romance, the picture seems quite devoid of such sentimental qualities.

We might say that the scenes depicting the burning ship which are glimpsed between the interlacing branches of trees were fascinating in their realism.

The adroit artistry of Director Melford in handling the various situations provided for a certain amount of suspense, but the picture let down painfully toward the end and the climax was too abrupt and indefinite to be convincing. It is unfortunate that James Kirkwood and Lila Lee were supplied with such inferior roles for, as we said above, the honors really fell to the character actors. The dancing of Jacqueline Logan, as a native girl, and the air of mystery bordering on the uncanny in some of the episodes are about the best high lights in the picture. The undersea situations in which an octopus ensnares the girl while swimming to freedom are very well done and caused something of a gasp from the audience. Those who like the works of Stevenson—and who doesn't—may find sufficient entertainment in the picture to appease their appetite for thrillers.

SUITABILITY—City theaters.

"HUNGRY HEARTS"

Story by Anzia Yezierska, directed by E. Mason Hopper, titles by Montague Glass; Goldwyn picture. Shown at Capitol Theater, New York, week November 26.

Reviewed by MARION RUSSELL

"Hungry Hearts" can be classed as a second "Humoresque". It is pulling the crowds to the Capitol like a "return to Zion" movement, and the sobs and laughter heard are indications of the audience's appreciation of an interesting picture.

THE CRITICAL X-RAY

Jewish propaganda pictures or pictures dealing with the life of the Jew seem to be the vogue at present. This is the third one we have reviewed in the week. But we were treated to a closeup of "a Yiddish watch" which steadfastly refuses to keep "American time", at least that is what one of the characters told us—so you see there are compensations in all lines of trade. What we must not forget are the many hearty laughs provoked by the subtitles written by that clever fellow, Montague Glass. All about me the audience was revolving in a good laughfest.

There is no doubt but that Anzia Yezierska understands the immigrant's problems, for in her story were all the humorous and emotional depths that fill the lives of a Cossack-driven Russian family, who flee from the tyranny of the Czar to find refuge in the Ghetto of America—the golden land of hope.

The story is plotless, devoid of suspense or dramatic climaxes, depending upon its audience appeal thru its graphic depiction of the troubles and love affairs of the little band, who learn that justice in America is the real thing after all.

In the beginning of the picture the film leaves the idea that the United States oppresses as greatly as Russia, and it looked as if propaganda was rearing its head, but ultimately prosperity and a better understanding come to the foreigners and a love story finds its happy solution in an Americanized marriage.

The subject lacks subtle shading, plunging crudely in its attack on the sympathies of the spectators, it nevertheless strikes a sympathetic chord and applause is not withheld from the picture or the players.

Perhaps the splendid impersonation given by Rosa Rosanova, as the Jewish mother, had much to do with the success of the picture. Her pleading cry, "a beautifulness" in her shabby home and the sacrifices she made to obtain her heart's desire made her character the dominating figure. Second in importance was the work of Helen Ferguson, as the daughter, and her many scenes of repressed acting related to the advantage of the picture. The balance of the cast and the three comedy male characters were splendidly handled by George Siegmann, Otto Lederer and A. Budin.

Much praise should be accorded E. M. Hopper for his realistic direction.

The atmosphere was in keeping with the trend of the story.

SUITABILITY—All theaters.

ENTERTAINMENT VALUE—A Jewish population will respond to this picture, but its interesting characters will attract other nationalities.

JOSEPH SCHENCK BUYS "THE GOLDFISH"

As a stage play "The Goldfish" furnished a vehicle for Marjorie Rambeau and was considered one of the most successful plays at that time. Now the motion picture rights have been purchased by Joseph Schenck, and Constance Talmadge will play the role enacted by Miss Rambeau.

The material should lend itself admirably for screen purposes, and the sub-titles will no doubt reflect satire and the animated dialog which so readily embellished the spoken drama.

"BREAKING HOME TIES"

Written, directed and produced by Frank N. Seltzer and George K. Rolands, presented by E. S. Manheimer, released by Associated Exhibitors, Inc. Premiere at private showing at Hotel Astor, New York, November 21.

Reviewed by MARION RUSSELL

Whether this picture was intended as Jewish propaganda or to inculcate a lasting love for parents by thoughtless children who leave home, we cannot decide. But as a box-office attraction in locations where the Hebrew element predominates the picture will draw like a horse afro.

THE CRITICAL X-RAY

The traditional Yiddish melody of Russia and Poland, "Eli Eli", is sung as an introduction to the first reel and from there on the vicissitudes, joys and sorrows of a Jewish family are depicted in minute detail. Even the Passover (or Day of Atonement) is shown and the chanting of voices behind the scenes added much in creating the proper illusion. There was also a Jewish wedding, the complete rites being performed in view of the supposed spectators. Nothing was forgotten in this picture, even the marriage broker, the old push-cart man and the foreign violinist who were much in evidence. An appeal for the aged is made thru the heroine's welfare work in collecting money to establish a Jewish home for old people. The love of ideals and traditions, the love of home and family and the love of parents for their children is what forms the basic idea of the story.

The location switcher from Russia to America, and tho the players are little known to the writer they evidently were chosen with regard to their fitness for their roles.

While the story possesses no new angle, it is nevertheless very sympathetically presented and there will be tears aplenty when this picture is shown to the native Russian who has left his loved ones in that far-off land. A novel arrangement showed the lapse of years and separation by the ocean showed the years dashing thru subtitles which told of the son's years of struggle in the new world.

The greatest appeal was made thru the unswerving love of an old couple for their son, who in a moment of insane jealousy supposedly kills his best friend and escapes to America. But, of course, there is a happy denouement in the new country when the old couple, ill and poverty-stricken, are eventually found by their now-prosperous boy and the realization that he is not a murderer brings happiness to the hero and his sweetheart.

Creditable work was supplied by Lee Kohlmar, as Father Bergman; Rebecca Weintraub, as Mother Bergman, and Richard Farrell, as their son David. Then there were Arthur Ashley, Betty Howe and Jane Thomas, who filled their parts capably as members of a long cast.

Perhaps the great vogue of "Humoresque" inspired this picture, but, nevertheless, the feature will stand on its own merits, for it seeks to present the best ideas in life, the love of home.

A fine production, well directed and nicely embellished makes the picture a good box-office draw provided an exhibitor will remember that the story represents the life of the Hebrew and his family and may not be so completely appreciated in localities where other nationalities predominate.

ENTERTAINMENT VALUE—According to location.

CAPITOL DECLARES QUARTERLY DIVIDEND

The Capitol Theater, New York, demonstrates the fact that the big motion picture palace on Broadway is a paying venture, if we are to judge from an announcement sent out by the Goldwyn Company, which is an interested stockholder in the corporation. At the annual meeting, November 22, a quarterly dividend of \$50,000, payable December 1, 1922, was declared.

Election of officers also occurred at the meeting, with Messmore Kendall as president; Edward Bowes, vice-president; P. W. Heberman, treasurer; Eric Schey, assistant treasurer; Armand Lopez, secretary. Other members elected to the board include H. Ittelson, J. R. Grainger and Eric Schey.

Directors are as follows: George Armsby, Edward Bowes, William Braden, Robert W. Chambers, George H. Dorraine, Coleman DuPont, F. J. Gosol, J. R. Grainger, Philip Haberman, Gabriel Hess, Morris Hilder, Frank Hitebeck, Duncan A. Holmes, Harry Ittelson, Messmore Kendall, Eric Schey, Edgar Selwyn and Lee Shubert.

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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

Clarence Darrow's New Book

Those Who Are Interested in the Great Lawyer's Views Should Read His Latest Work—His Philosophy and Much of His Lecture Material Have Been Condensed Into This Volume

One of the most interesting characters in Chicago is by common consent the noted criminal lawyer, student, philosopher, lecturer and advocate supreme for the headless and helpless, who is known as the defendant's attorney in all cases where he enters court—Clarence S. Darrow.

I have personally known a few great students in my day, but for a combination of grasp on book learning and practical affairs, philosophy and fact, I have never met the equal to Clarence S. Darrow.

Chicago has one of the most unique organizations which has for eight years foregathered for study of the most vital problems of life. There are forty members, made up of doctors, lawyers, merchants, college professors, theologians and philosophers, many of them men of world-wide reputation. They meet not to discuss, but to listen to authority. The discussions that follow are in the nature of developing the theme and not for the purpose of developing the quizzical ability of the questioner.

One of the most active of this group is Clarence Darrow, who fairly revels in the cold dissections of analytics and thinking and follows the inexorable laws of reason and logic to their conclusions, no matter where they lead him or what are the consequences to him.

Another of the best known of this group was the late Professor George B. Foster, Professor of Theology of the University of Chicago, with whom Mr. Darrow often publicly debated numerous philosophical and religious topics, and later Professor Shirley Case, Professor of Early Church History and New Testament Interpretation at the University of Chicago, with whom he has often debated and with whom he recently toured the Holy Lands in a study of religious philosophy as it affects us today.

All of this is but a sort of background for the Clarence Darrow in whom we are interested at this moment.

Darrow is a pessimist. He has often told me so, but that is one of the real signs that he does not believe in himself. He says: "I believe that man's nervous organism is fixed, that it has reached its ultimate development and that further progress is impossible. I do not believe that he has made any real advance in thousands of years. Yes, I am a pessimist, but I keep working for the other things." Notice that "but I keep working for the other things." That is the indescribable force that sends one to the martyr's stake to burn for his opinion, chains Prometheus to the rock, works the inventor far into the night and makes the humanitarian a slave to ideals. Reason does not do that any more than it makes us differ in our natures and our actions.

If a pessimist is a person who has to live with an optimist we may be justified in believing that the reverse is also true and that an optimist is one who has lived constantly with a pessimist, and, since Darrow is given to stealing off to live with his books, to revel alone, it is but natural to expect that the product of such a life would be supremely optimistic in its purposes. Such we found in Mr. Darrow's latest book, *Crime, Its Cause and Treatment*, published by Thomas Y. Crowell Co., of New York. This volume comes as a natural result of forty years of reflections, experiences and practical knowledge gathered in the criminal courts of this country.

In this great book the author has endeavored to present the latest scientific thought and the latest investigations bearing upon the question of human conduct. Mr. Darrow contends that crime, as much as insanity and disease, deserves intelligent treatment at the hands of wise and humane specialists. Treating the criminal much as we treat the insane now has many advocates. Men of practical knowledge are learning that this is the trend of modern thought. That we should at least apply this method to those who have been convicted of crime is a growing belief. Thousands now see that our most prolific sources are the training schools for crime and

criminals, designated at present as jails, penitentiaries and workhouses.

H. Fielding Hall, head of the largest prison in the world, says: "The cause of crime is general, not individual." He further says: "There is no use trying to exonerate society by saying that criminals are born, not made. They are made by society, by its carelessness and cruelty."

Warden R. McClanghry, who for forty years was in charge of the federal penitentiary at

Attitude of the Criminal, The Law and the Criminal, Repealing Laws, Is Crime Increasing, Medical Experts, Punishment, Effects of Punishment on Others, Capital Punishment, Stigmata of the Criminal, The Defective and the Insane, The Good in Criminals, Social Control, Industrialism and Crime, War and Crime, Civilization and Crime, The Convict, Isolation and Sterilization, Crime, Disease and Accident, Luck and Chance, Pardon and Paroles, and Remedies.

After forty years' practice, defending the accused in all walks of life, mingling with the worst and the best, the ignorant and the educated, the dumb and the wise, Clarence Darrow shows himself the most optimistic of men by throwing his great gifts all into the arena and championing the cause of the sick, the diseased, the morally defective, the pawns on a rough sea where the forces of nature irresistibly control us all.

Some say that it is God who rules us all, some say it is nature, Darrow says there is a law that controls our actions, but whatever part to play in this life, and we believe that

JESSIE RAE TAYLOR



There are few entertainers in the lyceum and chautauqua who have ever attained the permanent, continued degree of popularity that has crowned the efforts of Miss Jessie Rae Taylor. Miss Taylor started as an agent, selling attractions for the Alkahest Lyceum Bureau, at Atlanta, Ga. She has steadily climbed towards the top, where she occupies a place where she has no competition. She is a male impersonator and presents a great variety of characters that have more than mere entertaining value. Each of her numerous characters has literary merit, as well as furnishing a lot of clean fun. Miss Taylor is a builder. She wins favor for the lyceum everywhere she goes. The universities report that after a number of years on their programs she is in more demand than ever.

—Photos, Daguerre Studio.

Leavenworth, finally got so sick of his job that he retired saying: "The theory that the law is to punish the culprit is wrong, for as a matter of fact it is not the prisoner but the innocent ones left behind who suffer most at the mercy of the indifferent world."

The State finances the wreaking crews who tear down humanity, but it takes private charity to maintain such institutions as The Parling of the Ways Home, of Pittsburg, where 8,000 have found a kindly word of encouragement, a warm hand, a little assistance and above all a job and a measure of moral support while they are getting a foothold on their new journey.

In his preface Mr. Darrow says: "My main effort is to show that the laws that control human behavior are as fixed and certain as those that control the physical world. In fact, that the manifestations of the mind and actions of men are a part of the physical world."

It is in response to that law that Clarence Darrow himself keeps on working at other things.

The contents of this volume show chapters on What Is Crime, The Purpose of Punishment, Responsibility for Crime, Environment, Adjusting Heredity and Environment, Psychology of Criminal Conduct, The Criminal, The Female Criminal, The Juvenile Criminal, Homicide, Sex Crimes, Robbery and Burglary, Man as a Predatory Animal, Crimes Against Property,

ours is not a hopeless task. We believe that the men and women who see the need of a better understanding of those who are misunderstood will eventually do as much for prison reform as the doctors and scientists have done for the insane, the inferior and the sick, and that the future will look upon our present method of punishment based upon revenge and ignorance of human nature, human rights and public duty with the same contempt and pity as we now look upon those who treated the sick with incantations, witchcraft, force, brutality and magic.

Mr. Darrow has been heard upon a great many chautauqua platforms, and has many friends in our field, but if you want to know the real Clarence Darrow, read "Farmington", a sort of veiled story of his own life and philosophy. Then study "Crime, Its Cause and Treatment", and you will then get a sort of faint glimpse of one of the really great hearts of our time.

To know his mind you would have to know the man. He is an omnivorous reader, a deep and profound student and one of the most effective criminal lawyers of our day. He is great because he is measured by heart throbs, and he measures all men by the same method.

The Senior class of the High School at Wagner, S. D., is putting on a three-number lyceum course this winter, consisting of a musical number, a play and a lecture.

CHICAGO HOME TALENT NEWS NOTES

Aryan Grotto, formerly the Chicago Music Hall Theater, is now the home of Home Talent, and the following events give an idea of the numerous activities that are conducted under its roof:

Aryan Grotto Temple, after two yearly performances, was pronounced by Miss Lolita Armour the home of the Service Club for its annual shows. For the past four years it has been with us. On November 7 and 8 of this year it produced under the direction of Percy De Coster the play entitled "Mlle. Potpourri". Mr. De Coster, in addition to being the producer, has been the author of all its productions, composer of the music and designer of all scenery and costumes. On both evenings the house was filled to capacity, the performance pronounced one of unusual merit and financially very successful, a large sum being realized.

On November 9, 10 and 11 Richard Cole Lodge gave its first minstrel show under the direction of the Joe Bren Production Co. The performances were a great success and very much appreciated by the members and friends of the lodge who gave wonderful support as shown by the large houses each night. Financially it was very successful. On the last evening it was decided to make it an annual event.

On November 18 an athletic entertainment was given by the American Banking Institution. This was well attended and much enjoyed by the members.

On November 18-19 the Junior Auxiliary of the Marks Nathan Orphans' Home produced under the direction of Ned Becker the farce comedy, "Come Along, Mary"; 150 in the east. A large attendance showed its appreciation each evening with much applause.

On November 24 and 25 the Ward Club, of Montgomery, Ward & Co., minstrel and vander-ville.

November 26, the Freiheit Singing Society, concert.

November 27, Joe Coffee, athletic entertainment; Joe Stecher and John Freberg, in 12 rounds of wrestling.

November 28, 29 and 30, Calumet Council, musical comedy.

December 2, Washington Park Choral Club, of Washington Park Lodge, musical comedy.

December 3, A. Zambon Greek Drama Company, Greek drama.

December 6, Aryan Grotto Ceremonial.

December 7, Provident Nurses' Alumnae, farce comedy.

December 9, afternoon, Waubansia Lodge, Children's Party.

Coming Events—December 15 and 16, People's Gas Club, Christmas entertainment; December 17, Evans Gregory, Greek drama; December 22, University of Michigan Union, musical comedy; December 27, Aryan Grotto Children's Christmas Party; December 28, Yale Glee Banjo and Mandolin Clubs, musical comedy.

OCEANIC LADIES' QUINTET

At the banquet of the Chicago Master Tailors last week the musical entertainment was furnished by the Oceanic Ladies' Quintet, an organization of young ladies of exceptional ability to please. This is an organization with a history. As lyceum and chautauqua entertainers they had such a great success that they were chosen from more than fifty organizations to represent American lady musicians in a concert trip to New Zealand, where they gave over seventy concerts. The proof of ability, however, is in the performance; and these ladies completely won the tired business men at the tailors' banquet, and had to respond to repeated encores, which they did with such willingness, and with such evident desire to please, that they quite captivated all their hearers. Their services for such events have been in such demand this winter that they expect to devote most of their time for this season filling similar engagements in and about the city of Chicago. They are under the management of Miss Beulah Truitt, at the Lyceum Arts Conservatory, Chicago.

The Pekin, Ill., Community House will present a fine lecture course this winter. Opening on November 16, Mayor Victor P. Michel, of Peoria, will lecture on "Municipal Government by Newspapers". The lecture is a reasoned and dignified discussion of what he believes to be perhaps the most vital and ominous question before the American people today—the rule of the newspaper czar, suppressing or distorting facts at the behest of sinister interests.

LYCEUM AND CHAUTAUQUA NOTES

A reader of The Billboard dropped into our Chicago office and said: "You certainly hit the nail on the head when you pointed out the blunder that the members of the Chamber of Commerce of Springfield, Ill., made when they went after Herrin in the savage way they did. The result was shown by the great number of notices hung up in the windows of the various stores and shops in Springfield stating that the manager or proprietor of this store is not a member of the Chamber of Commerce. Riots are had for all concerned. Mobs are hard to handle and when the mob spirit breaks out it is not right to gauge the people by the acts of the mob. Springfield had a riot, but it is a mistake to say that the people of that city approved of the actions of the mob. Our work is to soothe the people's passions, not to arouse them."

Mr. and Mrs. James H. Shaw will leave their home in Bloomington, Ill., and attend the Lecturers' Conference at Washington, where Mr. and Mrs. James L. Loar, also of Bloomington, will make their first appearance in America after their trip in Europe. They expect to get back in time for the conference.

Several years ago a book was published entitled "Prison Problems" and among the very first copies sold was one to William Brosa Lloyd, the millionaire communist advocate and stockholder in The Chicago Tribune. November 21 this same William Brosa Lloyd entered the State prison at Joliet, Ill., where he has been sentenced for an indeterminate term of from one year to five years. At the time "Prison Problems" was published a Methodist minister, Rev. Frank C. Bruner, of Chicago, preached a sermon on the book and was one of the interested persons who helped to make its publication possible. When Mr. Lloyd entered the penitentiary he found there this same minister, who is now chaplain of that institution and it would be a strange coincidence if Fred High, who compiled "Prison Problems", would be called upon to visit that same institution, either to talk to the prisoners or to—but what's the use of speculating? Father Time works wondrous changes.

George H. Stone, whose specialty is "Human Engineering", has been in Chicago the past week. Mr. Stone is in the business of developing brain power. His work makes particular appeal to those employers who have reason to lament the lack of initiative displayed by their employees. Years of experience in personal work among the forces of great industries have given Mr. Stone a keen, practical knowledge of what qualities of mind men and

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women need to forge ahead. His work is to make men useful and successful thru the application of certain well-established principles of success.

When Margaret Stahl, America's greatest woman play reader, steps on the Olympia High School platform this evening at 8:15 to open the season's lyceum course, she will be greeted by a capacity audience. So will every other one of the fifty-two singers, lecturers and entertainers who are billed to appear on the course during the winter, for the Girls' Club has already sold over 800 season tickets for this series. The ticket-selling contest closed this morning at 9 o'clock, at which time the Public Pumps, led by Margaret Elwell, had a total score of 70,200, while the Lyceum Lunatics, under Marjory Weston, were close behind with a total of 59,400. The work of these teams has insured the financial success of the course.—OLYMPIA, WASH., RECORDER.

Bartow, Fla., Record says: "The Temple Singers will appear at the High School Auditorium as the opening number of the course. Proceeds from the concert will go toward making of the Memorial Highway Beautification, pledged by the club, to the city of Bartow some weeks ago."

William Dallas Campbell and Evelyn Hansen, both nationally known, were in Davenport and gave lectures at the Better Homes Exposition which opened on November 21 and closed on the 24th. The exposition is the outgrowth of the work started by the American Homes Bureau and the Chicago Art Institute. But little interest was aroused in the lecture courses promulgated by the Chicago organization until it joined forces with the national movement. One hundred and fifty or more Davenport concerns will contribute articles for the local exposition.—DAVENPORT IA, DEMO.

We overlooked one of the main features of the big musical story from Streater, Ill., when we failed to note the fact that our old friend, Bob Morningstar, sold the course there. Guess we just imagined that it would be taken for granted that Bob sold the course. Agents come and agents go, but Bob sells the big ones and keeps going on forever.

A cable from C. J. Greenhill, in charge of the Australian contracting, reports excellent progress in the State of Victoria. Several "key" towns which it was impossible to contract last year have been added to the list. The Australian circuit will follow the New Zealand season this year, operating in late April, May and June.

J. N. Sparling, known to lyceum and chautauqua people as Nick, not Old Nick, just plain Nick, is now in the Northern woods giving a number of lectures. He was billed at South Haven, Mich., November 21, under the auspices of the Woman's Union, Congregational Church. Several of the Redpath representatives went over to hear him with a view of drafting him back into service. Nick has been practicing law at Atlanta, Ga., for some time, and has been "Selling Georgia to Georgians", but, since he came North, he has been giving his lecture on "Man in the Making". Nick is a human dynamo and always forceful and effective. We welcome you back, Nick, and we hope that you can tarry long enough this time to win the title of St. Nicholas.

Reports from Kalamazoo indicate that Miss Jean MacDonald made a great hit at her recent appearance there when she entertained at a social evening of the Kalamazoo Exchange Club and their ladies. The members were so delighted with her entertainment that she was extended a cordial invitation to return whenever opportunity offered. A letter to The Billboard from those in charge reads: "To say that she delighted the audience would be putting it too lightly—all personally declared that it was the most successful evening of its kind that they had ever attended."

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ARTICLE APPRECIATED

Panhandle-Plains Chamber of Commerce, W. N. Blanton, Secretary and Manager, Amarillo, Tex., Nov. 3, 1922.
Fred High, Editor, Lyceum and Chautauqua Dept., Billboard, 25-27 Opera Place, Cincinnati, O.

Dear Sir:

Your article in the issue of October 7th of The Billboard and your frank comment upon the action this organization took on my recommendation of eliminating guarantees to lyceums and chautauqs is very much appreciated.

It is not our desire to drive the lyceums and chautauqs from this section of Texas, but we believe the one-sided contracts which we are forced to sign in order to have this amusement is unfair.

The class of entertainment offered in these contracts has grown so inferior that the people have decided to reject them until a day comes when we can get a fair contract and absolutely high-class entertainment for the price demanded.

The people want the entertainment and the culture, but they do not want to pay for it without getting it and then be made the goat if the attendance is not sufficient to meet the contract.

Very truly yours,
W. N. BLANTON,
Secretary.

Again we repeat what we have said so many times that we fear that we are getting on the nerves of some of those who ought to be busy writing us letters thanking us for our interest in their business. This "Panhandle" letter ought to cause all lyceum and chautauqua people to stop and think. Don't cuss these secretaries. Study their side of the problem. What would you do if you were in their place? Can we eliminate the objectionable features of which Secretary Blanton complains? We certainly can, and we ought to do so. It is but good business to do so. The most successful bureau manager that we know of at this time has done so. It isn't the guarantee that is the cause of the trouble. Forget that stupid whine. Real talent and square dealing with committees is all that is needed.

Chief Cauptollean, the only Indian who ever sang in grand opera, formerly engaged in lyceum work, is again in vogue, appearing as a headliner on the Keith Circuit.

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A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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(Continued from page 57)

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Arthur B. Albertis Co., 7 Fulton st., Brooklyn. Chicago Costume Wks., 116 N. Franklin, Chicago. Dazian's Theatrical Emp., 142 W. 41th, N. Y. C. A. W. Tams, 318 W. 46th st., N. Y. C. Waas & Son, 226 N. 8th st., Philadelphia, Pa.

J. J. WYLE & BROS., INC.

Successors to Slegman & Well. 18 and 20 East 27th Street. NEW YORK CITY.

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D. & I. Reader, Inc., 121 Park Row, N. Y. C. Dayton Toy & Spec. Co., 1015 E. 5th, Dayton, O.

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D. & I. Reader, Inc., 121 Park Row, N. Y. C. TRUNKS

(Professional and Wardrobe) Books' H. & M. Agency, 301 31st, R. C. Mo. Newton & Son, 50 Elm st., Cortland, N. Y. Geo. F. Rouse, 113 Elm st., Cortland, N. Y. Wilkins Sadow Trunk Mfg. Co., Dallas, Tex.

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Hammond Typewriter Corp., 540 E. 69th, N. Y. UKULELES

Kindel & Graham, 78-87 Mission, San Francisco. UMBRELLAS

Frankford Mfg. Co., 906 F. Hart st., Phila., Pa. Isaacsohn Umbrella Co., 114 Court, Brooklyn.

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Amberin Combs, 1308 Hastings st., Chicago. Ambered Comb Co. Mfrs., Leum nster, Mass. Ohio Comb & Novelty Co., Orville, O. Unbreakable Comb Co., Inc., 122 5th ave., N. Y.

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Brooks Uniform Co., 1437 Broadway, N. Y. City. Ch'ty Rozalia Co., Textile Bldg., Ch'ty, O. Freshbiller Bros. Co., Cincinnati, Ohio. The Henderson-Ames Co., Kalamazoo, Mich. D. Klein & Bros., 719 Arch st., Philadelphia. De Moulin Bros. & Co., Dept. 10, Greenville, Ill. G. Loforte, 215 Grand st., New York City. William C. Rowland Co., 1023 Beece st., Phila. R. W. Stockley & Co., 718 R. Walnut st., Phila. Utica Uniform Co., Utica, N. Y.

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Wm. Frech & Co., Maple Shade, N. J. WALRUS ELK TEETH

New Eng. Pearl Co., 153 Eddy, Providence, R.I. WHITE PORCELAIN LETTERS (And Name Plates)

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Chicago Costume Wks., 116 N. Franklin, Chicago. Alex. Marks, 602 B 8th ave., at 42d st., N. Y. F. W. Nock, room 308, 6 W. Randolph, Chicago. G. Shindhelm & Son, 169 W. 46th, N. Y. City.

WILD WEST SADDLES, CHAPS, ETC. Visalia Stock Saddle Co., 2117 Market, San Francisco, Calif. WIRE WORKERS' SUPPLIES

Elligree Supplies, Rm. 1017 457 B'way, N. Y. Juergens Jewelry Co., 235 Eddy, Providence, R.I. New Eng. Pearl Co., 153 Eddy, Providence, R.I. XYLOPHONES, MARIMBAS, BELLS AND NOVELTIES

E. R. Street, 28 Brook st., Hartford, Conn.

AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

AGENTS AND MANAGERS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Sharp Business Man—Age 36, would like to connect with road show or act to learn the biz. Can make small investment and work hard for success. Address BUTLER, Box 30, Cicero, Illinois.

AT LIBERTY—Theatre Manager. Independent book- ing. If you have a sick and run down house I am the man you want to build it up for you. Address T., care Billboard, New York.

BOOKING AGENT—Have license. Wish to connect with real live office. Book independent at present. Write full particulars in first letter. Address T., care Billboard, New York.

EXPERIENCED MANAGER—Years of experience. A young man of integrity and executive ability. First-run pictures, vaudeville or combination houses, one or more. Original in publicity and press work. Can handle everything from buying, booking to promoting of box-office results. Will consider exploitative work for circuit. Now directing three first-run houses. Plenty of good references. I prefer the southeast, a first-class connection of some permanency where a long-experienced hustler is needed. Need three weeks' notice. BOX H, Billboard Pub. Co., New York. dec30

BANDS AND ORCHESTRAS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty Dec. 15—Bandmas- ter of 15 years' experience all lines of busi- ness. Both professional and amateur organiza- tions. References convincing. Prefer Municipal or Chamber of Commerce band in good live town of 15 or 20 thousand population. Address BANDMASTER, Box 943, Monroe, Louisiana.

Bandmaster—Years of Experi- ence. Wish to locate. Best reference. Sat- isfaction guaranteed. BANDMASTER, 1734 Market St., Philadelphia, Pa. dec30

Italian Bandmaster Holding

medals and diplomas from best bands in Italian Army, now director of the Virden Lib- erty Band, composer and arranger, celebrated cornetist, also instructor of piano and instru- ments of band, to improve his position, would change to become master of a society, factory or lodge band. PELLICARI, 340 Holden St., Virden, Illinois. dec30

AT LIBERTY—ZARANG'S CONCERT BAND. Saratoga Springs, N. Y. Fairs, expositions, parks, etc.: 20 to 25 men. H. H. ZARANG, Leader and Manager. dec16

TOKIO FIVE (DANCE ORCHESTRA) SEEKS a steady dance engagement in New York City. JOE KING, 374 56th St., Brooklyn, New York.

WOMAN'S ORCHESTRA, first-class, thoroughly ex- perimented in pictures, hotel and cafe work, desire engagement. Large library, hard workers, union, ex- cellent director. Fit pictures intelligently. Always a box-office attraction. L. E., care Billboard, Cleve- land.

BURLESQUE AND MUSICAL COMEDY

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

ABOUT DEC. 15—BLACKFACE COMEDY, SOFT shoe and eccentric dancer experience in bur- lesque, tabs, vaudeville; wire or write—H. C., 5323 Germantown Ave., Philadelphia.

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A Market Place for Buyer and Seller, and Want Ad Department FORMS CLOSE THURSDAY 6 P. M.

FOR THE FOLLOWING WEEK'S ISSUE. RATES PER WORD

SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS. AND FIRST LINE LARGE TYPE. WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS. NO BILLS RENDERED.

CASH MUST ACCOMPANY THE COPY. NO AD ACCEPTED FOR LESS THAN 25 CENTS. COUNT ALL WORDS IN COPY AND FIGURE COST AT THE RATE QUOTED

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MOVING PICTURE CLASSIFIED ADVERTISING RATES. First Line Attractive in Small First Line Type. Per Word. Per Word.

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At Liberty for Tabloid or Mu- sical Comedy—Piano Player, Wife for Chorus, 5 ft., 110 pounds. Double Banjo Specialist.

MELODY MARVINS, 115 W. Main, Richmond, Indiana.

AT LIBERTY—John Genova, for Musical Comedy, Good Blackface Comedian, Amateur, willing to learn more. Go anywhere. Join at once. Address JOHN GENOVA, 109 McKinley Ave., S. W., Canton, Ohio.

AT LIBERTY FOR CIRCUS AND CARNIVAL

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Miss Bobby Roselle—Sensa- tional Swinging Luller Act. Now booking indoor carnivals, bazaars and circuses. A few more act. Write for particulars. 329 S. 8th St., Wisconsin Rapids, Wisconsin. dec1

AT LIBERTY COLORED PERFORMERS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Colored Violinist and Pianist. Engagement jointly. Union. Theatrical experience. PIANIST, 811 N. 3d St., Richmond, Virginia. dec23

AT LIBERTY—Cabaret and Dance Drummer, colored. Can furnish band if desired. Experience and refer- ence. DRUMMER, 803 Florida Ave., N. W. Washington, District of Columbia. dec30

OWENS' DANCE ORCHESTRA (Colored), full of jazz and pep. Also entertainers for cabarets, clubs, etc. CHAS. C. OWENS, Manager, 3020 Calumet, Chicago, Ill. Phone, Douglas 5267. dec16

AT LIBERTY DRAMATIC ARTISTS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Juveniles, Leads, Heavies, Specialties. Experienced. JOS. GOODWIN, Washington, Missouri. dec9

Dramatic Young Man—Age

22, looks 19 years; height 5 ft., 5 1/2 in.; weight 135 lbs. Pleasant personality. Will join reliable company or act. Write WILLIAM SUSSMAN, 419 Fifth St., New York City. dec16

TALENTED YOUNG AMATEUR—AGE twenty-one; height, 5 ft., 11; wishes to join reliable dramatic or musical comedy com- pany; salary your limit; state it in first; some experience. JACK KELLS, General Delivery, Flint, Michigan.

AT LIBERTY MISCELLANEOUS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Evangelist Strathearn and Wife at Liberty for Religious Organizations only. Strathearn lectures. Wife possesses rich soprano voice. Write EVANGELIST STRATHEARN, Port Leyden, New York, Lewis County.

Song Lyricist Seeks Position with a Music Publisher. J. E. UJHELY, P. O. Box 681, South Norwalk, Connecticut.

Young Man, 21—Business and general office experience, desires any position in theatrical, enterprise or music business. Willing to leave New York. Address FRANK, 21 East 112th St., New York City.

LIBERTY—UNION ELECTRICIAN OR PROP., also 2 A-1 chorus girls account of show closing. E. T. "SLIM" RAMSEY, Astor Hotel, Chicago, Illinois. dec16

M. P. OPERATORS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Union Operator of Excep- tional ability, with a clean record of achieve- ments, at Liberty December 1st. Also am ex- pert Cinematographer and have complete pho- tographic apparatus. Bank and commercial references. Address OPERATOR, Box 324, Creston, Iowa.

Motion Picture Operator at

Liberty—Twelve years' practical experience. Trustworthy. References furnished. No booze, no chasers. Please state salary. Wire or write. BERNARD McCROSSAN, 135 Allen Place, Hart- ford, Connecticut.

Motion Picture Operator of

long experience desires position in first-class theatre. Can report on two weeks' notice. State salary and hours. L. M. X., care Billboard, Cincinnati. dec16

OPERATOR—3 YEARS' EXPERIENCE; SIM- plex machines preferred; can produce real picture. J. N. McDONALD, Murdo, South Da- kota.

A-1 OPERATOR: married, sober, reliable; wishes steady position. Will go anywhere. DEWEY OAKES, care Billboard, St. Louis, Missouri.

A-1 OPERATOR AND REPAIR MAN—The best of habits. Single. Will consider reasonable salary. State all first letter. ROY, 309 E. 41st st., Astoria City, Missouri.

OPERATOR, reliable man, can get the picture Staro salary and all. FRANK McINCROW, 379 Jefferson St., Marion, Ohio.

AT LIBERTY MUSICIANS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Pianist and Drummer at Liberty. Man and wife. Both young, with five years' vaudeville and picture experience. H. B. CARTER, 713 Cross St., Ypsilanti, Mich.

A-1 Tenor Banjoist—Dance style extraordinary. Reliable people write. Agitators lay off. Union. BILL MORRIS, General Delivery, Altoona, Pennsylvania.

(Continued on Page 60)

At Liberty—Violinist. Young
man. Union. Very fine schooling, clean, pleasing tone. Experienced in pictures, large and small orchestra, vaudeville, hotel, etc. On account cut. S., care Al Natney, Director Capitol Theater, Little Rock, Arkansas.

A-1 Drummer-Tympanist—Ex-
perienced all lines. Positively play tympani in tune. Complete line of traps, bells, etc. Member A. F. of M. Picture theatre preferred in East. Must be a first-class proposition. **WILLIAM CHRISTIAN**, 100 Westminster St., Wilkes-Barre, Pennsylvania.

At Liberty—Trumpet Player.
Experienced all lines. Married. To locate permanently. Wants work with music as side line. Address **ROBT. WRIGHT**, 227 E. Pratt St., Indianapolis, Indiana.

At Liberty—Violinist Leader
for vaudeville and pictures. Standard library. Union. **A. J. ABBENANTE**, 49 Center St., Torrington, Connecticut.

At Liberty—Dance Drummer,
doubles on C-Melody. Young, neat appearance. Union. **EUGEN McDONNELL**, care Newton Hotel, Camden, Arkansas. dec23

At Liberty—First-Class Trum-
pet Player. Union. No tromping. **W. F. BROOKS**, 9 Union St., Hudson, New York.

At Liberty—Organist. Experi-
enced in all lines. Good organ essential. Union. **WALLACE HOWELL**, 115 W. Main, Richmond, Indiana.

At Liberty—Team. Violinist,
double Cello, and pianist. First-class for picture house showing good class pictures. Have good library. Are both soloists. Will consider good hotel work. Can feature any class of music. Best of references. **CHAS. SLOAN**, 5000 Greenwood Ave., Chicago.

At Liberty—Picture Organist,
who cues pictures correctly and is reliable. Union. Large library of standard and popular music. Desires position in prosperous small city where only first-class salary is paid for efficiency. Write; don't wire. Address **ORGANIST**, care The Billboard, Kansas City, Missouri.

Bandmaster — Experienced
Band and Orchestra. Teach brass, saxophone, clarinet and drums. Wish to locate. No objection to live-small towns where can pick up some money playing dances. Am A-1 Machinist. Would consider employment. I play Cornet, Drums and some Xylophone. Union Musician and Machinist. **V. T. MEDCALF**, Barbourville, Kentucky.

Cellist — Young Lady. Ten
years' experience in all lines. Big tone. A. F. of M. Excellent sight reader. Only first-class engagement considered. **MARY MARTIN**, 371 No. Main St., Brockton, Massachusetts.

Cellist at Liberty — Experi-
enced all lines. Union. Address **CELLIST**, Box 61, Melbourne, Florida.

Clarinetist—Schooled and Ex-
perienced in all fine orchestra work. Desires to locate. No misrepresentation whatsoever. Address **BOX 50**, care Billboard, Cincinnati, O. dec16

Competent Clarinet at Liberty.
Union. Experienced in all lines. Will go anywhere. **FRANK ALTOMARE**, 716 N. Capitol Ave., Indianapolis, Indiana.

Concert Orchestra Cellist at
Liberty. Union. Season's engagement desired. Pictures. Best references. **CELLIST**, Gen. Del., Flint, Michigan.

Keith Vaudeville Leader-Or-
ganist at Liberty on notice. Desire change. Best references. **LEADER**, Aismo Hotel, Tampa, Florida. dec9

Lady Organist—Exceptionally
fine picture player, also vaudeville or tabs. College graduate. Play any make of straight pipe organ. Write or wire "ORGANIST", 1202 East Benton Ave., Albia, Iowa.

Pianist Conductor Will Be at
Liberty December 15th. Seeks engagement in high-class motion picture theatre. Thoroughly understands arranging musical accompaniment for pictures. Library the finest. Capable musician and director, and twelve years' experience in the work. Address communications to "PIANIST CONDUCTOR", care Billboard, Cincinnati. dec16

Saxie Mac at Liberty—Real
laughing sax, and all that goes with it. Can cut the stuff. Want real live bunch. **J. N. McDONALD**, Murdo, South Dakota.

Trumpet—Thoroughly Capa-
ble Theatre Musician. Use B1 Trumpet only. Age 26. State conditions. A. F. of M. Wire **W. R. PENLAND**, Arcade Theatre, Jacksonville, Florida.

Standard Banjoist, Doubling
Violin, at liberty about Dec. 1st. Well experienced. Locate or travel. **BOX 131**, Presque Isle, Maine. dec9

Trombone—Professional. Ex-
perienced pictures, vaudeville, Keith, Orpheum, etc. Age 33. **TROMBONE**, 414 Montgomery St., Syracuse, New York.

Violin Leader—Pictures and
vaudeville. Experience. Large library. Join on wire. Can positively deliver. **JACK KAYE**, 3095 East St., St. Louis, Missouri. dec16

Violinist — Long Experience.
Union. **AL MORSTAD**, Billboard Office, Chicago.

A-1 VIOLIN LEADER, DOUBLE TRUMPET.
at Liberty. Have good library, from jazz including standard overtures, and play it if given support. Troupe or locate. **D. E. BRYANT**, Gen. Del. or Western Union, Houston, Texas. dec9

AT LIBERTY—YOUNG LADY PIANIST AND
Organist desires position playing with dance orchestra or in theatre. Address **MISS LAVERNE FRIEND**, 1750 Williams Ave., Chicago, Ill. Telephone, Pullman 7310.

REAL VIOLINIST EXPERIENCED IN ALL
lines; double on clarinet and E-flat saxophone, violin parts; wife experienced string bass double C melody, saxophone, cello parts. **EFFICIENT**, care Billboard, Cincinnati. dec16

TRAP DRUMMER DEC. 15TH—VAUDEVILLE
and pictures; bells, xylophones, tympani; complete line traps; twelve years with first-class organizations; two years on tymps with St. Louis Symphony; union; go anywhere. **TRAP DRUMMER**, 735 South State St., Chicago, Illinois.

AT LIBERTY DEC. 9TH, 10:30 P.M.—OR-
chestra leader; violinist, for concert and theatre; picture house preferred. **MUSICIAN**, G. F. J. Luckie St., Atlanta, Georgia.

AT LIBERTY—Trombone Player: A. F. of M.; ex-
perienced in Vaudeville and Pictures. Play any solo, trombone and player of exceptional ability. Cello or Bassoon part with Baritone. Salary, the union, scale of your local. Address **V. N. P.**, care Billboard, Chicago, Illinois. dec9

AT LIBERTY—A-1 Viola Player, experienced in all
lines. A. F. of M., want to locate. Address **J. G. L.**, care Billboard, Cincinnati, Ohio.

EXPERIENCED PICTURE ORGANIST—Splendid li-
brary. A-1 references. Union. Can report immediately. **MISS OLA KELL**, L. V. C. M., 1524 N. Bellevue, Memphis, Tennessee. dec23

"Lo! the Poor Amateur Song Writer!"

EDITOR The Billboard—The undersigned has had an illuminating experience as a result of an article on "Better Popular Songs" written by him and published in your issue of November 4. This article had to do with the campaign instituted at the Recreation Congress in Atlantic City for the creating of worthy songs of the people which may live to be American folk songs. The publication of the article in your paper evoked a young torrent of letters from amateur song writers—some twenty-five or thirty in all. The tenor of these letters constituted a disheartening evidence of a human frailty—part aspiration and part vanity—which creates so many victims for the horde of fake music publishers.

Many of these letters have been pitiful in their naive belief in the individual's song-writing ability—ability which in almost every case is non-existent, as proven by the songs submitted. In only one instance was there a song of real merit exhibited by a writer, and even in that exception the text was not a fit mate for the music.

One or two of the writers gave specific information as to their having been defrauded by certain fake publishers. This has been turned over to the Better Business Bureau of the Music Industries Chamber of Commerce, which is to see to it that the perpetrators of such frauds are legally prosecuted. For instance, one man wrote that he was working fifty hours a week for 43 cents per hour and had a wife and two children to support. He mentioned a firm of publishers who, he said, had contracted with him for the publication of three songs on a payment by him of \$36. When the songs did not appear he wrote to them, but they kept putting him off with an excuse, and up to the time of writing he had had no satisfaction from them. This information was turned over to the aforementioned bureau. Here follows the irony of the situation: In the same letter in which he related his experience with one firm the unchastened aspirant inquired as to the status of still another fake publisher. Evidently the burnt child does not dread the fire when the vanity of an amateur song writer is concerned. Mr. Barnum's famous saying was never better exemplified.

Only less pathetic than incidents such as the above were the stories of other writers to the effect that after having been once stung by these fake firms they had solved the problem by publishing their own music—as if the mere fact of its being printed would make it sell. In all these cases the present writer made a frank and even brutal comment upon the songs submitted, accompanying it with a printed "Warning to Song Writers" issued by the Music Industries' Chamber of Commerce. The comment was somewhat to the effect:

"Let us acknowledge the receipt of your friendly letter relative to the Better Songs campaign. In return I feel that it is only fair for me to be entirely frank with you on the question of amateur song writers. One of the dramatic critics has remarked facetiously that, with the exception of one old man up New York State, every person in the United States has had something to do with amateur theatricals. The same applies to people who feel that they can write successful songs and movie scenarios. To write an effective popular song requires a definite gift and considerable experience in the professional field. So many people feel that because they can string a few verses together they are necessarily born song writers. The essentials of a good popular song are a catchy melody, singable words, and, above all, a good IDEA. Almost never does the song of an aspiring amateur writer meet these three qualifications. The hopelessness of success in song writing in such a case makes more reprehensible the criminal preying upon the hopes of such aspirants by fake music publishing firms. The latter have come to be such a public nuisance that the reputable music publishers of the country are causing legal action to be taken against fake publishers that are guilty of such evil practices. The enclosed 'Warning to Song Writers' states officially what I have been trying to say in a friendly way. I believe it is a most unfriendly act to encourage the average person to expect that he can win success as a song writer. This is the only reply which I can conscientiously make to your inquiry."

The writer believes that the only way to beat into the heads of such deluded mortals a realization of their folly in expecting to become a second Irving Berlin is by a constant reiteration from all sides of such frankly brutal reminders as the above.

(Signed) **KENNETH S. CLARK**.

November 23, 1922. Community Service, 315 Fourth Avenue, New York City.

AT LIBERTY 9TH OF DEC. 10:30 P.M.—A-
No. 1 concert; theatre string bass player with \$250 instrument. **MUSICIAN**, 271 Luckie St., Atlanta, Georgia.

AT LIBERTY—EXPERIENCED CLARINET.
B. or O. **GEO. BLYTHE**, Palatka, Florida. dec16

CLARINETIST AND TROMBONIST WITH
eight years' experience in bands and orchestra would like to locate in some live town and work. Music as side line; Give us an offer. Will go single or double. Age, 23 and 25. Good reference. **TORKELSON BROS.**, Milion, North Dakota.

CORNETIST WISHES LOCATING JOB: EX-
trouper; married; 17 years' experience on cornet. Address **PETER MALCOLM**, Gen. Del., Highlandtown P. O., Baltimore, Maryland.

LEADER (VIOLINIST)—ALL LINES, UNION.
Can deliver. Complete library. Vaudeville or combination preferred, but thoroughly understood pictures. Address **LEADER**, 122 North Lamene, Sedalia, Missouri. dec9

AT LIBERTY—A-1 Violin Leader; experienced in all
lines; union; large library. Address **VIOLINIST**, 1698 South Cincinnati Ave., Tulsa, Oklahoma.

BANJOIST AT LIBERTY—A-1 dance man. Mel-
ody in full harmony or straight chords. Perfect rhythm, correct harmony. Brilliant full harmony soloist. Sight reader. Double other instruments. Go anywhere, but prefer winter resort. Florida last winter. Address **TRIAPHONE**, care Billboard, Chicago, Illinois.

DRUMMER—Thoroughly experienced in all lines.
Want to make change. Sight reader. A. F. M. Bells, Tympani, Xylo, Marimba, etc. Pictures, Musical Comedy or Vaudeville preferred. Other positions considered. Address **WILLIAM DIEMMER**, care Kansas City Office Billboard, 226 Lee Bldg.

EXPERIENCED VIOLA AND VIOLIN PLAYER
wishes steady position, theatre or resort hotel. Address **VIOLINIST**, 4733 Winthrop Ave., Chicago, Ill.

THEATRE DRUMMER—A. F. M., 10 years' experi-
ence all lines, Bells, Tympani, Marimba, Xylophone. Sight reader. Play Cello, Organ, Trombone parts, etc. on Marimba when desirable. Middle West preferred. Will go anywhere on good proposition. Wait to locate by Dec. 20. Can come earlier if desired. Address **H. M. HIRSHMEEB**, 123 North 4th St., Manhattan, Kansas.

WILL FURNISH MUSIC for Winter Resort for the
season. Address **W. H. CHEESMAN**, 4733 Winthrop Ave., Chicago, Illinois.

AT LIBERTY FOR
PARKS AND FAIRS
3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Splinters — Single Novelty
Comedy Bar Act. Strong as most teams. Full of good laughs and sensational tricks. **L. A. WOOLLEY**, Xenia, Ohio. dec19

AT LIBERTY FOR INDOOR CIRCUSES. BA-
zaars or any indoor celebrations any place or time. The Parentos. Lady and Gent. Three different and complete circus acts—read This. And the extra added attraction proved to be the best feature of the evening. The Parentos were both first-class performers. He as an acrobat and the lady as a contortionist. Some folks don't like contortionists, but the lady last night managed to do some really marvelous knot tying with her body as the string and without making you feel that awful dread of something breaking that usually goes with that sort of an act. And her companion pulled something new and daring to the nth degree in that back dive from a platform about twenty-five feet above the stage with nothing softer to land on than a table.—Warren, Pa., Evening Times, Nov. 21st. For price and description of acts write our permanent address. **THE PARENLOS**, Tidouite, Pennsylvania.

HAYES AND HAYES, GYMNASTS, DOUBLE
Roman Rings and Slack Wire Acts, open for any indoor affair. Address Sandusky, Mich. Jan29

THRILLING EXHIBITIONS OF WING WALK-
ing, rope ladders stunts, ending with sensational parachute jump. **GLEN DeRue**, 207 N. Adams, Marion Indiana. dec16

AT LIBERTY AFTER JAN. 1, 1923—Whitehead and
Weston (lady and gentleman), Jack Whitehead, the Indian, Iron Jaw Kluc and Steve Man. Featuring pulling trucks on streets by teeth and pulling touring car over Miss Weston's body by teeth. Doing the famous Whitehead ride. For parks, fairs, indoor circuses. **JACK WHITEHEAD**, care Billboard Pub. Co., Cincinnati, Ohio.

THE LA CROIX (Lady and Gentleman), classy Cradle
Trapeze Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address 1304 Walton Ave., Fort Wayne, Ind. dec16

AT LIBERTY
PIANO PLAYERS
3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Experienced Lady Pianist,
doubles Violin, Vaudeville and pictures or restaurant. New York or New Jersey only. **M. S.**, care Billboard, New York.

Pianist—Pictures. A-1. Twelve
years' experience. Go anywhere. **H. FRENCH BISSELL**, General Delivery, Wilmington, Delaware. dec9

AT LIBERTY — PIANO PLAYER; FIRST
class; immediate; read, improvise, transpose, cello, baritone; you won't go wrong; wire or write. **C. A. SPENCER**, Gen. Del., Buffalo, New York.

AT LIBERTY—PIANIST. WANTS POSITION
in picture show. Small town. Locate. **Piano tuner, PIANIST**, 6 Stacer Ave., Evansville, Indiana. R. R. 2, Box 64.

PIANIST — MANY YEARS' EXPERIENCE;
movie, vaudeville, etc.; union; nearly preferred; state salary and all; ticket desirable. **JOHN OTTO**, Nelson Theatre, Fairmont, West Virginia.

PIANIST—EXPERIENCED LADY WANTS PO-
sition. Write **HENRIETTE HANISCH**, 25 Elizabeth St., Jersey City, New Jersey.

PIANIST AT LIBERTY. DOUBLE BITS.
Work acts. **EDW. BAILEY**, Owego, N. Y.

AT LIBERTY—Lady Pianist, experienced in pictures.
Good sight reader, classical and popular music. Address **MUSICIAN**, care Billboard, New York. dec16

AT LIBERTY—If you want first-class Lady Pianist to
play for pictures alone. Years' experience. State best salary. **OTAVIA MATTHEWS**, 407 Water St. Warren, Pennsylvania. dec23

PIANO PLAYER AT LIBERTY—Have played with
best dance orchestras. Am 25, single and red hot. Have the best library available. Can leave at once. **PIANIST**, 217 So. Galapago St., Denver, Colorado.

PIANIST, young lady, desires position in hotel or
theatre with orchestra. Six years' experience. Sight reader. Play classical and popular. **PIANIST**, 810 Court St., Morganfield, Kentucky. dec23

YOUNG MAN, high-class Pianist, at Liberty Decem-
ber 20. Can double. Vaudeville, lyceum, concert, stage. Appearance and ability A-1. R. D., care of Billboard, Cincinnati, Ohio. dec9

AT LIBERTY
SINGERS
3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)

BEN CHURCHILL, Lyric Tenor. I am open for any
good proposition. Good character, reliability and twelve years' experience, harmony and solo. Rice Hotel, Chicago, Illinois.

SOPRANO—Soloist in Vaudeville or Musical Com-
edy, quartette or trio. "The girl who sings with the band." Also classical programs in concert, oratorio. Address **SIGNORINA THORIRO**, 617 Phoenix Bldg., Minneapolis, Minnesota.

In Answering Classified Ads, Please Mention The Billboard.

AT LIBERTY
VAUDEVILLE ARTISTS
 3c WORD. CASH (First Line Large Black Type)
 2c WORD. CASH (First Line and Name Black Type)
 1c WORD. CASH (Small Type) (No Ad Less Than 25c)

Novelty Act — Suitable for
 Road Show. **FRED TREVALLION**, General
 Delivery, Atlanta, Georgia.

VAUDEVILLE ARTIST—PANTOMIME, TALK-
 ing and acrobatic clown. Track num-
 ber, walkarounds, clown numbers. Good
 agreeable season trouper. State all first let-
 ter. **ROY**, 505 E. 15th St., Kansas City,
 Missouri.

AT LIBERTY AFTER DEC. 16—For Med. Show, Fe-
 male impersonator. Change specialty nightly from
 one to two weeks in songs, dances and character
 changes. Work in all acts. Do straight male and fe-
 male. Wardrobe first-class on and off. Sober and
 reliable at all times. State salary and all. **HARRY**
J. HARRINGTON, care Billboard Office, Cincinnati,
 Ohio.

AT LIBERTY—**Bun Rogers**, Novelty Musical Act,
 playing old and popular music on a hand saw
 and one string violin, also harmonica. Have a good
 monologue and can make a hit anywhere. Desire to
 join vaudeville act already booked. Frame an act
 with male partner who is a professional and knows
 show business. Amateurs save your stamps. Address
W. B. ROGERS, Box 328, Corland, Ohio. dec16

AT LIBERTY—Would like to join music act in vau-
 deville. Am novelty instrument player. Also comedy,
 or would like to hear from some one who is inter-
 ested and will invest small amount to complete act.
 This is something new in vaudeville. Entirely new.
 If interested write **HEARL**, 175 Clinton Ave., Mas-
 sachusetts, Long Island.

AT LIBERTY—A-1 Juvenile, lead numbers, singing
 and dancing specialties, do blackface and tramp
 comedy. Also A-1 jazz drummer, flate outfit. Non-
 sider good jazz band. Write **EDWARD LA MONT**,
 care D. F. Hutton, Catlett, Va. Ticket 11 far.

AT LIBERTY—For medicine or vaudeville show. Nov-
 elty Team, man and wife. Cabinet Act, Double
 Ring Act, Double Acrobatic Act, Double Magic
 Act, Double Singing and Talking Acts, Dog
 Act (three dogs), Single Traps, Balancing Act, two
 Magic Acts, Single Talking Acts. Work all after-
 noons, put them on and make them go. Black or
 straight in same. Travel in our own car. In the
 business fifteen years. Sober and always on the job.
 If you can't pay every week don't waste our time.
 Want to hear from shows in Indiana and Ohio. **THE**
FRANKLINS, 305 N. New Jersey St., Indianapolis,
 Indiana.

JOHN ATLAS, Topmouster for hand-to-hand balanc-
 ing. A-1 Beautiful muscular build and first-class
 topmouster. Weigh 128 nude; height, 5 ft., 21 age.
 28. Will job act or partner on railroad ticket only.
 Write care 126 South Halsted St., Chicago. x

YOUNG MAN, 21; 5 ft. 1; 130 lbs. Neat appearing.
 No experience whatever. Can dance, sing and talk
 well. Desires to make connections with vaudeville
 act or burlesque company. Please do not misunder-
 stand. **IRVING EPSTEIN**, 1326 55th St., Brooklyn,
 New York. dec16

CLASSIFIED
COMMERCIAL
ADVERTISEMENTS

ACTS, SONGS AND PARODIES
 4c WORD. CASH. NO ADV. LESS THAN 25c.
 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Double Colored Act — New
 stuff. The right act for the right amateurs
 and professionals. One Dollar. **BOX D. G.**,
 care Billboard, New York.

Eddie (Hayden) O'Connor
 writes Acts at 1531 Broadway, New York.

Expert Manuscript Typing.
MISS RUTH BERNHARD, 1495 Westchester
 Ave., New York City. dec23

J. C. Bradley Says—I Write
 exclusive Acts, Sketches, Monologues, Special
 Songs. Reasonable prices. 110 King St., New
 York.

Gamble's Vaudeville Magazine
 contains the best Acts, Monologues, Parodies,
 50c. Acts written. Terms for a stamp. **E. L.**
GAMBLE, Playwright, East Liverpool, Ohio.
 dec30

James Coghlan—Writing the
 best for the best in the business. Billboard,
 New York City. dec30

Melodramas — Plays — Melo-
 dramas—With sure-fire Comedy. Short cast
 or big cast. Great for Rep., Stock or Rent
 Shows. List for stamp. **DRUM PLAY CO.**,
 Findlay, Ohio. dec16

More or Less—A One-Step
 note. Piano copy, 25 cents. **JUST HITS**
PUB. CO., 18 Perley St., W. Lynn, Mass.
 jan6

Original Acts Written to Or-
 der. **J. C. BRADLEY**, 110 King St., New
 York. dec30

ACTS, SKETCHES, PLAYLETS that go over big.
 Short-cast Playlets a specialty. **C. D. HODGSON**,
 International Falls, Minnesota.

ACTS, Tabloids, Children's Playlets, Sketches.
KLINE, 1193 Broadway, Room 303, New York.

"BOB" DYKEMAN offers "Honky Tonk", two males,
 twelve minutes. Dollar bill. Juice it. Play it
 then send your order for an exclusive act. (Questions
 answered concerning Western Time conditions these
 territories.) **BOB DYKEMAN**, Lewiston, Idaho.

BOOK PLAYS FOR SALE—Royalty Plays for lease.
 Established in 1891. Also complete Blue Lockwood's
 Theatrical Makeup. **BENNETT'S DRAMATIC EX-**
CHANGE, 36 West Randolph St., Chicago. A. Milo
 Bennett, Manager.

I WANT TO TELL every song writer in America how
 to save postage bills. Write **LEE ICE**, Sisteraville,
 West Virginia. jan6

MUSIC ARRANGED FOR PIANO, Orchestra and
 Band. Mimeograph piano copies made. **SOUTHERN**
MELODY SHOP, 503-B Monroe Ave., Montgomery,
 Alabama. dec16

MUSIC ARRANGED. BELLE SCHRAG, 1711 La-
 grange St., Toledo, Ohio. dec9

NO PARKING HERE. See Personals. AD-MAN
KRIEGER.

ORIGINAL, MODERN PRODUCTION Music and
 Lyrics for shows and first-class acts. Characteristic
 Songs and Ensembles. **ARENA MUSICAL BUREAU**,
 Room 222, Strand Theatre Bldg., Broadway, between
 47th and 48th Streets, New York City. Bryant 5435.

SPECIAL PRESS BOOKS—Original, snappy, bust-
 ness-getting stories, written expressly for your act
 or attraction, \$1. Details to **BENTLEY PUBLICITY**
SERVICE, Hillsboro, Oregon.

"THE THUNDERCLAP"—Clean, original, humorous
 material. 25 typewritten pages for 50c. You will
 be surprised. Try a new author. **ALONZO DOWD**,
 Stillwater, Minnesota.

Agents and High Pitchmen—
 Write for our proposition. **BARR-WILLIAMS**
CO., Kulpmount, Pennsylvania. dec30

Big Seller! Make \$50 Daily
 selling "Mexican Sapphires". They sell on
 sight. 200% profit. Push case FREE. Six
 sample Scarf Pins with safety catches, selling
 plans, wholesale prices, etc., \$1.00 Christmas
 is almost here. Write today! **RADIUM GEM**
COMPANY, 557 5th Ave., Brooklyn, New York.

Build a Permanent Business of
 your own with the high-grade, quick-selling
 "Nibco" Specialties. Exclusive territory. \$10.00
 to \$20.00 profits a day easy for earnest sales-
 people. Send for interesting folder. **A. L.**
SILVER-CHAMBERLIN CO., Clayton, N. J. x

Deal With Manufacturer—Silk
 Knitted Ties and Grenadines, specially as-
 sorted. Dozen, \$4.00. Big seller, our special
 Angora Muller, No. 1A. We guarantee satis-
 faction or money refunded. **EPSTEIN**, 104 East
 12th St., New York.

Latest! Newest! Biggest Seller
 of the year. Over 350% profit. Mending
 Tissue. Repairs all kinds of cloth, umbrellas,
 gloves, etc., better and quicker than needle
 and thread. Every home needs this. Have
 others work for you. Sell to stores in dozen
 and gross lots. Sample free. **CIRCLE SALES**
CO., Dep. 42, Moline, Illinois. dec19

\$4.00 Profit on Every \$5.00 Sale
 Free sample. New specialty (money getter)
 Every storekeeper, doctor buys quickly. Connors
 made \$20.00 first hour. Dacey made \$36.00
 first day. Experience unnecessary. All terri-
 tories now open. **DRAWER 596**, Hartford,
 Connecticut. dec30x

Rummage Sales Make \$50.00
 daily. We start you. Representatives wanted
 everywhere. Permanent business. **"CLIFCROS"**,
 600 Division, Chicago.

Specialty Salesmen Making
 \$10.00 daily selling Ball Valve Non-Splash
 Water Filters on sight. Best canvassers' article
 ever put on market. Write for details. **C. B.**
SHINN, Manufacturer, 73 Franklin, New York. x

The Agents' Guide — Tells
 where to buy almost everything. Copy, 25c.
WILSON, THE PUBLISHER, 1400 Broadway,
 New York.

The Mail Order Journal Puts
 you in touch with business opportunities.
 Sample copy for stamp. **EDWARD KRUG**,
 Publ., Nashotah, Wisconsin. dec16

Write for Free Catalog—200
 quick sellers. **ECONOMY SALES CO.**, Dept.
 50, Boston, Massachusetts. dec9

\$75.00 a Week—"Fast Sell-
 ers". Free samples. (10) New Home Auto
 Specialties. "Surprises Them All". Dollars
 roll into agents. Every home, office, autoist,
 garage buys 1 to 100. No money. No ex-
 perience necessary. You get every "re-order".
NULIFE (FACTORY F) CORP., Hartford, Conn. dec19

\$5,000 Minimum Commission
 guaranteed yearly for salesmen and agents
 carrying our sales stimulator for confederators,
 cigar stands, etc. Pocket sample. Exclusive.
PEORIA NOVELTY CO., Peoria, Ill. dec30

AGENTS—Enormous profits selling genuine Gold Leaf
 Sign Letters. Guaranteed not to fade. Establish a
 permanent business or travel. Anybody can do it.
 Free sample. **GUARANTEE SIGN SERVICE**, 361 B.
 West Superior, Chicago.

AGENTS—"Amit" Polishing Cloth cleans all metals.
 No liquid paste or other polish needed. 25c. Write
 for free sample. **FOSTER**, 133 Dartmouth St., Bos-
 ton, Massachusetts. dec19

AGENTS—Wonderful selling. 99c profit every dollar
 sales. License unnecessary. No stock to carry.
 Sample free. **MISSION BEAD CO.**, Office L, Los
 Angeles, California. dec23

AGENTS—Best seller. Gem Rubber Repair for tires
 and tubes. Supercedes vulcanization at a saving of
 over 50c. Put it on cold. It vulcanizes itself in
 two minutes, and is guaranteed to last the life of
 the tire or tube. Sells to every auto owner and ac-
 cessory dealer. For particulars how to make big
 money and free sample, address **AMAZON RUBBER**
CO., Dept. 706, Philadelphia, Pa. dec23x

AGENTS, CORN WORKERS—Three minutes gets
 corns, calluses or bunions. Guaranteed. \$8.00
 per gross, prepaid. 25 cent bulk sample. **JOSEPH**
E. WHALEN, 130 East Jefferson Ave., Detroit, Mich. dec19

AGENTS—\$24.00 profit on every \$25.00 sales. Big-
 gest seller on earth. Sample free. **BARNES**, 31
 Spruce, Leominster, Massachusetts. dec9

AGENTS WANTED—To sell Fibre-Silk Everwear
 Neckwear. Over 100% profit. Excellent proposition
 for holidays. **FISHER KNITTING CO.**, 1043 Jeffer-
 son Ave., Buffalo, New York. dec23x

AGENTS—New invention. Harper's Ten-Use Brush
 Set. It sweeps, washes and dries windows, scrub-
 bops floors, and has five other uses. Big profits.
 Easy seller. Write for free trial offer. **HARPEL**
BRUSH WORKS, Dept. 64, Fairfield, Ia. feb3

AGENTS, SALESMEN, PITCHMEN—Get the latest
 novelty. Just patented. Sells on sight. Big profit.
 Everlast Writing Pad. Sample and particulars, 25c.
HOWARD SPECIALTY CO., 406 Crilly Bldg., Chi-
 cago.

AGENTS—Mason sold 18 Comet Sprayers and Auto-
 washers one Saturday. Profits, \$2.50 each. Partic-
 ulars free. Established 30 years. **RUSLER CO.**,
 12A, Johnstown, Ohio. x

AGENTS—Sell household necessity. Antwerp Laundry
 Tablet washes clothes without rubbing. Saves soap
 and labor and leaves the hands soft and white. Our
 new selling plan makes sale at every home. Easy
 money on repeat orders. Let sub-agents make money
 for you. If you want exclusive on big money-maker
 write quick. **BERT PARKER & CO.**, Antwerp, Ohio.

AGENTS—Big profits, repeat sales, selling No-Kink
 to colored folks. Straightens kinky hair in one
 application. Latest thing out. By mail, 30 cents,
 stamps. Write for agency. **STERLING CHEMICAL**
CO., New Salisbury, Indiana.

AGENTS—Sell Cigarette Cases, made of real leather.
 A great seller and good profits. Sample, 50 cents.
EASTWOOD MFG. CO., 243 Front St., Portsmouth,
 Ohio.

AGENTS—Spiral Curtain Rods, embossed ends; big
 sellers. Other Specialties. Free sample. **MOORE**
CO., 233 Jerome Ave., Cincinnati, Ohio. feb23

AGENTS—We've got the "greatest money maker" ever
 offered. Investment \$8.10 nets \$27.00. \$26.10 net
 \$117.60; \$54.00 nets \$308.00 net. No money down. No
 time sell, anywhere, anytime. Builders become dis-
 tributing managers. It uses 25c stamps for sample par-
 ticulars; others unlisted. **B. B. MANTLETT BROS.**,
 4035 Minnehaha, Minneapolis, Minnesota. dec30

AGENTS, DEALERS AND TRUST SCHEMERS cash
 in quick profits handling our new Set-Three Ring
 Needles. Big bargain. Novelty Assortments and Alum-
 inum Trimbles. Sample, 8c per set. Price list 11c free.
FRANCIS J. GONDOY, Box 256, City Hall Station,
 New York. Established 1887. dec30x

AGENTS, DISTRIBUTORS—Our Pine Bath Tablets
 are quick sellers. Men and women order one or
 more boxes at a dollar each. Write for new easy sell-
 ing plan. **THE MONTGOMERY CO.**, No. 53 W. 36th
 St., New York. x

FINAL FORMS LAST CALL

THERE will be a few advertisers who will still have a hair-
 breadth chance to insert a Classified Advertisement in
 The Christmas Billboard.

It depends entirely upon what day you read this notice,
 and how far you are away from Cincinnati.

The deadline day, December 7th, 6 p. m., is near.

Despite this fact, it is really worth while to try and have
 your copy reach Cincinnati in time.

A few will be successful,

—but you must telegraph copy and be sure to send money
 by wire also. Regular rates.

The Christmas Number will contain approximately 244 pages,
 and the edition will number 101,000 copies. It is the guide post
 that points the way to business wants and needs in the thousands
 of Parks, Piers, Beach Resorts, Circuses, Carnivals, Fairs, Thea-
 ters, Outdoor Shows, Moving Picture Houses, Show Boats and
 Chautauquas.

The last forms for classified advertising close tight Thursday
 at 6 p. m., December 7th. The thing to do is to rush copy. Take
 this chance.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio.

**AGENTS AND SOLICITORS
 WANTED**

5c WORD. CASH. NO ADV. LESS THAN 25c.
 7c WORD. CASH. ATTRACTIVE FIRST LINE.

A Big \$31.00 Cash Profit With

only \$1.50 selling Pure Gold Leaf Monograms
 for automobiles, trunks, bags, window and
 wagon letters. Applied instantly. No experi-
 ence necessary. No. 1 outfit brings you \$32.50.
 Costs only \$1.50. You make \$31.00 profit. Get
 colored catalogue. Full particulars. Free sam-
 ple. (36 designs). "Hurry" **NULIFE**
AUTO-AID, Hartford, Connecticut. dec30x

Agents, Crew Managers —

Greatest proposition ever offered. \$200 a
 week easy. Full or spare time. Exclusive terri-
 tories. **PREMIER ELECTRIC CO.**, 3200-a
 Ravenswood Ave., Chicago. jan6

Agents' Best Xmas Seller—

California Flower Beads, thirty inches long,
 with five tassels, beautiful colors. Four dol-
 lars and fifty cents a dozen. Same as others
 sell for six dollars and fifty cents a dozen.
 Send forty cents for sample. **MONA SALES**
COMPANY, Billings, Montana.

Free Sample "Rain Shield

Wiper". Retail \$1. Costs you 25 cents (300%
 profit). Invention just out. (Sold on clear and
 rainy days.) Every automobilist buys quickly.
 No cloth, no paste, no mechanical attachment.
 One rub keeps windshields clear 48 hours against
 rain, snowstorms. Prevent accidents. Riley
 made \$103 three days. Slocum makes \$10 hour.
 Experience unnecessary. Wonderful pocket
 sideline. Write quickly for your free sample.
NULIFE CORPORATION, Hartford, Conn. dec30x

"Laughing It Thru"—Fun in

winning. A tonic for the tired and frazzled.
 Guaranteed to cure any size group. 25c per
 copy. **MUTUAL SUPPLY CO.**, Bradford, Pa. dec23

Look! Our Agents Are Making

as high as \$50.00 per week. Why not you?
 25 cents will bring sample and full particulars.
 Start now. **STEPHENS PRODUCT CO.**, P. O.
 Box 2141, Atlanta, Georgia.

Men, Women, Earn \$20.00 a

day easy work, selling our flashy Combination
 Christmas Sets and Razor Outfits. Write at
 once for catalog. **UNITED PERFUME CO.**,
 91A Warren St., New York. x

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)

AGENTS MAKE 300% PROFIT handling Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana. x

AGENTS—Gold Sign Letters, for office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. METALLIC LETTER CO., 431-B North Clark, Chicago. x

AGENTS—Sell Wolverine Laundry Soap, 150 other household necessities. Big Blue Profit Quik Repeaters. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. G, Grand Rapids, Michigan. jan6

AGENTS—600% profit Free samples. Gold Window Letters for stores, offices. Large demand. Anyone can do it. Big future. Exclusive territory. Can travel, side line. ACME LETTER CO., 381 B West Superior, Chicago. x

AGENTS—Cost \$5.00. Your profit, \$50.00. Transfer Monograms on auto, trucks, bags, furniture, etc. No experience, no license. Write for free samples. TRANSFER MONOGRAM CO., INC., 10 Orchard St., Dept. 149, Newark, New Jersey. dec23

A BUSINESS OF YOUR OWN—Make sparkling Glass Name-Plates, Numbers, Checkboards, Medalions, Signs. Big illustrated book free. E. PALMER, 501, Wooster, Ohio. x

BE INDEPENDENT—Earn \$75 weekly. Ten new inventions. Experience unnecessary. NEW MFG. CO., St. Louis, Missouri. dec23

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flamingo Extracts, Remedies, Soaps bring you \$8.00 to \$25.00 daily. How, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LEVINSON CHEMICAL WORKS, Dept. 133, 2995 No. Lincoln St., Chicago. x

BIG PROFITS sell Monkey Glads to Ford owners. More power guaranteed. Every user satisfied. Sample sent high-grade mon. PALMER, 366 Fairview Ave., Bridgeport, Connecticut. dec16

CANVASSERS—\$50 weekly. Now, exceptionally useful, necessary article. Housewife buys several. "FACTORY", Elizabeth, New Jersey. jan6

CARD SIGNS for every business. Good profit for agents. SIGNS, 131 N. Rampart, New Orleans. dec9

CHRISTMAS PACKAGES—Everybody uses Xmas Cards, Booklets, Seals, Gift Tags. Earn Xmas money. Send 10c (color), samples, particulars. NATIONAL PRODUCTS CO., 5841 Ludlow, Philadelphia. x

DEMONSTRATOR SALESPERSON—Earn \$150 week. Electrical, genuine electrical treatment, in own home. Earn big money. Enormous profits. ELECTROTREAT MFG. CO., Peoria, Illinois. jan13,1923

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady solicitors can easily clear \$50 to \$100 per week with the H. & G. Protector, the original and best protector on the market. Every woman between fifteen and fifty needs and buys it. H. & G. RUBBER CO., 618 Pein Ave., Dept. 211, Pittsburgh, Pa. jan6

FORTUNE MAKER—The only Thread-Cutting Machine. Live wire city. Sample, 15c. AUTOMOTE MFG. CO., 3733 Monticello, Chicago. dec9

FREE—Beautiful "Horseshoe-Nail Ring", sterling silver, solid gold horseshoe top, genuine garnet stone. Write today. COGNITO, Elizabeth, N. J. jan6

GET the Big Xmas and New Year's Package, 32 gift articles, Cards, Seals, Tags and Stamps, all for 25c. SHAWNEE SALES CO., Box 1, Sta. H, Louisville, Kentucky. dec16

GOLD MINE FOR AGENTS—A positive necessity in any home (Milk Bottle Opener and Sealer). Attaches to any milk or cream bottle in a fraction of a second. Acts as perfectly sanitary cover for bottle when not in use. Send 10c (for mailing) sample and complete information. STANDARD MILK BOTTLE WORKS, 330 No. La Salle St., Chicago. x

HAVE OTHERS SELL Perfected Self-Threading Needles, Sachet, etc. Give them premiums. Wonderful enterprise. Free instruction. PATENT PRODUCTS, Box 372, Washington, D. C. dec9

HOUSE-TO-HOUSE YEAR AROUND SELLER—Pure Silk Ribbon Shirred Elastic for Garters, Camisoles and Bloomers. Every woman a prospect. Makes an expensive gift for the holidays. All orders received before December 20 packed in individual attractive boxes, with holly greeting card. \$3.00 per dozen, prepaid. If remittance with order. You sell at 50c apiece and double your money. Try sample dozen, assorted colors. Single sample, 30c, postpaid. FARRIC SPECIALTIES CO., 4255 DeLoz St., St. Louis, Mo. dec16

JAZZ SPORT SILK HANDKERCHIEF—Miniature pair lady's bloomers. A hot seller. Biggest hit. Sample, 50c, or combination set, \$1, prepaid, together with agents' proposition. Splendid spare time money-maker. GUSTAVE COHEN & BRO., 74 Broadway, New York. jan6

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of shirts direct to wearers. Exclusive patterns. Big values. Free samples. MATTSON MILLS, 503 Broadway, New York. apr21,1923

MAIL BOXES Agents get busy. If you want to earn big money quick! The Post Office Department has requested every individual to provide a Mail Box on front porch. We manufacture them at \$10.50 a hundred, retail \$15. Extra heavy with paper attachment \$18.00 hundred. Two samples 70c, prepaid. REN SPECIALTY CO., 514 N. 10th, Philadelphia, Pennsylvania. dec16

MAKE \$50 WEEKLY selling formulas by mail. Plans, sample, and wholesale rates 10c (color). ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Ill. dec9

MAN IN EACH TOWN—To refresh chandeliers, brass beds, automobiles, by new method \$10.00 daily without capital or experience. Write GUNMETAL CO., Ave. G, Desatur, Illinois. dec23

MEDICINE AGENTS Make your own Blood Tonic. 1 lb. of Laxated Herbs and low Comp. Powder, dissolved in water, makes 32 (31.00 size) bottles. Price, \$2.00 per pound. Sample, 25c. Labels free. Write CHAS. FINLEY, Druggist, 4151 Olive St., St. Louis, Missouri. dec16

MERCHANTS AND SALESMEN WANTED to handle new Sanitary Cuspidor, Drug, cigar and other items handling sanitary novelties making big money. Write MEDFORD NOVELTY CO., Medford, Wis. x

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can. Write, PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan. x

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. HARVEY TEEPLE, Decatur, Indiana. x

OPEN Hat, Clothes, Fur Cleaning Establishment at Home. Descriptive literature free. D. BYRON, 27 Station 1, New York. jan6

PITCHMEN—Last call! Only 4 sets of my Trick left. \$4.50. CAESAR SUPPLIES, 15 West Superior St., Chicago. x

PORTRAIT AGENTS—Photo Jewelry of the better kind. Catalogue. B. F. LEIDER CO., 647 Euclid Cleveland, Ohio. dec9

SALESMEN—Look! Make plenty of money between now and Xmas selling my Tricks. Samples free. CAESAR SUPPLIES, 15 West Superior St., Chicago. x

SELFOLITE—Agents, Streetmen. Selfolite makes a red-hot blaze by itself. Set it evening and it lights fire morning, or any time. Fully patented, big starter, big demonstrator; big profit. Performs surprising stunts also. New color; wears alone, clear size. Particulars free. Agents' sample 25c by return mail, postpaid. Money back if dissatisfied. Performance sensation where smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by BAYTWO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. dec9

SELL Portraits, Photo Pillow Tops, Frames, Medalions, Luminous Crucifixes, Books, Photo Penicils, Religious, Pastel and Negro Sheet Pictures, Merchandise, Signs, Waterproof and Tea Aprons, Toilet Necessities, fascinating Life of Henry Ford, Famous Trick Covers, Silk and Wool Hose, Felt Rugs and 50 other agents' specialties. Thirty days' credit. Catalog and samples free. JAMES C. HAILEY & CO., Dept. E-3, Chicago. x

SOLICITORS receive highest returns. Best in quality. All repeats. Field protection. Introductory inducements. BOX 1, Sta. F, Cleveland. x

STOP WORKING DEAD ONES—Get a "live" proposition. Make \$20 a day easy. Fastest seller in years. "Simplex Ironing Board Covers." Remarkable new invention. Going over big. Every housewife wants one on sight. New agent \$10.00 first two days (profit \$75.00). You may do as well or better. Write quick. SALES MANAGER, Box 718, Springfield, Illinois. x

THE GLARE SHIELD—Perfect protection for eyes and car. Not an automobile accessory, but a life-saving automobile necessity. Every car owner and operator wants one. Quick sales. 100% profit. HOLMES & S. SERVICE, 7212 Chestnut St., St. Louis, Missouri. x

300% PROFIT—Household store and office necessity. Free sample. CHAPMAN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. jan6

ANIMALS, BIRDS AND PETS
4c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

For Sale—English Bull Terrier
Puppies Fine, healthy, intelligent individuals. Eligible to register in A. K. C. Reasonably priced. PERC BUNKER, North Manchester, Indiana. dec23

Large Black Spider Monkey—
Fine specimen, female, healthy, very tame (trained), \$60.00. VICKERS, Hardin, Mont. dec16

Police Dogs—Champion Stock.
Puppies, \$50 up. Ready for shipment. American Champion Brushwood Box at stud. Fee, \$50. WOLFSBURG KENNELS, Aqueduct, L. I. dec16

Trained Ferrets a Specialty.
\$18.00 dozen. CHAS. FOSTER, Wellington, Ohio. x

CANARIES, Parakeets, Finches, Puppies, Guinea Pigs, Gold Fish, Bird Cages, Seed, Remedies and Supplies. Fancy Pigeons, Monkeys, Rabbits, Wholesale and retail. Free catalog. NATIONAL PET SHOPPES, St. Louis, Missouri. jan6

CANARIES, females, \$10.00 dozen. Can ship any number promptly. Small wooden German Cages, 50c each. Giant Male Pigeon Haboon, \$50.00. Giant Rhesus Monkeys, \$40.00. Male Boston, well grown, short screw tail, full pelleted, \$35.00. Bargains in everything. DETROIT BIRD STORE, Detroit, Mich. x

FIVE-LEGGED COW FOR SALE—Alive and in good health. Great curiosity. Make me an offer. Address LILLIAN NOREN, Hartford, Washington. x

ATTRACTIONS WANTED
5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

All Shows Making Old Town,
Me., write W. E. MCPHEE. sep22

BOOKS
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Agents' Law Book, License
Question, Successful Salesmanship, Pitchman's Spiel, 4 \$1.00. SOLDER CO., 127 1/2 South 20th Street, Birmingham, Alabama. dec9

CURIOUS BOOKS Unique Novelties, Stunning Pictures of Animals, 10c. Prepaid. LIND, 214 West 31th St., New York. dec9

ENCYCLOPAEDIA BRITANNICA—India paper; half price. DALTON RIGGS, Crilly Bldg., Chicago. x

FREE—Upon request will send you illustrated literature describing the following books: Astrology, Character, Clairvoyance, Concentration, Healing, Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Physiognomy, Personality, Salesmanship, Seership, Success, Sex, Will, Yoga Philosophy, Gazing Crystals, etc. A. W. MARTENS, B. 271, Burlington, Iowa. dec9

HINDU BLACK AND WHITE MAGIC, or the Book of Charms, 50c; East India Spirit Healing, or How to Heal Instantly, 50c; Mantra-Yoga, or the Power of Words, 50c; Japanese Fate Book, \$1.00; Things Kept Secret from the Foundation of the World, complete, on Influence and Mysterious Powers, \$1.00; Reader of Souls, or Genuine Lessons in Crystal Gazing, Clairvoyance, 50c. Send 10c for our complete list of Hindu Candles, Incense, Perfumes, Mirrors, Crystals, Slates, Books, Seals, etc. "INDIA" 1218 Home Ave., Oak Park, Illinois. dec9

HYPNOTISM—Astounds, Controls others, Desires gratified. 25 easy lessons, \$1.00. "Mindreading" (Any distance), Wonderful. 30c. SCIENCE INSTITUTE, 401014, Belmont, Chicago. jan6

INTERESTED IN BOOKS?—Send Stamp for our catalogue. GEOGRAPH CO., Box 214, Manheim, Pennsylvania. dec9

TRANSCENDENT (HINDU) SCIENCE SOCIETY. Mass. Temple, Chicago, Illinois. Read "Things Kept Secret From the Foundation of the World", \$1.00. Largest line of Occult Literature in America. Send 10c for list. dec9

TRICKS, Puzzles, Jokers, Toys and Books. Catalogue for stamp. I. S. DUVALL, Hillburn, New York. dec9

100 LIGHTNING STUNTS with Chalk, \$1.00. Samples, 25c. CARTOONIST CHRIS, 2925 Euclid, Kansas City, Missouri. dec9

ALL DIFFERENT VAUDEVILLE ACTS and Monologues, 50c; New Joke Book, 25c; 100 different Comedies and Dramatic Recitations, 25c; new Make-up Book, 15c; or send \$1 for all, including 150 Parodies on popular songs. Catalog free. A. E. REIM, 2318 North Ave., Milwaukee, Wisconsin. dec16

J. B. ON CZARS

"THESE seem to be the days of Czars," mused Joe Bullwinkle, as he sat and chewed his cigar meditatively. "While they've been firm' the Czars in Europe, we've been creatin' 'em here. First we got Czar Landis for baseball, an' then we got Czar Hays for the movies, an' now, last, but by no means least, we've got Czar Thomas for the stage, particularly that part of the stage that is owned an' occupied by the Producing Managers' Association. Now Czar Thomas is a smart feller an' a nice feller. In his line we ain't got none better, but somehow or other in his present job I don't seem to quite git his angle. As I understand it, he believes in unions, but he don't think actors ought to belong to 'em. He's red-hot for Equity, but he don't believe in the Equity Shop. He has so far pointed out to us the faults of Equity, but I ain't heard him call any particular attention to its virtues, if it has any. As I understand it, the actors got sore because under the then existin' condition they didn't have no more rights than a rabbit. They woke up to the fact that the old English classification of vagabonds an' sturdy beggars wasn't so much of a joke as they used to think it. They knew that as free American citizens the law protected them in their rights. They also knew that the actor who used that law an' won out walked the streets forever after transferred his talents to other fields. As I understand it, that's what caused 'em to form the Actors' Equity Association. Well, now that they've got it, just what does Mr. Thomas think they ought to do with it? Sit down and admire themselves? Does he think they ought to tax themselves an' tie themselves up with all sorts of rules an' regulations, jest so that every Tom, Dick and Harry that wants to blow into the business can do so an' git as good a job as they can an' no obligations or restrictions? Will he please explain what good their organization is to 'em if they can't use it for protection? We hear a lot about constructive thought. Now let Mr. Thomas go a little constructive. Let him tell a waitin' world jest how they can hold their organization together, protect themselves an' regulate the business so that the majority that's in it can make a livin' at it, an', perhaps, go for a drive on Sunday if they leave the barn door open an' the horse untied. The actors know that within the last few years a lot of men have come into the business from other lines, some that can't be mentioned in good company, an' got rich, while each year the condition of the actors grew harder. Brother Thomas talks of peace, but the kind he proposes is like that the lady enjoyed who went for a ride on the back of the tiger."

With that J. B. lapsed into silence.—CHAMPROUGE.

TEN RAPID SELLERS all profitable: Windshield Cleaners, Spark Plugs, Transformers, Visors, etc. No investment. Generous commissions. J. B. ON MFG. CO., 416 Sta. C, Omaha, Neb. dec30

WHAT IS IT WORTH TO YOU? Distributor, District Manager, Salesman or Agent, to have the agency for the best line of Rubber specialties on the market? Hot Water Bottles, Rubber Caps, Gauze, Rubber Shipping Bags, Pure Rubber and Rubberized Aprons, Rubber Gloves, and forty other fast-selling items needed in every home. Profits range from 10 to 150 per cent. Write B. & G. RUBBER MFG. CO., 618 Penn Ave., Dept. 212, Pittsburgh, Pa. jan6

WILDFIRE SELLER—Novelty will get you \$15.00 daily, right at home, without canvassing. Costs 5c, retails fast \$1. Particulars free. Write quick. THORNOW CO., 373 Le May, Detroit, Michigan. x

WONDERFUL DISCOVERY—Charges batteries in ten minutes. Gallon free to agents. RADICLITE CO., St. Paul, Minnesota. dec16

\$20.00 DAILY EASY—The Wonder Line of New York. 31 fast sellers used by everybody. Samples free. TENTILE PRODUCTS COMPANY, 693 Broadway, New York. x

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New; different. Cannot make records \$10 daily easy. Free sample. WALKERS, EVERPLAY, Desk 121, McClurg Bldg., Chicago. dec30

\$50,000.00 Pure Man Friedman made pushing bells. Boys, don't be ordinary door knockers. Get my "bell" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Portraits, Frames, Chancelle Signs, Sheet Pictures and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. H, 673 Madison, Chicago. dec30

\$125.00 TO \$300.00 A WEEK. Men with slight knowledge of motors, who can reach car owners, can earn \$300.00 weekly without making a single sale. If they can also make sales, profits may reach \$25,000 yearly. PHILLIPS, 228 W. 29th St., New York. dec16

FREAK ANIMALS AND BIRDS of all kinds, alive and mounted, bought by EVANS & GORDON, White City Park, Chicago, Illinois. dec30

IMPORTED SINGING CANARIES, \$5; Ferrets, \$5.00. Pups, Kittens, Parrots. BREEDERS' EXCHANGE, Minneapolis, Minnesota. dec16

MOVE ON—See Personals. AD-MAN KRIEGER.

TRAINED STOCK—Two very well, large Locktoots, 10 several acts. Can be featured. Will strengthen any troupe. Giant Rhesus Monkeys, Will roar, great attraction. WOLVERINE PET EX., 857 Fountain St., Grand Rapids, Michigan. x

YOUNG MALAY BEAR, broke to wrestle very tame; also huge Giant Rhesus Monkey in this part of country. Also several Tiger Girls Rhesus all sizes, also very tame Java, Pekinese, female, Doberman Cocker Spaniel, Arabians, Agouti Kittens, lot of Mounted Animals, small Tent, lot of new Keaple Dolls, Electric Attachment, Performing Monkey, Rhesus, Lemur, feeding and. Also several Performing Dogs. BOULEVARD PET EX., 1015 Vine St., Cincinnati, Ohio. Extra big seven-month-old Black and Tan Toy and Tiny Female Chihuahua. x

8-LB. FOUR-LEGGED BRONZE TURKEY, well trained and hearty. \$100.00. Complete three nights' Sleight-of-Hand, Mindreading, Hypnotic Show. \$200.00. MARDIN TERRY, Ex-Showman, Richland Springs, Texas. x

BUSINESS OPPORTUNITIES
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Fancy Hand-Written Calling
Cards written in different styles. Just the thing for "Movie Actresses" and "Actors." Samples sent free on request. Prices moderate. Orders quickly filled. Write P. O. BOX 226, Ponoma, California. x

FOR SALE—Fifteen-room Hotel, completely furnished. McCADDON REAL ESTATE COMPANY, Zanesville, Ohio. dec16

NO LOAFING—See Personals. AD-MAN KRIEGER.

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model or sketch of invention for free opinion of its patentable nature. Highest references. Reasonable terms. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. dec30

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; booklet free. W. HILLIER RAGSDALE, Drawer 99, East Orange, New Jersey. x

CARTOONS
3c WORD. CASH. NO ADV. LESS THAN 25c.
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MAKE IT SNAPPY—See the Personals. AD-MAN KRIEGER.

CONCESSIONS WANTED
5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted To Place Carrousell
and Ferris Wheel in Park for season 1923. Location only in New Jersey, Delaware, New York, Pennsylvania. Write or wire WILLIAM WUNDER, 4127 Perkin St., Roxborough, Philadelphia, Pennsylvania. dec9

COSTUMES, WARDROBES AND UNIFORMS
(USED) FOR SALE—WANTED TO BUY.
3c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

BLUE UNIFORM COATS, \$3.50; Caps, \$1.00; new JANDORF, 229 West 9th St., New York City. dec23

EVENING GOWNS, Wraps, All Stage Wardrobes from sample book to most elaborate imported models. Up to the minute in style; some jeweled, spangle and beadwork. Also Phorus Sets, Slippers, etc. We trial will convince you that this is a house of class and dash, as well as reliability. 10 years at this address. C. CONLEY, 237 West 34th St., New York City. dec23

LET'S GO—See Personals. AD-MAN KRIEGER.

RED AND BLUE UNIFORM COATS, for Bands Stage, etc. Price, \$4.75. RONCO FAJCE, 280 Mont St., New York City. jan7

In Answering Classified Ads, Please Mention The Billboard.

FOR SALE—Evening Gowns and Full Dress Suits. 1 White Sequin Gown, with green ostrich trimming...

SHORT SATEEN SOUBRETTE DRESSES, six pink, six black and white, six red and green, new, \$25...

STAGE WARDROBE, Masquerade, Street Dresses, Suits, \$1 to \$10; Fur Coat, Hats, Shoes, Stamp for reply...

TOE DANCING SLIPPERS, pink, 4 1/2, \$2.00; Band Coats, Full Dress Suits, size 34 and 40, at \$10.00...

TUXEDO COATS, VESTS, silk lined, perfect, all sizes, \$8.00; same, \$4.00; Full Dress Coats, Vests, perfect, \$4.00...

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(No Films or For Sale ads accepted under this head) 3c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

SWELL ANATOMY SUBJECTS and Wax Figures. Want Tents, 15x65 and 25x80; Show Goods. Offers. SHAW, Victoria, Missouri. dec30

\$200 WORTH of Player Piano Rolls, cheap, or trade for Props, Scenery, Moving Picture Machines, Features, Seals, Typewriter, Piano, etc. V. D. HUMPHREY, Lake View, South Carolina.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

Formula for Self-Shaving Cream. A clean shave without the use of razor whatever. Formula and complete instructions for manufacturing, 50c. GAINES THOMAS, Box 1662, Mobile, Alabama. dec9

New Discovery—Stops Store windows from freezing. Cheap to make. Big profit. Formula \$1.00. UNITED PRODUCTIONS, 44 Johnson St., Pawtucket, R. I.

Valuable Formula—English

Beauty Clair. Fortunes being made with this Formula. Its use becoming universal. This plan in the hands of a live wire means independence. Made at your hotel from material costing a few cents at any drugist...

FORMULAS—Catalogue free. HILLSIDE LABORATORIES, 7021-K South Winchester, Chicago. dec23

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. Agents wanted. STATE COMPANY, 500 5th Avenue, Room 430, New York City. dec30

1,000,000 FORMULAS, 1016 pages, 500 illustrations, \$2.00. ENGLEWOOD BOOK SHOP, 7021C South Winchester, Chicago. dec23

CIGARETTE SMOKERS—Cigarette stains quickly removed from hands, 25c (silver). F. T. KONKLE, 1125 Abbott, Elmira, New York. dec16

FIVE FORMULAS, \$1.00—Three-Minute Corn Remover, Snake Oil (Lindiment), Instant Cement, Mends All Solder, Carpet Cleaner. KOPP CO., 3000 California Ave., N. S., Pittsburg, Pa. dec30x

FIVE FORMULAS, \$1.00—Electric Salve, Life Drops, Liquid Light, Neuralgia Cure, Shampoo Powder. Free premium all orders. BROOKING NOVELTY CO., 65 South Summit St., Indianapolis, Indiana. dec30

FORMULAS, 20c—Luminous Paint, Plant, Varnish Remover, Gasoline Tonic, Hand Cleaning Paste, Auto-Furniture Veneer, Saiter, Auto Top Dressing, Elasto Polishing Cloth, Cementless Patches, Pasteurizer, Auto Body Cleaner, Auto See Clear, Bottle collection, \$1.00. Reliable. W. S. MYERS, Dept. 250, Reading, Pennsylvania. dec30

FREE—Formula Catalog. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. dec9

FREE! BOOKS!—On advertising and buying. If you send \$1.00 for our book of over 100 coin-coating formulas. GEORGEY CO., Box 211, Manheim, Pa. dec30

3,000 FORMULAS, 400 pages, \$1.00. ENGLEWOOD BOOK SHOP, 7021C South Winchester, Chicago. dec23

WACK POLISH FOR FURNITURE—Guaranteed to sell on sight or money back. Absolutely no graft. Send \$1.00 for sample. PINNACLE SUPPLY CO., Box 631, Middlesboro, Kentucky.

MANUFACTURE biggest selling specialties from our formulas. We teach you how. Catalog free. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. dec9

MILLER, "Formula King," Supplies any Formulas, 525 Main, Norfolk, Virginia. dec16

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TATTOOES REMOVED—Formula, guaranteed, 50c. PROF. WATERS, 1050 Randolph, Detroit. dec16

28 UP-TO-DATE FORMULAS for 50c. Lists free. SHAW, Victoria, Missouri. dec23

20,000 FORMULAS and Trade Secrets, 510 pages, \$1.25. HILLSIDE LABORATORIES, 7021C South Winchester, Chicago. dec23

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RICTON'S ROOMING HOUSES, Cincinnati, Ohio—A chain of six. Ricton's home is at No. 138 East 9th St., Cincinnati, Ohio.

FOR SALE—NEW GOODS

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Just Out—Electric Base Ball Game. A new sensational sporting indoor game for the 1923 season. Now ready for shipment. Only one machine sold to each town...

EVERGREENS and Christmas Wreaths, CHARLES N. LA FOND, Box 194, Huntington, West. dec16

FOR SALE—Three brand new Milla Wizard Fortune Tellers, \$35 the lot, \$85 the lot, including batteries. FREDERICK DORN, 309 Tampa St., Tampa, Florida.

SUBJECTS FOR SONG

IT would, perhaps, not be extreme to say that there is nothing which cannot be set to music, when we remember that a Kempis' unadorned plety, Whitman's unshapeliness, Clough's real and Tupper's sham philosophy and President Wilson's speech on the American Constitution, have all been pressed into the service before now...

INDIVIDUAL NAMES in Gold on our Superior Quality Pencils make appropriate gifts. Attractive boxes of 3, 5c; ten, \$1.00. Advertisers write. SPECIALTY PENCIL CO., Newport News, Va. dec9

JUST OUT!—New Rag Picture, in colors, "The Three Wise Men on Camel's Following the Bethlehem Star." Size, 22x28 inches. Price, \$3.50. Great Christmas feature. BALDA ART SERVICE, Oshkosh, Wisconsin. dec23x

TINY IMPORTED BONE TELESCOPE CHARMS, containing Niagara or New York City views, 5c each. Carved Bone Daisy or Bird Brooch Pins, 75c each. DEWITT MFG. CO., 30 East 20th St., New York City.

1,000 PACKAGES CANDY KISSES, with prizes. First \$30.00. JUD W. KING, Belding, Michigan.

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MUSIC STORE FOR SALE, with band position and large class. 10,000 inhabitants. Main street, \$2,000 will handle. Cash or terms. Fine proposition for bandmasters in Texas. S. N., care The Billboard, Cincinnati, Ohio. dec16

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BUY YOUR LONG-EAKINS Popcorn Crispette Machine now and save half. Practically good as new. ELMER PETERS, Black Lick, Ohio.

CORN POPPER almost new, \$75. DENELSKY, 1306 Fifth, Des Moines, Iowa. jan6

CURTAINS and CHAIRS—10 Interior and Exterior Curtains in 20, 30 and 60-ft. lengths; 225 plush covered, reclining back and 100 wood back Opera Chairs, in good condition; a bargain. Address BOX 50, Asheville, Ohio. dec9

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EIGHT BAND COATS, Caps, \$15.00; Chinese Torture Case, fine, \$10.00; one Exterior Drop, \$5.00; Bass Drum, \$3.00; Power's 5, 15 reels Pictures, \$60.00; 5x12 Wall Tent, new, \$10.00. Hays Brothers, Magic, Illusions to sell. HARRY F. BURTON, Flowerfield, Michigan.

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FOR SALE CHEAP—Black Cyclozama Curtain and Borders. Also Back Drop, back of Main Drop, fire-proofed. Ready to set up. Made for large stage. ALFERETTA, Box 158, Capitol Hill, Oklahoma City, Oklahoma.

FOR SALE—Portable Seating Rink Floor, Bard Organ and Skates. Price reasonable. JOHN HUGH-TON, Hamilton, Missouri.

FOR SALE—Mind Reading Act, following Illusions: Vase Mystery, spiritual Painting, Vanishing Alarm Clock, Coffee Vase (Dis. Co.-Ball). Complete show ready for work. First \$50 takes all. Banners, photos included. G. W. PARRISH, 255 5th St., Ironton, O.

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KEEP MOVING—See Personals. AD-MAN KRIEGER.

TEN TRIPLEX Three Ball Color Roulette Slot Machines. Cost new \$50. Good as new. Only \$30 each. R. J. LOPAS, Forest Jct., Wisconsin. dec23

TWELVE Jennings Banner Model Gum Vending Machines, practically new, \$65.00 each; \$60.00 in lots of five. RICHARD A. FRIEDSON, 327 Brisbane Bldg., Buffalo, New York. dec16

TWO SLIGHTLY USED O. K. Gum Vending Machines at \$75.00 each. \$25.00 with order. Balance C. O. D. V. S. KEMP, Rock Valley, Iowa.

"UNCLE TOM" PROPERTY—Full and complete production. Sowers, die-on drops, 2x32, all set stuff, ice and ground rows. Uniforms for white and colored band and parade boys. Cake Walk Costumes, Drums, Banners, etc., ready for the road and nearly new. Address GAO. PECK, 701 7th Ave., New York City. dec9

WHITE TROUSERS, 50c pair, all sizes; Tuxedo Coats, Vests, \$8.00; same, \$4.00; Full Dress Coats, Vests, \$1.00; Cutaway, Prince Albert Band Coats, \$3.00; Minstrel Suits, \$4.00. WALLACE, 3843 Sheffield, Chicago.

LECTURE OUTFIT—Big bargain. WYNDHAM, 24 7th Ave., New York. dec9

TWO BRAND NEW Oak Cabinet, Counter Size, Electric Nickel-in-Slot Microscopes Never used. Cost new \$190. Only \$35 each. R. J. LOPAS, Forest Junction, Wisconsin.

HELP WANTED

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Indians Wanted—Tall, for vaudeville act. Those doing roping, singing or dancing preferred. Must send photograph, height, weight, full particulars. PRINCESS, care 509 Burnside Ave., East Hartford, Conn.

AMATEURS, ACROBATS, CLDWS—Expert training. See instructions and plans. JINGLE HAMMOND. Note—Clown Outfits and Acrobatic Props bought and sold.

BLOND YOUNG LADY WANTED—Must have good voice. Good standard act. State all. ED. LOYD, 857 Blue Hill Ave., Dorchester, Massachusetts.

MAN TO REPRESENT HIS in every city or on the road. An exceptional opportunity. G. M. L. CO., 16 E. Pearl St., Cincinnati, Ohio. dec16

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TOPMUNTER WANTED—For perch act, or amateur. Must do perfect hand-stand. Not over 150 pounds. Write to ROLLAND SCHMIDT'S MOUND PARK, East St. Louis, Illinois. dec9

WANTED—Lady for Aerial Trapeze Act. Need no experience. Amateur. No objection to lady with child 1 or 5 years old. Board, room and food home free while breaking act in. Write THOMAS MORGAN, 941 N. Wells St., Chicago.

WANTED—General experienced Film Mfg. Manager. FEDERAL FILM CO., Alliance, Ohio.

WANTED—Billposter that can play Clarinet. No boomer. BEN BRINCK, West Point, Iowa. dec16

WANTED—A Girl for special work, to travel. Must weigh 150 lbs. or over and not over 5 ft., 5 in. In height. Address B. M. S. Billboard, New York.

WANTED—Talking, Singing and Dancing Team, man and wife. Must be A-1. Open Dec. 1. Address DODD FISK, Swainsboro, Ga., week of Dec. 1.

WANTED—For Mar-DeLphia Players, Ingenue for Leads, General Business People, for Rep. Show. State all. MANAGER MAR-DELPHIA PLAYERS, 5127 Ludlow St., Philadelphia, Pa.

WANTED—A reliable Sheet Music Publisher to publish a few Song Lyrics on a royalty basis. FRANK FUNDERBURG, Huntington, Indiana.

HELP WANTED—MUSICIANS

4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

Wanted—First-Class Cornet, Trombone, Cello or Violin who doubles Banjo or Saxophone for high-class winter engagement. Hotel work. Start December 23. Write JULES BARY, Director, Arlington Hotel, Hot Springs, Arkansas.

Wanted—Musicians for the

Chevrolet Motor Company Band. Two Flutes and Piccolo, two Oboes, 10 Clarinets and 10 Basses. Married men with auto trades preferred. Must be capable of playing best grade of music. CHEVROLET MOTOR COMPANY, Flint, Michigan. dec30

GIRL DRUMMER who doubles Saxophone, Cornet or Cello. Girls doubling any instrument write. Six months work, first-class hotels. GERALDINE WARDEN, Ohio Hotel, Youngstown, Ohio.

MUSICIANS FOR ORCHESTRA—Piano, Drums. Other Musicians write. State lowest. Combination house. This is permanent. MGR. GRAND THEATRE, Lincoln, Illinois.

REAL PIANIST—For Mel. Show. Prefer one who does bits and singles. Good salary. Pay your own wires. D. D. CHENEY, Endeavor, Wisconsin. x

WANTED—Pianists, Organists; learn pipe organ, theater playing; exceptional opportunity; positions. Address THEATRE, care Billboard, New York City. dec9

WANTED—Band and Orchestra Leaders for agents. Make money. Most liberal proposition. References required with first letter. SLOVAC-K-NOVOSAD MUSIC COMPANY, Bryan, Texas. dec19

WANTED—Musicians for Band all instruments. Salary, \$30 a week and transportation. Must have tuxedo. Write W. J. VAN, 2808 E. 13th St., Dayton, O.

MUSICIAN who is desirous of increasing his earning power. We have a high-grade side line. G. M. CO., 16 E. Pearl St., Cincinnati, Ohio. dec30

WANTED—Colored Musicians who can sing. Violin, Saxophone, Trombone, Cornet and other instruments. WILLIAM NELSON, 64 Orange St., Albany, N. Y.

(Continued on Page 64)

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NATIONAL POPULAR THEATER AT THE PALACE OF THE TROCADERO IN PARIS

THE other day, when passing by the palace of the Trocadero, that imposing edifice in Oriental style, standing at the head of a magnificent park and originally built for an exposition, our eye caught sight of a poster which was headed National Popular Theater of the Trocadero. Underneath, on a single line, F. Gemier, director. This was exceedingly interesting. Firmin Gemier is no lesser person than that dynamic personage of big and original ideas who directs with so much ability the Theatre National de l'Odeon, and about whom we have heard a great deal lately in the newspapers.

Frankly, we were interested; we wanted to know more about this new idea of a national popular theater for the people. So we started in on a little investigation, which led first to our meeting the very courteous general manager of the theater, who in turn arranged a meeting for us with Gemier himself. It was very evident that they were keen that people in America should know about what they were doing.

It was in the afternoon, during a rehearsal, that we were received by Firmin Gemier at the Odeon. The actor-manager impressed us as a man of ability and great inspiration, with much individualism, which reached out way above the ordinary. Simple and kindly in manner, he looks at the theater as an agent of immense value in the education of the people. The theater of today, the theater closed in between walls and a roof with a platform, is not the real theater, he contends. As it is, it is only for the privileged few to see a really good performance. It was in the seventeenth century that the theater departed from its true tradition and lost its significance when it moved inside of a structure. How can the theater, said Mr. Gemier, fulfill its proper function in its present state? How can it perform the educational role that belongs to it in the same manner that the newspaper or the school does?

The theater must be given its real meaning. Thought must be turned back to what a useful instrument the theater was in the days of the Greeks. In those days it conveyed a knowledge of all the arts to the thousands that came to see a performance. It assembled sculpture, music, architecture, drawing, the drama, etc. Continuing he said that he thought that the theater should also be used as an instrument to lessen the hates and suspicions which have been so rampant since the close of the war.

Firmin Gemier is not one of those managers who has his eye solely on the box-office. His ideals are on a high plane of thought and are not confined to France alone, but extend to all those countries that would be ready to receive the idea of education by the theater of the masses. It remains for the future to determine, of course, if his ideas can be completely realized.

So far, the National Popular Theater has only been receiving a limited subsidy from the Government, as they are more or less working under a handicap as regards stage settings, as the one of the Trocadero is not adapted for the productions that they give. Nevertheless, the hope is cherished that the start that has been made is but the beginning of an enterprise which, once really understood and appreciated, will receive recognition by the nation as a part of its educational life and thus receive the widespread support it deserves.—CHRISTIAN SCIENCE MONITOR.

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LET THE PLAY PROCEED

BUT now let us listen for one moment to the voice of common sense, to the man who may reasonably ask: "But what do you suggest should be done?" Punch and Judy is great fun, and we know that actor-managers sometimes spoil Shakespeare. The movies are a living fact. You need not like them, but you can't avoid them. They are there, and Punch and Judy is not there. The movies may be as undramatic, in spite of all their elaborate thrills, as Mrs. Jarley's waxworks, but the fact remains that Mrs. Jarley has won and Collin and Short have lost the battle. When Mrs. Jarley tried to explain to little Nell the quality of her waxworks, little Nell asked a dangerous question: "I never saw waxworks, madam," she said, "Is it funnier than Punch?" "Funnier?" said Mrs. Jarley in a shrill voice. "It is not funny at all. It is calm and classical."

Nothing at first could appear less calm and less classical than the movies, especially those films that deal with classical subjects; but as drama, as a spectacle, they compare with Punch and Judy, tame and pseudo-classical. . . . The fact of the matter is that either drama happens or it does not happen, and if it is not happening not all the runaway trains, not all the motor-bicycles leaping over express trains in the world, nor all the mirages in the Sahara will make it happen.

Well, what I want is not the impossible. All I ask is that the play may be allowed to do its own work, with the help of actors, and that it should not be stifled by accessories, scenery, properties, incidental music, limelight effects, dances, alarms and excursions, which fail to convince and merely succeed in retarding the action because they are not a part of it. They are ruinously costly, and this is my main point—the people, if they only knew it, and, if only the managers knew it, do not want them at all, in reality pay no attention to them. I can give a good example of this: Some years ago, the late Sir Herbert Beerbohm Tree produced "Macbeth" at His Majesty's Theater. . . . While he was rehearsing "Macbeth" I attended several of the rehearsals. One afternoon he was rehearsing the last act. There was a scene at the back, and an embryo portulacis somewhere. Macbeth's army was being played by private soldiers of the Coldstream Guards. They stood dotted about on the stage in their red tunics, carrying light canes. In the foreground stood Beerbohm Tree in his ordinary clothes, and wearing, I think, a jeweled helmet. Nothing could have been more incongruous than the outward appearance of that act as it was played that afternoon to an empty theater. In the stalls there were a few friends. And yet no sooner did the actors begin to speak their words than the attention of the people in the audience, of the supers on the stage, of the scene-shifters in the wings was held; and when Tree, hardly raising his voice, spoke the speech which begins "Tomorrow and tomorrow and tomorrow," and which I have always imagined Shakespeare was made to write in at the actor's bidding, the effect was overwhelming. He was making no effort and the verse was allowed to do its own work.

A few nights later I was present on the first night, but there was so much dancing, so much music, so many floating ghosts and whirling witches, so many changes of scene, so much startling illumination, and such a wealth of unexpected detail and business, that one had not time to listen to the words, and the play seemed the whole time to be standing still. . . . I realized once and for all not only how little accessories, how little all that is not the play matters; not only this, but also that in a play everything that is not the play is an obstacle, a cause of delay, a retarder. I don't mean I want all the supers in a play to be dressed in the clothes they wear in everyday life; on the contrary, the more gorgeous the dresses the better. But I know that often one super will do quite as well as ten supers, and that incidental music has a dampening effect on drama, that to be effective it must be an integral part of the drama, as in Wagner, or in Debussy's "Pelléas et Mélisande".—MARRICE BARKING, in THE LONDON MERCURY.

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ton, Ohio. dec16

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A PRACTICAL DEFINITION OF MUSIC

MUSIC as a subject of study and credit in schools has been discussed in the United
States ever since the twentieth century began, but it was perhaps never brought
so near the point of practical definition as in a piece of writing which Thomas
Whitney Surette and Archibald T. Davison have lately prepared and sent to the college
entrance examination board in New York, Thomas S. Fiske, of Columbia University,
secretary. Is music forsooth a mere advanced trade, like cabinetmaking and silver-
smithing, or is it really an intellectual pursuit, like languages and mathematics? The
two men who have addressed themselves to the board maintain that it should indeed be
regarded as a disciplinary pursuit of the first order, and they are said to have set forth
in their communication a method and a program wherewith musical study can be put
on an equal footing in a college preparatory course with Latin, geometry or anything
else.

Formally speaking, what Mr. Surette, music lecturer and teachers' trainer, and Dr.
Davison, music professor and glee club director, have done, is to submit a petition to
the entrance board; and what, in turn, Professor Fiske, permanent office representative
of the board, has done, is to put the Surette-Davison petition on the calendar for report
and discussion at the next convenient assembling of the members at New York head
quarters.

Whether the petitioners succeed in making the entrance board take favorable action
or not depends, without doubt, on many things besides the pertinence of their facts and
the cogency of their reasoning. They cannot expect to secure a broadening of the scheme
of college admission requirements simply on the persuasion of a theory.

But the theory of the two Massachusetts musicians, Mr. Surette, of Concord, and
Mr. Davison, of Cambridge, should command the attention of every schoolmaster who
wishes to keep up with advanced educational ideas. It might well engage the inter-
est, too, of every young person intending to enter an American college who wants to
get an early acquaintance with music. Mr. Surette and Dr. Davison, after having looked
at the question from inside, both the grade class room and the college lecture hall, have
concluded that music, if taken altogether off the playing and singing basis and treated
from the standpoint of listening and appreciation, becomes a study of the same general
rank as Roman history or English literature. The pupil may or may not be able to play
the piano or hold a part in a chorus. That has nothing to do with the matter. In the
proposed college entrance course he is taught to know the various schools and periods
of composition and to recognize and place works in their era and style when he hears
them performed. He learns, that is to say, thru the use of his perceptions and the exer-
cise of his taste; and when in due time he faces the college admission examiners in
music he has to give proof of the extent to which those perceptions have been trained
and that taste has been cultivated.

To undertake enterprises of large sweep and high strategic demand is nothing new
for Messrs. Surette and Davison. The reform they put thru in the public schools of
Boston ten years or so ago, whereby the music course, gone stale with technique, was
freshened by folk-song, attests that. All they need apparently to guarantee them a
good outcome is opposition. If only some distinguished pedagog of conservative ten-
dencies will come forward and speak somewhat vehemently against the petition they
have laid before the entrance board they will be pretty sure, if the past furnishes
ground for judgment, to find success.—CHRISTIAN SCIENCE MONITOR.

LOOK!—250 Bond Letterheads or Envelopes, \$1.25;
1,000 Tissues, \$1.50; 1,000 6x18 Heralds, \$3.85.
Samples, 2c. BLANCHARD PRINT SHOP, Hopkin-
ton, Iowa. dec9

RUBBER STAMPS—First line, 30c; added line, 10c.
postpaid. HURD, of Sharpsburg, in Iowa. dec9

SPECIAL OFFER!—125 Blue Bond Letterheads, 125
Envelopes, \$1.50. Everything low. NATIONAL
ECONOMIC SPECIALTY CO., Leonia, N. J. dec16

STAGE MONEY—100 pieces, 65c. HURD, of Sharps-
burg, in Iowa. dec9

WAKE UP—See Personals, AD-MAN KRIEGER.

100 BOND LETTERHEADS and 100 Envelopes, \$1.25;
500 each, \$3.50. 100 Cards, 50c; 500, \$2.00. pre-
paid. CROWNY MAIL ORDER PRINT, Station A,
Columbus, Ohio. Stamp, samples. dec23

150 LETTERHEADS and 150 Envelopes, \$2.00, pre-
paid. Samples for stamp. Other printing. JON.
SIKORA, 2405 S. Sixty-second Ave., Cicero, Ill. Jan6

\$1.25 BRINGS 200 Letterheads, Envelopes or Cards.
Neatly printed. KILLIAN'S PRINTERY, 1390
Temple, Detroit, Michigan. dec30

WANTED PARTNER

(CAPITAL INVESTMENT.)
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

HAVE 300 DOLLARS to invest in a good paying
road show. 50-50. FRANKLIN MAPLE, Rice
Hotel, Lynn, Massachusetts.

WANTED—Lady Partner, with \$250.00, to finance
Maclean and Hilsenlist; also must be 5 ft., 4
height and weight under 105, and good looking; also
amateur. Write N. GENOVESE, care Billboard
Office, New York.

WANTED TO BUY, LEASE OR
RENT

3c WORD. CASH. NO ADV. LESS THAN 25c.
5c WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted To Buy a Small Pipe
Organ. Address DIE. OF MUSIC, care St.
Mary's College, Winona, Minn. dec9

Wanted—Novelties of All
kinds. R. C. HISE, Mcaville, N. C. dec23

Wanted—For Theater, 100 or
150 Folding or Opera Chairs, suitable for a
cheap theater; good condition; for cash.
Write to LYRIC THEATER, Brooksville, Ky.

CONY ISLAND FREAK ANIMAL SHOW, 526 Surf
Ave., Coney Island, N. Y. buys Freaks, Animals
and Birds of all kinds, alive and mounted. Write us
what you have. dec30

WANT TO BUY Merry-Go-Round. No junk wanted.
MR. HENRY BYER, 3733 N. California Ave., Chi-
cago, Illinois. dec16

WANT Merry-Go-Round, Ferris Wheel or other good
Ride. Must be bargain. F. J. BYRON, 725 McCal-
lie Ave., Chattanooga, Tennessee.

WANTED LEASE—Opera House, suitable for pictures,
or will lease or buy good Picture House. Have had
long experience and can give best references. Lemons
are my specialty. FAMILY THEATRE, Easton Rapids,
Michigan.

WANT TO BUY—Copy of Drug Terror or other
"Dupe" Film. State all in first letter. M. GOR-
DON, 1005 Mallers Bldg., Chicago, Illinois.

WANTED—Slot Machines of all kinds. Will buy or
exchange for kials you can use. E. D. HOSK, 301
Main St., Gloucester, Massachusetts. dec16

WANTED TO BUY—Rolling Hoops, also Juggling
Goods. Send list of what you have with price.
CHAS. McINTYRE, Greenwich, New York. dec16

WANTED—Piano (Acoustic). Must be in good con-
dition and real bargain. GLENN KAY, Key West
Athletic Club, Key West, Florida.

WANT 50x80 Tent, Prefer push pole or dramatic
outfit. Cheap for cash. LONG, Billboard, Chicago.

WAR RELICS AND WAR
PHOTOGRAPHS

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

FOR EXHIBITIONS, shows dena, etc., Relics col-
lected from Europe's battlefields. Profusely illus-
trated catalogue and sample war Photos, 20c. LIET-
WEL-SCH, 2117 Regent Pl., Brooklyn, N. Y. dec9x

CLASSIFIED
MOVING PICTURE
ADVERTISEMENTS

EXCHANGE OR SWAP

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

TWO-REEL HARTS, Chaplins and others. Want
Western and Comedies. GREGORY, Brodnax, Va.
dec16

FILMS FOR RENT

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

FOR RENT—Pathe Passion Play (new copy). C. J.
MURPHY, Elyria, Ohio. dec9

FILMS FOR SALE—2D-HAND

5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

Talking Pictures—Movies That
sing. Now is time to revive. Great road
show attraction. Two films with double records
each. Batteries, wires, burner, all electrical
connections and full working diagrams. Lots of
printing. First \$50 takes all. WALTER SAN-
DERS, 339 S. Clark, Chicago, Illinois.

BARGAINS—Features, Comedies, Westerns. Send for
list. REGENT FILM CO., 1239 Vine St., Phila-
delphia, Pennsylvania. dec16

(Continued on page 66)

PRESENTATIONAL ACTING

(KENNETH MacGOWAN, IN THE FREEMAN)

THIS fourth kind of acting may be called presentational—a word that derives its
present use from a distinction set up by Alexander Bakshy in his "The Path of the
Russian Stage". Presentational acting, like presentational production, stands in
opposition to representational. The distinction is clear enough in painting, where a
piece of work that aims to report an anecdote, or to photograph objects, is representa-
tional, and a piece of work striving to show the relation of forms which may or may
not be of the everyday world is presentational. In the theater Bakshy makes a parallel
distinction between a scenic background that attempts to represent with canvas and
paint actual objects of wood or rock or whatnot, and a background that presents itself
frankly as what it is—curtains, for instance, or an architectural wall. The distinction
applies to acting as well. A Broadway actor in a bald wig or an actor naturally
bold, who is trying to pretend that he is in a room in Budapest, and who refuses to
admit that he knows it is all a sham and that a thousand people are watching him, is
a representational actor, or a realist. An actor who admits that he is an actor and that
he has an audience before him, and that it is his business to charm and move this
audience by the brilliance of his art, is a presentational actor.

It is obvious enough that the first actors were presentational. The Greek men
who shouted village gossip from the winns, and made plays of it, were villagers known
to every one. The actors in the first dramatic rituals may have worn masks, but they
were frankly actors or priests, not the gods and heroea themselves. Roscius was
Roscius, Moliere was Moliere; even the Baconian cannot deny that Shakespeare was
Shakespeare when he appeared as old Adam. I would maintain that Garrick and Sid-
dons, Talma and Knecht were frankly actors; did they not see the audience out there
under the light of the same chandeliers that lit their stage?

Today our greatest players re-establish to some extent the bond with the audience
when they abandon any attempt to represent their characters thru wigs and make-
up, and rely frankly on their own faces as vehicles of expression. In comedy and in
tragedy presentational acting comes out most easily. There is something in really great
tragedy—not the emotions of the thwarted defectives of our realistic tragedies—that
leaps out to an audience. Hecuba must speak her sorrow to the chorus and over the
chorus to the people who have come to the theater for the simple purpose of hearing it.
There can be no flitting communion with the characters who have caused the tragedy or
have been stricken by it. The sufferer must carry her cup of sorrow to the gods; they
alone can drink of it and make it less, and the great fact of the theater is that the
auditors are gods. It is a healthy instinct that causes many an actress in a modern
tragedy to turn her back on the other characters of the play and make her lamentation
to the audience as tho it were a monologue or an aside.

There are gods and gods, of course, and it is to Dionysus and Pan that the co-
median turns when he shouts his jokes out across the footlights. In fact, he takes good
care, if he be a wise clown, that the footlights shall not be there to interfere. If he
is Al Jolson, he insists on a runway or a little platform that will bring him out over
the footlights and into the lap of the audience. If he is a comedian in burlesque, like
Bobbie Clark, he has the house lights turned up as soon as he begins a comedy scene.
He must make contact somehow with his audience. If the funmaker is Fanny Brice, the
method is a little less obvious, and it draws us closer to the sort of presentational acting
which will dominate many theaters in the future, the sort of acting that presents an
impersonation and at the same time stands off and watches it with the audience. If
the player is Ruth Draper or Beatrice Herford, you have something that seems to me
almost identical with the kind of acting I am trying to define.

In Answering Classified Ads, Please Mention The Billboard.

ELECTRICITY FOR 10c PER HOUR—Motoac Auto Generator operates on any make automobile. Produces electricity for Moving Picture Machines, Theaters, Schools, Churches, Homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 725 South Wabash Avenue, Chicago. dec6

FAMOUS HALL-MILLS MYSTERY—Latest sensation! See how quick \$100 makes \$1,000. Live wire releasing up at 25c. Every day would to see it. Daily papers keep it hot. Just rest your head on seats not fixtures. Hang our big attractive street sign, tack photos on wall inside telling complete history. You know baffling mystery occupied world press front page these solid months. New developments daily deeper mystery. \$250 buys 100 beautiful, copyrighted 3x10 photos all different. \$300 buys two reels film showing all important scenes taken since fatal light. Wonderful attraction includes flashy street banner, colored posters, slides, 24-inch photos, Greatest lobby window display. Biggest sensation! Quickest money of your life. Wire order (don't write). Be that's your town. PEREY FILMS, 1600 Broadway, New York.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. ECONOMY CO., 814 Conditian Ave., Philadelphia, Pa. dec6

FILMS FOR SALE—Send for lists. Films rented to permanent theatres at 75c per reel; road shows, \$2.00 per reel per week. References required. NATIONAL FILM BROKERS, 3907 Summit St., Kansas City, Missouri. dec23

FILMS FOR SALE—Choice, \$3.50 per reel. Special. Box for list. CO-OPERATIVE FILM COMPANY, Box 565, Birmingham, Alabama. dec30

FOR SALE—100 Subjects of Refax Singing, Dancing and Talking Pictures, with records and paper at bargain prices. Also Anna Pavlova in Dumb Girl of Portico, 7 reels; Eyes of the World, 9 reels; Tillie's Punctured Romance, 6 reels; Chaplin Comedy, with Marie Dressler and Mabel Normand; Jack Gardner Western, 5 reels each, several 1 and 2-reel Comedies and Westerns. Get list. Also Films for rent. We ship anywhere. OHIO FEATURE FILM CO., 218 N. High St., Columbus, Ohio.

FOR SALE—5 and 6-reel Features and Comedies. Lots of paper. Write for list and price. WIDMEE, 363 Rice Street, St. Paul, Minnesota. dec6

FOR SALE—Two reels, one Chaplin. Paper. All for \$10.00. FRANK HUDDLETON, McDermott, Ohio.

MASKED RIDERS, sensational Western. Serial. 30 Reels. Perfect condition. Full line paper and photos. Only \$125.00. Other sensational bargains. Big list free. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. dec15

SERIALS, perfect condition, paper, complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. jan6

SNAPS—Two-reel Westerns and Chaplin Comedies. \$2.50 and up. JNO. HOWELL, 1022 W. Main St., Louisville, Kentucky.

SPECIAL FEATURE FILM LIST—Bargain prices; also Serials. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. jan6

TWELVE REELS, good condition, mostly comedy. Some paper. Will send subject examination. Fifteen dollars. Send deposit. A. SOLLEK, Metamora, Pa.

TWO-REEL HARTS, Chaplins and others. GREGORY, Brodax, Virginia. dec16

WE BUY, SELL OR EXCHANGE good used equipment. We especially are interested in machines of standard make. Write for bargain Bulletin and Film Lists. NORTHERN THEATRE SUPPLY CO., 211 West First St., Duluth, Minnesota. dec23

WESTERN SPECIALS—Features, Comedies, Harts, Mixs, serials and Cartoons. Get our film list before you buy. MONARCH THEATRE SUPPLY CO., 233 Union Ave., Memphis, Tennessee. dec30

12 TO 25-REEL SERIALS at bargain, with paper. Also 1 to 5-reel Films, \$2.50 up. Write for list. QUEEN FEATURE SERVICE, INC., Birmingham, Alabama. dec6

2ND-HAND M. P. ACCESSORIES FOR SALE

5c WORD CASH. NO ADV. LESS THAN 25c. 5c WORD CASH. ATTRACTIVE FIRST LINE.

Films for Road Shows—Send for list. VELASCO, Suite 603, 130 W. 46th St., New York City.

New Theatre Chairs, \$1.85. Mahogany finish, steel standards. Factory guarantee. Metal Picture Machine Booths, \$68.00. Stereopticons, Cameras, Typewriter Slides, new and used Picture Machines. We can save you money on theatre supplies. Write for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. dec30

Two Moving Picture Machines and one Spotlight; also Sceneries. CHARLES KORNMEIER, 809 Ocean Ave., Jersey City, N. J., or 985 Amsterdam Ave., New York City. dec9

AT A BARGAIN, 3,500 Opera Chairs, 2,100 veneer, 1,400 leather upholstered. Used only a few months. Price depends on how many you can use. FOX, 332 Excelsior Springs, Missouri. dec16

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. jan6

CHICAGO MACHINE and Outfit. Bargain, \$50. WATSON SERVICE, Yuma, North Carolina. dec3

POWER'S 6A, motor driven, 110 volts, alternating, nearly new, complete, \$150; Direct Generator, 60 volts, 80 ampere, fine condition, \$120. Also Wacme Compensator, 110 volts, alternating, \$40. Will ship on one-half cash, balance C. O. D. COLONIAL REPAIR SHOP, Box 38, Sioux Falls, South Dakota. dec9

POWER'S 5 complete, magazines, lenses; five two-reel prints. Five single-reel prints. \$20.00. A big bargain. \$25 cash, balance collect. Examination. HARRY F. BURTON, Flowerfield, Michigan.

PRE-INVENTORY CLEAN-UP SALE—Machines, Supplies, Equipment at less than manufacturer's cost. Don't buy anything until you see our special announcement. Prices slashed. Genuine bargains. Write immediately. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. dec3

TRADE—Modern Edison Amivola or elevating 3-reel Feature and screaming Chaplin and Lloyd Comedy. All goods finest condition. Want Side Walls or Motograph Head No. 1A. No Junk. W. TARKINGTON, Pocom, Oklahoma.

WANTED TO BUY M. P. ACCESSORIES—FILMS

3c WORD CASH. NO ADV. LESS THAN 25c. 5c WORD CASH. ATTRACTIVE FIRST LINE.

WANTED—Films of "Uncle Tom's Cabin." State condition, number of reels and price. THOS. L. FINN, Hoosick Falls, New York. dec9

WANT Song Slides, Serpentine Slides, Pose Cloak and Slides, Mask. GREGORY, Brodax, Va. dec16

WANT TO BUY all makes Moving Picture Machines, Suitcase Projectors, Chairs, Compensators, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago, Ill. dec30

LITTLE THEATERS

(Continued from page 41) the community was welcome to enter the races. They came from all walks of life and the prizes which were awarded the winners were generally of the most practical kind. A suit of clothes was given to one boy, who plainly stood in need of an addition to his wardrobe; another was given a pair of shoes. There were dolls and candy and toys, but many of the youngsters were made happy by being the recipient of articles of clothing. Kiddie Karnivals should become a regular institution throughout the country."

Percy Helton, one of the featured players in the William Fox photoplay special, "Silver Wings", in which Mary Carr plays the leading role, has plans in mind for the establishment of a children's theater in New York City, in which youthful players will present plays of particular interest to children. Mr. Helton says he hopes to have the theater constructed in the near future and that many prominent

PRESS AND ADVANCE AGENTS

(Continued from page 46) show and he then requested me to fix him up with "a pair", and when I further informed him that I always paid and that during my four years of reviewing burlesque shows for The Billboard I had never asked for or accepted a pass, he designated me as "a sucker" and followed with "If I had your job I'd get mine or they would get the pan."

There are some "slip-you-anything" guys among agents, but for the most part they are usually out of work and the agents who are working sidestep them fearing a touch for the price of a flop or a cup of java.

There is a movement now on foot among real agents to co-operate for mutual benefits by the organization of a club for press agents who are fully determined to fraternize far from their mooching satellites of the "slip-you-anything" order.

The enclosed letter referred to by Mr. Park is from a producing manager offering a lucrative engagement to Mr. Park, and in the event that he is not at liberty to accept the engagement requests that he see "Nelse of The Billboard" to recommend an agent for the position.—NELSE.

WESTERN PA. THEATER WESTERN HOLD CONVENTION

(Continued from page 33) O., and State President Martin G. Smith, of Toledo, O. President Jerome Casper made a very pleasing concluding address in which he thanked President Cohen and the other visitors for attending the convention and for their helpful addresses and promised the complete support of the Western Pennsylvania organiza-

THE ART OF THE PHOTOPLAY

THE advance in the art of the photoplay continues steadily forward in spite of temporary setbacks due to universal and proper disgust incurred periodically by individual members of the profession to whom exaggerated salaries offer opportunities to display in public their personal weaknesses. The Drama of the Unspoken Word is of too great importance in its co-ordination with the Written Word and the Spoken Word to be permanently affected by the acts of any individuals, however reprehensible, in its onward march as it begins to come into its own.

Contrary to early apprehensions, the photoplay has not proved to be a rival of the stage or of the novel, but rather a new art distinctive in itself and necessary to complete the triangle. Slowly, but surely, it is passing thru the inevitable unlovely phases of a new art. The audiences, once so easily satisfied, now demand better things, and with this demand a different class of producers is arising which recognizes in this powerful medium an opportunity to reach a stupendous audience with messages as worthwhile as those expressed thru the drama or literature.

With a higher grade of producers will come closer co-operation on the part of the best writers, who now simply turn their stories over for value, accepting (with cringes, perhaps, but considering the sacrifice inevitable) the mutilation which their work receives in the hands of the continuity writer in translating it into photoplay terms. The real amalgamation will be accomplished when the atmosphere which surrounds the photoplay becomes such that the best writers can breathe it, and when they study the technique with the same analysis that they now give to the short story or to the novel. The triumph of the art will come when the writing is done directly for the screen by the genius whose skill is equal to the task of telling his story by pictures rather than by words, supplemented by actors and actresses great enough to convey this message by facial expression, by gesture, by physical action, so surely that the audience may understand without the impertinent interruption of printed explanation.

The photoplay has become an international institution and a force with which the world must reckon. It has as yet only touched upon the fringes of its possibilities. Its character in the future depends upon its audiences, for writer and producer strive to give that which is demanded. Present tendencies seem to indicate that the development will be along lines which recognize it as an art, and if these indications may be relied upon the Photoplay will take its position squarely beside its sister arts, Drama and Literature.—CHRISTIAN SCIENCE MONITOR.

people, both in and out of the theater, are interested in the venture. "Such a theater would bring out the ability and talent of children who desire to launch a stage career."

The Drama League of New York pays a tribute to the little theater in its October Little Theater Supplement. It says: "The struggle between art and commercialism is on. From the advances made by Little Theaters all over the country, it becomes clear that with them rests the salvation of the drama. They are combatting the standardization of the commercial manager and his tendency to suppress personality and originality, to such an extent that, against his will, he has been forced to acknowledge the value of the experimental work done by groups of amateurs."

"But for progress in the theater it will be absolutely necessary for the Little Theaters in the country so to combine their efforts and activities as to compel respect and attention. While traveling over the country the writer has been particularly impressed with this great work. Marked improvement has been noted the past year, as these scattered groups are breaking away from the first exaggerated attempts to startle the communities by bizarre and unnatural effects that had no connection with decoration, much less with nature."

"People all over the world may say what they like in regard to their idea of what the theater should be; a place of amusement, and that the serious things of life need not be dispensed within its doors. But inevitably they will react, come back to first principles and hunt for the fundamentals. This they will receive thru the Little Theaters."

tion to the Motion Picture Theater Owners of America.

A rising vote of approbation and approval of the national organization and its officials was then given and a telegram of felicitation ordered sent to Dr. Francis Holley, who is now convalescing from the effects of an operation in St. Mary's Hospital, Rochester, Minn.

RUSSIAN SITUATION DISCUSSED BY SCHENCK

Norma and Constance Talmadge, accompanied by J. Schenck, returned from a trip to Europe on the Mauretania last week. The jaunt included intimate glimpses into Great Britain and its vast motion picture field, extending into Russia.

Mr. Schenck spoke in glowing terms of the film situation in England, but emphatically declared that Russia is not ready for co-operation with the American film industry, either for distribution or for the production end of the motion pictures.

"I was willing to go to Russia to discuss production and distribution," said Mr. Schenck, "but I made it clear to the Soviet representative who we met in Berlin—by the way, his name is Raht, a New Yorker—that I would not deal with anyone except the important chiefs of the Russian Government. I found that it was only a waste of time to deal with human chiefs. The representative promised to get matters straightened out and I received a cable from a Mr. Lieberman in London, a bureau head, in charge of the Kinos or, properly speaking, the cinemas of Russia. I referred him to take all matters up with Al Kaufman, of Famous Play-

ers, who is in Berlin, and would transmit the ideas to the Hays organization. That is how I left it."

Speaking of American pictures shown in Great Britain Mr. Schenck said that the screen-loving public demands the newly-made American pictures which are worth while. It is a waste of time and money to show old and worn-out films in England.

Mr. Schenck said that the First National London office has now perfected an arrangement under which English producers can trade the old productions for which they have contracted for the newer and later productions, whereas the cost of the picture bought several years ago is split between the exhibitor and distributor, permitting the picture to be shelved. The block booking systems is all wrong and a change in this plan is expected in the future.

Speaking of plays they saw abroad, Mr. Schenck said that there was not an over supply of material which his screen stars could use.

"Madam Pompadour", which has made a substantial success in Paris and which will be presented in the United States by Charles Dillingham, will later be utilized for screen purposes with Constance Talmadge in the title role.

The Talmadge party will shortly leave for the Coast, where three new pictures will be made with Norma as the star, and three with Constance. All will be released by the First National.

STATEMENT BY A. B. C.

A statement made by the Associated Booking Corporation, located at 220 West 42d street, New York, which was given to the press last week, is merely to convey to the exhibitors at large the purpose of the organization, which was "founded solely and absolutely for the purpose of assisting the independent exhibitors to secure a just share of the first-run pictures which, up to this writing, has been denied them, solely because of the collective buying power of the big circuits."

It is because of this great opposition that the A. B. C. has been formed and is being encouraged by the producers who have the interest of the industry at heart.

The Billboard has carried articles on this subject before, but for the benefit of exhibitors we quote a few excerpts from the statement:

"The Associated Booking Corporation wishes to place itself squarely on record as an organization founded solely and absolutely for the purpose of assisting the independent exhibitors to secure a share of the first-run attractions being offered, which up to the present time have been denied them, regardless of price, regardless of their situation or regardless of their investments, solely because of the collective buying power of the circuits."

"The A. B. C. wishes to state that it is not asking any favors of any exhibitor circuits, of any producers who do not wish to deal with them; that they do not wish to control prices or to drive any one out of business, but they are simply a protective association of New York exhibitors who are tired of being told that they cannot get first-run pictures because they are too small individually and that they will not get them if they are too big, collectively."

"It is because of this collective buying power that the A. B. C. is being formed, and it is because of the fairness and justice of its cause that it is being encouraged by the producers who have the interest of the industry at heart."

"And it is only those producers whose interests are closely allied with the various circuits whose power is in danger of being lessened that are giving the A. B. C. the unfair fight that it expected and is getting under the very thin cloak of not selling combinations."

VON STROHEIM SIGNS CONTRACT

As mentioned in The Billboard some time ago, Eric Von Stroheim, the temperamental director of Universal, quit that organization and was on the lookout for a new connection. Last week a definite announcement gave truth to the rumor that Von Stroheim had signed a long-term contract with the Goldwyn Company, and would start work immediately.

Four stories are being considered, and under the Goldwyn banner there will be plenty of efficiency men, unlimited capital and appropriate material, which will help Director Stroheim carry out his extravagant ideas in a fitting manner.

WHAT THE PUBLIC WANTS?

Los Angeles, Dec. 2.—That the general public is tired of crooks and young love and wants plays that deal with history, the Bible and married life, but without the eternal triangle stuff, is the opinion reflected in the 30,000 communications submitted to Cecil B. De Mille in his "idea contest."

Fred A. Worell, who has been representing the Hostettler interests of Omaha, Neb., has taken charge of the Rivola and Strand theaters in Okaloosa, Ia. Both these houses are partially controlled by the Hostettler Company.

ROUTE DEPARTMENT

Managers and artists 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.

When no date is given the week of December 4-9 is to be supplied.

Abbott & White (Pantages) Salt Lake City; (Pantages) Ogden 11-16. Abel, Neal (Orpheum) San Francisco; (Orpheum) Oakland 11-16.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Week Dec. 4, Proctor's-Rialto Theatres, Schenectady-Amsterdam, N. Y. Direction Pat Casey Agency.

Arabian Knights, Seven (Proctor) Newark, N. J. Ardine, Grotta (Orpheum) Denver; (Orpheum) Lincoln, Neb., 11-16.

Babb, Carroll & Syrell (Orpheum) Oklahoma City, Ok. Babcock & Dolly (Orpheum) Denver; (Orpheum) Lincoln, Neb., 11-16.

WIG Real Human Hair for Lady Soubrette. \$2.50 Each; Tights, \$1.20; Hair Machine or Chin Beard, 25c Each. Stage Hair and Wig Catalog Free. G. KLIPPERT, 46 Cooper St., New York.

Bevan & Flint (Orpheum) Salt Lake City; (Orpheum) Denver 11-16. Beven & Lee (105th St.) Cleveland.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with 4 columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty with only the header row filled.

Bremen, Peggy (Orpheum) Minneapolis; (Orpheum) St. Paul 11-16. Brizante, The (Maryland) Baltimore; (Riverside) New York 11-16.

Come Backs, The (Howard) Boston; Bayonne, N. J., 11-13; (Henderson) Coney Island, N. Y., 14-16. Comer, Larry (Jeffers-Strand) Saginaw, Mich., 7-9.

Dailey Bros. (Loew) Montreal. Dale, Billy (Orpheum) Vancouver, Can., 11-16. Dale, F. & M. (Keith) Columbia, S. C., 7-9.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker. Telephone, Harrison 8377. 311 South Clark Street. CHICAGO, ILL.

Duval & Symonds (Majestic) Chicago. Dyer, Herbert, & Co. (Orpheum) Kansas City 11-16.

Eari, Emma (Lyric) Birmingham, Ala. 7-9.

Earle, Maude (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 11-16.

Edgewood Wm. (Bushwick) Brooklyn; (Keith) Lowell, Mass., 11-16.

Eckert & Harrison (Arcade) Jacksonville, Fla., 7-9.

Edmonds, Wm., & Co. (105th St.) Cleveland. Edwards & Allen (Hipp.) Baltimore.

Edwards & Beasley (Capitol) Hartford, Conn., 7-9.

Edwards, Gus, Revue (Rialto) St. Louis 7-9; (State-Lake) Chicago 11-16.

Edwards, Tom (Empire) Edinburgh, Scotland. 19-23. (Empire) Nottingham, Eng., 23-30.

El Cota (Pantages) Saskatoon, Can.

Elmore & Williams (Royal) New York.

Elliot & LaTour (Poli) Worcester, Mass., 7-9.

Elly (Orpheum) Vancouver, Can.; (Moore) Seattle 11-16.

Elm City Four (Davis) Pittsburgh.

El Rey Sisters (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 11-16.

Elmy's, Carl, Patis (Orpheum) New Orleans.

Erford's Oddities (Loew's Metropolitan) Brooklyn.

Ergott & Herman (Loew) Dayton, O.

Ernst, Frank (Seventh St.) Minneapolis.

Ernie & Ernie (Keith) Lowell, Mass.

Erreco, Four (Columbia) Davenport, Ia., 7-9.

Euse & Dutton (Lyric) Charlotte, N. C., 7-9.

Evans & Bahette (Loew's Warwick) Brooklyn.

Exposition Four (Pantages) Spokane; (Pantages) Seattle 11-16.

Eyk, Ten, & Wylie (Temple) Rochester, N. Y.

Faber & McGowan (Orpheum) Kansas City 11-16.

Fagan, Noodles (Pantages) Minneapolis; (Pantages) St. Paul 11-16.

Fage & White (Columbia) Davenport, Ia., 7-9.

Fanton Joe, & Co. (State) Buffalo.

Fargo & Richards (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 11-16.

Farnell & Florence (Majestic) Milwaukee.

Farrell & Hatch (Pantages) San Francisco; (Pantages) Oakland 11-16.

Fashion Plate Minstrels (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 11-16.

Fate (Pantages) Ogden, Utah; (Pantages) Denver 11-16.

Fay, Mrs. Eva (Orpheum) Peoria, Ill., 7-9; (State-Lake) Chicago 11-16.

Fein & Tennyson (Pantages) Kansas City; (Pantages) Memphis 11-16.

Fenton & Fields (Palace) Cleveland; (Columbia) Erie, Pa., 11-16.

Fenwick Girls (Grand) Norfolk, Neb., 7-9.

Ferguson, Dave, & Co. (Majestic) Milwaukee; (Orpheum) Minneapolis 11-16.

Fern & Marie (Albee) Providence, R. I.

Ferns, Bob, & Co. (Read's Hipp.) Cleveland.

Fields, Sally (Loew's American) New York.

Fifer Bros. & Sister (Keith) Toledo, O.; (Keith) Cincinnati 11-16.

Fisher & Gilmore (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 11-16.

Fisher & Hurst (Keith) Augusta, Ga., 7-9.

Fisher, Walter, & Co. (Orpheum) Oklahoma City, Ok.

Fitch, John, Minstrels (Poli) Wilkes-Barre, Pa., 7-9.

Fitzgibbon, Bert (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 11-16.

Flanders & Butler (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 11-16.

Flanigan & Stapleton (Regent) Kalamazoo, Mich., 7-9.

Flanigan & Morrison (Victory) Evansville, Ind., 7-9; (Orpheum) St. Louis 11-16.

Flashes from Songland (Keith) Syracuse, N. Y.

Flashes (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 11-16.

Filtration (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.

Florents, The (Moore) Seattle; (Orpheum) Portland 11-16.

Foley & LaTour (Orpheum) Los Angeles; (Orpheum) Salt Lake City 11-16.

Folsom, Bobby (Moore) Seattle; (Orpheum) Portland 11-16.

Ford & Price (Keith) Boston.

Ford, Senator (Orpheum) Kansas City; (Orpheum) Omaha 11-16.

Ford, Mabel, Revue (Majestic) Ft. Worth, Tex.

Fords, Four (Keith) Indianapolis.

Four of Us (Regent) Lansing, Mich., 7-9.

Fowler, Gus (Royal) New York.

Fox & Kelly (Loew's Victoria) New York.

Fox & Mack (Columbia) St. Louis 7-9.

Fox & Britt (Loew) London.

Fox, Eddie, & Family (Bushwick) Brooklyn.

Foyer, Eddie (Loew's Metropolitan) Brooklyn.

Francis & Marsell (Grand) St. Louis.

Francis & Wilson (Lyric) Mobile, Ala., 7-9.

Francis, Leo (Jefferson) Dallas, Tex.

Franklin & Hall (Poli) Scranton, Pa., 7-9.

Franklin, Irene (Colonial) New York; (Alhambra) New York 11-16.

Fraser, James, Highlanders (Palace) Cincinnati; (Hipp.) Cleveland 11-16.

Frawley & Louise (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 11-16.

Frazier & Bunce (Loew) Montreal.

Frear, Baggott & Frear (Miller) Milwaukee.

Freda & Anthony (Colonial) Erie, Pa.; (Keith) Syracuse, N. Y., 11-16.

Frey & Rogers (Loew) Dayton, O.

Fridkin & Rhoda (Flatbush) Brooklyn.

Friedland, Anatol (Orpheum) New Orleans.

Fries & Wilson (Regent) Lansing, Mich., 7-9.

Frizana, Trilce (Temple) Rochester, N. Y.

Frisco (Palace) Indianapolis.

Friscio & Co. (105th St.) Cleveland.

Friscio, Signor (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.

Furman & Evans (Poli) Worcester, Mass., 7-9.

Gantler's Bricklayers (Lyric) Hamilton, Can.

Gene & Mignon (New Palace) South Bend, Ind., 7-9.

George, Jack (Orpheum) Salt Lake City; (Orpheum) Denver 11-16.

Gerber, Billy, Revue (Seventh St.) Minneapolis.

Gibson, J. & J. (Orpheum) Des Moines, Ia.; (Palace) Chicago 11-16.

Gilbert Sisters & Armstrong (Loew's Victoria) New York.

Gilbert, Harry (Orpheum) Madison, Wis., 7-9.

Gilbert, Walter (Loew) Ottawa, Can.

Gillette, Lucy, & Co. (Broadway) Springfield, Mass.

Gingras, Ed, & Co. (Loew's Orpheum) New York.

Gladiators, The (Pantages) Saskatoon, Can.

Glasdon, Billy (Hill St.) Los Angeles; (Orpheum) Salt Lake City 11-16.

Globe & Jenkins (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 11-16.

Golden Bird (Pantages) Denver; (Pantages) Pueblo 14-16.

Goldie, Jack (Pantages) Winnipeg, Can.; (Pantages) Regina 11-13.

Goetz & Duffy (Pantages) Denver; (Pantages) Pueblo 14-16.

Gordon & Day (Orpheum) Denver.

Gordon, Vera (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 11-16.

Gordon & Rice (Palace) Waterbury, Conn., 7-9.

Gordon & Delmar (Loew) Ottawa, Can.

Gordon & Germaine (Roanoke) Roanoke, Va., 7-9.

Gordon, Bobby, & Co. (Academy) Norfolk, Va., 7-9.

Gordon & Ford (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 11-16.

Gould, Rita (Riverside) New York.

Grace Twins (Roanoke) Kokomo, Ind., 7-9.

Graduation Day (Orpheum) Galesburg, Ill., 7-9.

Granville, Bernard (Palace) Milwaukee.

Gray, Roger, & Co. (Alhambra) New York.

Gray, Tomie & Co. (Keith) Dayton, O., 7-9.

Great Blackstone (Pantages) Portland, Ore.

Great Maurice (Pantages) San Francisco 11-16.

Green & Burnett (Astoria) Astoria, I. I., N. Y.

Green & Parker (Bushwick) Brooklyn; (Keith) Philadelphia 11-16.

Greenwich Villagers (Palace) Waterbury, Conn., 7-9.

Grenades, Pepita, & Co. (Majestic) Springfield, Ill., 7-9.

Grey & Byron (Strand) Washington.

Grindell & Esther (Majestic) Chicago.

Hackett & Delmar (Orpheum) Los Angeles.

Hager & Goodwin (Gordon) Middletown, O., 7-9.

Haines, Mary (Keith) Portland, Me.; (Orpheum) Brooklyn 11-16.

Hale, Willie & Bro. (Lyric) Richmond, Va., 7-9.

Haley, Leo (Palace) Flint, Mich., 7-9.

Halkings, The (Empress) Omaha, Neb., 7-9.

Hall, Leona, Revue (Lyric) Birmingham 7-9.

Hall, Bob (State-Lake) Chicago.

Hall, Ermine & Brice (Temple) Detroit; (Palace) Cleveland 11-16.

Hall, Al K. (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 11-16.

Hall, Billy Swede (Pantages) Pueblo, Col.; (Pantages) Omaha 11-16.

Hallen & Russell (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 11-16.

Halligan, Wm., & Co. (Palace) New York; (Flatbush) Brooklyn 11-16.

Halls, F. & E. (Palace) Indianapolis.

Hamilton, Alice (Shea) Buffalo; (Shea) Toronto 11-16.

Hammer, Toto, Co. (Palace) New Orleans 7-9.

Hammond, Chas. Hoops (Orpheum) Aberdeen, S. D.; (O. H.) Redfield 10-16.

Hansko Japs (Orpheum) St. Paul.

Handworth, Octavia (Palace) Flint, Mich., 7-9.

Hanley, Jack (Orpheum) Omaha; (Orpheum) Winnipeg, Can., 11-16.

Hanley, Inez (Empress) Omaha, Neb., 7-9.

Hanson & Burton Sisters (Pantages) San Francisco; (Pantages) Oakland 11-16.

Hardy Bros. (Majestic) Cedar Rapids, Ia., 7-9.

Harkins, Larry (Pantages) Denver; (Pantages) Pueblo 14-16.

Harmony Land (Lyric) Richmond, Va., 7-9.

Harper, Mabel, & Co. (Kedzie) Chicago 7-9.

Harris, Mildred, & Co. (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.

Harris, Dave, & Band (Orpheum) Joliet, Ill., 7-9.

Harris & Lyman (Electric) St. Joseph, Mo., 7-9.

Harris, Marion (Palace) New York; (Flatbush) Brooklyn 11-16.

Harrison, Benny, & Co. (Loew's Boulevard) New York.

Harrison, Chas. & Co. (Alhambra) New York; (Royal) New York 11-16.

Hart, Betty & Lou (Pantages) Minneapolis; (Pantages) St. Paul 11-16.

Hart, LeRoy & Mabel (Loew's Gates) Brooklyn.

Hartley & Patterson (Poli) Worcester, Mass., 7-9.

Hartwells, The (Bushwick) Brooklyn; (Flatbush) Brooklyn 11-16.

Harvey, Chick & Tina (Globe) Kansas City, Mo., 7-9.

Hassans, Sly (Majestic) Chicago.

Hassler, Margaret (Keith) Indianapolis; (Keith) Cincinnati 11-16.

Haverman's Animals (Pantages) Seattle; (Pantages) Vancouver, Can., 11-16.

Hawkins & Mack (Rialto) Chicago.

Hayden, Harry, & Co. (Colonial) Erie, Pa.

Hayes, Rich (Royal) New York; (Alhambra) New York 11-16.

Headliners (Loew's Metropolitan) Brooklyn.

Heather, Josie, & Co. (Pantages) Minneapolis; (Pantages) St. Paul 11-16.

Hegoda Sisters (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 11-16.

Helm & Lockwood Sisters (State) Buffalo.

Henderson, Edwilda (Dream) St. Petersburg, Fla.; (Grand) W. Palm Beach 11-16.

Hennings, J. & W. (Palace) Ft. Wayne, Ind., 7-9; (State-Lake) Chicago 11-16.

Henry & Moore (Fifth Ave.) New York 7-9.

Henry's Flying (Orpheum) St. Paul 11-16.

Henshaw & Avery (Grand) Atlanta, Ga.

Henshaw, Bobby (Palace) Rockford, Ill., 7-9.

Herna & Wills (Majestic) Springfield, Ill., 7-9; (Orpheum) St. Louis 11-16.

Herbert & Dare (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 11-16.

Herbert's Dogs (Colonial) New York.

Herberts, The (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 11-16.

Herman, Al (Princess) Montreal.

Heron, Eddie, & Co. (Loew) Montreal.

Herrmann, Adelaide (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis, Minn., 10-16.

Herron & Dayford (Lyric) Birmingham 7-9.

Hiatt, Ernest (Orpheum) Duluth 11-16.

Hibbert & Nugent (Electric) Kansas City, Kan., 7-9.

Hibbitt & Malle (Bijou) Savannah, Ga., 7-9.

Hickman Bros. (LaSalle Garden) Detroit 7-9.

Higgins & Bates (Imperial) Montreal; (Keith) Lowell, Mass., 11-16.

Hill & Quilwell (Grand) Fargo, N. D., 7-9.

Hill, Paul, & Co. (Regent) New York 7-9; (Broadway) New York 11-16.

Hillman, B. C. (Shea) Buffalo; (Shea) Toronto 11-16.

Hilton, Low, & Co. (Lyric) Hamilton, Can.; (105th St.) Cleveland 11-16.

Hines, Harry (Pantages) Kansas City; (Pantages) Memphis 11-16.

Irishbrook, Raymond (Riverside) New York.

Hoey & Evans (State) Memphis, Tenn.

Holden & Herron (State) Newark, N. J.

Hollins Sisters (Majestic) Chicago.

Holman, Harry (Orpheum) Kansas City 11-16.

Holmes & Levere (Temple) Detroit; (Temple) Rochester, N. Y., 11-16.

Howard, Great (Novelty) Topeka, Kan., 7-9.

Howard, Clara (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.

Howard, Bert (Majestic) Bloomington, Ill., 7-9.

Howard & Clark (Keith) Cincinnati; (Keith) Indianapolis 11-16.

Huber, Chad & Monte (Orpheum) Boston.

Hudson & Andrews (O. H.) Cleveland, Wis.

Huff, Grace, & Co. (Majestic) Ft. Worth, Tex.

Hughes, Jack, Duo (Lyric) Birmingham 7-9.

Hughes, Mrs. Gene (Keith) Columbus, O.

Humphreys, Dancing (Palace) Cincinnati.

Humberto Bros. (Ben All) Lexington, Ky., 7-9.

Humphrey's, Doris, Dancers (Orpheum) Brooklyn.

Hunter, Paul (Loew's Victoria) New York 7-9.

Huyans & McIntyre (Orpheum) Los Angeles 4-16.

Hyde's, Alex. Orchestra (Bijou) Birmingham, Ala.

Hymack (Albee) Providence, R. I.; (Orpheum) Brooklyn 11-16.

Ibach's Entertainers (Keith) Philadelphia; (Keith) Washington 11-16.

Ingalese, Rupert, & Co. (Keith) Columbus, O.; (Shea) Buffalo 11-16.

Innis Bros. (Keith) Chattanooga, Tenn., 7-9.

Irling & Elwood (Loew's Boulevard) New York.

Ishikawa Bros. (Majestic) Milwaukee.

Jackson, Bobby (Rialto) Racine, Wis., 7-9; (Orpheum) Madison 11-13; (Palace) Rockford, Ill., 14-16.

Jackson, Thomas P. (Keith) Lowell, Mass.

Janet of France (Royal) New York.

Jarrow (Proctor) Mt. Vernon, N. Y., 7-9.

Jarvis & Harrison (Orpheum) Champaign, Ill., 7-9.

Jason & Harrigan (Novelty) Topeka, Kan., 7-9.

Jayne, Nora & Karl (Alhambra) New York.

Jean & Valjean (Pantages) Pueblo, Col.; (Pantages) Omaha 11-16.

Jeanette & Norman Bros. (Loew) Montreal.

Mack & Brantley (Loew's Lincoln Sq.) New York
 Madams, Four (Arcade) Jacksonville, Fla., 7-9.
 Mae & Hill (Hipp.) Baltimore.
 Mae & Lily & Pearl (Orpheum) Vancouver, Can.; (Moore) Seattle 11-16.
 Mahoney, Will (Palace) New York.
 Mahony & Rule (Keith) Boston.
 Manure Shop (Grand) St. Louis.
 Mania (Majestic) Ft. Worth, Tex.
 Manly, Dave (Main St.) Kansas City 11-16.
 Mantell's Manikins (Orpheum) Madison, Wis., 7-9. (Majestic) Milwaukee 10-16.
 Mantler, Walter, & Co. (Read's Hipp.) Cleveland.
 Marks & Rome (Loew's State) New York.
 Marks, Henry, & Co. (Majestic) Chicago.
 Marks & Wilson (National) Louisville 7-9.
 Marks, Siders (Orpheum) St. Louis; (State-Lake) Chicago 11-16.
 Mary Mc (Keith) Toledo, O.
 Mars & Williams (Ben All) Lexington, Ky., 7-9.
 Martin & Manley (Victory) Evansville, Ind., 7-9.
 Martells, Three (Loew's Boulevard) New York.
 Maxon & Brown (Keith) Columbia, S. C., 7-9.
 Maxon & Morris (Orpheum) Joliet, Ill., 7-9.
 Mayo, Harry (Jefferson) New York 7-9.
 Meacham, Bugs (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 11-16.
 Melotte Duo (Orpheum) Quincy, Ill., 7-9.
 Melville & Rule (Majestic) Little Rock, Ark.
 Melvin, Joe (Hipp.) Terre Haute, Ind., 7-9.
 Melvins, Three (Lyric) Mobile, Ala., 7-9.
 Mersereau Trio (Prince) Tampa, Fla., 7-9.
 Messers & Hanford (Royal) New York.
 Middleton & Spellmeyer (Orpheum) Vancouver, Can.; (Moore) Seattle 11-16.
 Mison (Hamilton) New York 7-9.
 Mitchell & Martin (Lyric) Richmond, Va., 7-9.
 Miller & Rainey (American) Chicago 7-9.
 Miller Girls (Orpheum) Minneapolis; (Orpheum) Duluth 11-16.
 Miller & Fears (Lyric) Atlanta, Ga., 7-9.
 Miller & Mack (Broadway) New York.
 Miller, Eddie (Orpheum) Des Moines, Ia.; (Orpheum) Winnipeg, Can., 11-16.
 Miller & Bradford (Rialto) Racine, Wis., 7-9; (Palace) Milwaukee 11-16.
 Mills & Miller (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Mills & Duncanson (Orpheum) Quincy, Ill., 7-9.
 Milton & Lehman (Murray) Richmond, Ind., 7-9.
 Minstrel Menarchs (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.
 Miss Nobody (Pantages) Seattle; (Pantages) Vancouver, Can., 11-16.
 Mitchell, James & Etsis (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Monte Carlo Four (Palace) Oklahoma City, Ok.
 Montrose, Belle (Orpheum) Salt Lake City; (Orpheum) Denver 11-16.
 Moody & Duncanson (Flatbush) Brooklyn; (Maryland) Baltimore 11-16.
 Moore, Harry, & Co. (Shea) Buffalo; (Shea) Toronto 11-16.
 Moore, C. Austin (Palace) Cincinnati.
 Moore, Victor (Hill St.) Los Angeles; (Orpheum) Salt Lake City 11-16.
 Moore & Freed (Broadway) New York; (Alhambra) New York 11-16.
 Moore, Gus, & Grla (Proctor) Mt. Vernon, N. Y., 7-9.
 Moore, Jack, Trio (Indoor Circus) Detroit; (Elks' Indoor Circus) Huntington, W. Va., 11-16.
 Moore & Kendall (Majestic) Springfield, Ill., 7-9; (Main St.) Kansas City 11-16.
 Moran Sisters & Norman (Electric) Joplin, Mo., 7-9.
 Morgan & Gray (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 11-16.
 Morgan Banners (Orpheum) Salt Lake City; (Orpheum) Denver 11-16.
 Morgan & Woolley Co. (Globe) Kansas City, Mo., 7-9.
 Moran & Binder (Palace) Waterbury, Conn., 7-9.
 Morley Sisters (Bijou) Birmingham, Ala.
 Morrell, Ray, Three (Loew's Ave. B) New York.
 Morris, Will (Seventh St.) Minneapolis.
 Morris, Elda (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Morton & Glass (Orpheum) Los Angeles.
 Morton-Jewell Co. (Keith) Augusta, Ga., 7-9.
 Mortons, Four (Palace) New York.
 Moss & Frye (Davis) Pittsburg.
 Mowatt & Mullen (Majestic) Milwaukee.
 Mullane, Frank (State) Newark, N. J.
 Munson, Osa, & Co. (Flatbush) Brooklyn.
 Murbok, Lew & Paul (Riviera) Brooklyn 7-9.
 Murphy, Lab (Orpheum) Wichita, Kan.
 Murphy, Senator (Rialto) Racine, Wis., 7-9.
 Murray, Elizabeth (Main St.) Kansas City.
 Murray, Katharine, & Co. (Loew's Metropolitan) Brooklyn.
 Murray, Marion, & Co. (Shea) Toronto; (Princess) Montreal 11-16.

Norman & Landee (LaSalle Garden) Detroit 7-9; (Palace) Flint, Mich., 11-12; (Regent) Kalamazoo 14-16.
 Norman & Lander (LaSalle Garden) Detroit 7-9.
 Norris' Follies (Orpheum) Tulsa, Ok.
 Norton, Ruby (Palace) Cleveland; (Davis) Pittsburg 11-16.
 Norton, Jack (Golden Gate) San Francisco 11-16.
 Norton & Melnotte (Pantages) Winnipeg, Can.; (Pantages) Regina 11-13.
 Norwood & Hall (Proctor) Newark, N. J.
 Norworth, Ned (Orpheum) New Orleans.
 O'Brien & Josephine (Bijou) Savannah, Ga., 7-9.
 O'Donnell & Blair (State-Lake) Chicago; (Main St.) Kansas City 11-16.
 O'Donnell, Vincent (Orpheum) Denver; (Orpheum) Lincoln, Neb., 11-16.
 O'Dowd, Dave, & Four French Girls (Lexington) Cleveland.
 O'Malley & Maxfield (Capitol) Clinton, Ind., 7-9.
 Olevy & Mary Ann (Keith) Columbia, S. C., 7-9.
 Old Timers (Loew) Ottawa, Can.
 Olga & Nicholas (Miller) Milwaukee.
 Oms, J. & N. (Orpheum) Lincoln, Neb.; (Main St.) Kansas City 11-16.
 Olson & Johnson (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 11-16.
 One, Ben See (State-Lake) Chicago.
 Onuki, Hafu (Auditorium) Quebec, Can.
 Orday, Laurie (Palace) Flint, Mich., 7-9.
 Ortons, Four (Pantages) San Francisco; (Pantages) Oakland 11-16.
 Osborne Trio (Palace) Milwaukee.
 Osterman, Jack (Imperial) Montreal.
 Page, Jim & Betty (Orpheum) Boston.
 Page & Green (Murray) Richmond, Ind., 7-9.
 Page, Hack & Mack (Pantages) Kansas City; (Pantages) Memphis 11-16.
 Palo & Palet (Pantages) Minneapolis; (Pantages) St. Paul 11-16.
 Pantheon Singers (Electric) Kansas City, Kan., 7-9.
 Panza & Silva (Palace) New Haven, Conn., 7-9.
 Parados, The (Lyric) Charlotte, N. C., 7-9.
 Pardo & Archer (Pantages) Denver; (Pantages) Pueblo 14-16.
 Parker, Ethel, & Co. (Columbia) Davenport, Ia., 7-9.
 Parolola (Coliseum) New York 7-9; (Broadway) New York 11-16.
 Paul & Goss (Proctor) Newark, N. J.
 Pearson, Newport & Pearson (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 11-16.
 Penman & Lillian (Pantages) Spokane; (Pantages) Seattle 11-16.
 Pennington, Ann (Keith) Philadelphia; (Orpheum) Brooklyn 11-16.
 Percival, Noel & Co. (Majestic) Cedar Rapids, Ia., 7-9.
 Perez & LaFlor (Crescent) New Orleans 7-9; (Miller) Milwaukee 18-24.
 Perrone & Oliver (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.
 Petrowars, Five (Orpheum) Wichita, Kan.
 Phillips, Evelyn, & Co. (Hipp.) Terre Haute, Ind., 7-9.
 Phillips, Four (Colonial) New York; (Alhambra) New York 11-16.
 Phina & Plicks (Capitol) Hartford, Conn., 7-9.
 Pickard's Seals (Loew's Fulton) Brooklyn.
 Pierce & Ryan (Albee) Providence, R. I.; (Keith) Portland, Me., 11-16.
 Pierce & Goff (Pantages) St. Paul; (Pantages) Winnipeg, Can., 11-16.
 Pileer & Douglas (Capitol) Hartford, Conn., 7-9.
 Plinto & Boyle (Keith) Indianapolis.
 Plesano & Landaner (Hamilton) New York 7-9.
 Plesano, Gen., & Co. (State) Memphis, Tenn.
 Polly, Chas. & Helen (Rialto) Racine, Wis., 7-9.
 Popularity Queens, Four (Broadway) Springfield, Mass.
 Powell-Gilmore & Co. (Grand) Atlanta, Ga.
 Powell & Brown (Imperial) Montreal; (Keith) Lowell, Mass., 11-16.
 Powers & Wallace (Davis) Pittsburg; (Temple) Detroit 11-16.
 Presler & Klais (Flatbush) Brooklyn.
 Prestons, Five (Pantages) Salt Lake City; (Pantages) Ogdin 11-16.
 Prevost & Goelst (Loew's Greeley Sq.) New York.
 Primrose Minstrels (Loew's Palace) Brooklyn.
 Prosper & Merritt (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Pror, Martha, & Co. (Keith) Augusta, Ga., 7-9.
 Pucci, George E. (Empire) Hoboken, N. J.; (Gayety) Brooklyn 10-15.
 Quinn & Caverly (Loew's Fulton) Brooklyn.
 Quixano, David, & Co. (Hipp.) Terre Haute, Ind., 7-9.
 Quixy Four (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 11-16.
 Raffayette's Dogs (Keith) Indianapolis; (Keith) Cincinnati 11-16.
 Rahn, Paul, & Co. (Ben All) Lexington, Ky., 7-9.
 Rainbow & Mohawk (Strand) Washington.
 Rainbow Trio (Loew's Boulevard St.) New York.
 Rainbow's End (State-Lake) Chicago.
 Ramsdella & Deyo (Majestic) Ft. Smith, Ark.
 Rasso & Co. (Princess) Nashville 7-9.
 Raymond, Ray, & Co. (Poll) Bridgeport, Conn., 7-9.
 Raymond & Stern (Loew's Lincoln Sq.) New York.
 Reindlers, Four (Keith) Columbia, S. C., 7-9.
 Realm of Fantasy (Palace) Cleveland; (Shea) Buffalo 11-16.
 Redmond & Wells (Orpheum) St. Louis; (Palace) Milwaukee 11-16.
 Reed, Jessie (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 11-16.
 Reilly & Rogers (Poll) Worcester, Mass., 7-9.
 Rempel, Harriett, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Reo & Helmar (Loew) London, Can., 7-9; (Loew) Toronto 11-16.
 Reynolds & Holmes (Shubert-Detroit) Detroit; (Princess) Toronto 11-16.
 Reynolds, Jimmy (Palace) Springfield, Mass., 7-9.
 Rhodes & Watson (Lyric) Atlanta, Ga., 7-9.
 Rice & Werner (Keith) Columbia, S. C., 7-9.
 Rigoletto Bros., Pantages (Oakland, Calif.; (Pantages) Los Angeles 11-16.

Rising Generation (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Rinaldo Bros. (Pantages) St. Paul; (Pantages) Winnipeg, Can., 11-16.
 Ritter, Jack Spilash (Regent) Jackson, Mich.
 Ritter, Knapp (Grand) Centralia, Ill., 7-9.
 Rives & Arnold (Pantages) Ogdin, Utah; (Pantages) Denver 11-16.
 Robert, Renee, & Co. (Riviera) New York.
 Roberts, R. & W. (Shea) Toronto; (Princess) Montreal 11-16.
 Roberts, Joe (Colonial) New York; (Royal) New York 11-16.
 Roberts & Demont (Keith) Augusta, Ga., 7-9.
 Roberts & Boyne (Broadway) Springfield, Mass.
 Robinson & Pierce (Pantages) Denver; (Pantages) Pueblo 14-16.
 Robinson, Bill (Orpheum) Los Angeles.
 Rogers, Will & Mary (Orpheum) Sioux City, Ia., 7-9.
 Romane Trio (Loew) Montreal.
 Romanos, Three (Grand) Centralia, Ill., 7-9.
 Rome & Gaut (Columbia) Far Rockaway, N. Y.
 Rooney & Bent (Temple) Detroit; (Temple) Rochester, N. Y., 11-16.
 Rooneys, The (Keith) Chattanooga, Tenn., 7-9.
 Rose, Ellis & Rose (Orpheum) Oakland, Calif.; (Orpheum) Sacramento 10-12; (Orpheum) Fresno 13-15.
 Roseman, Ethel, & Co. (Loew's Fulton) Brooklyn.
 Roses, Four (Pantages) Omaha; (Pantages) Kansas City 11-16.
 Rozier & Muir (Novelty) Topeka, Kan., 7-9.
 Ross & Edwards (Pantages) Pueblo, Col.; (Pantages) Omaha 11-16.
 Ross & Roma (Imperial) Montreal.
 Roth, Dave (Orpheum) St. Paul; (Palace) Milwaukee 11-16.
 Roth Children (Colonial) New York.
 Royal Gascoignes (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 11-16.
 Royal & Valentine (Orpheum) Aberdeen, S. D., 9-10; (Orpheum) Sioux Falls 14-16.
 Royal Venetian Five (Columbia) St. Louis 7-9.
 Roze, Dorothy, & Georgia Five (Loew's Metropolitan) Brooklyn.
 Rowland & Mehan (Pantages) Spokane; (Pantages) Seattle 11-16.
 Rowe, Ruth (Alhambra) New York; (Colonial) New York 11-16.
 Rubini, Jan (Pantages) Spokane 11-16.
 Rubini Sisters (Keith) Portland, Me.
 Ruby, Lillian (Pantages) Ogdin, Utah; (Pantages) Denver 11-16.
 Rudell & Dunigan (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.
 Rudolph (Loew's Palace) Brooklyn.
 Rugel, Yvette (Orpheum) Brooklyn; (Royal) New York 11-16.
 Rule & O'Brien (Royal) New York; (Alhambra) New York 11-16.
 Ruloff & Elton (Orpheum) Wichita, Kan.
 Runawa & Co. (Palace) Springfield, Mass., 7-9.
 Runaway Four (Shea) Buffalo; (Shea) Toronto 11-16.
 Russell & Hayes (Loew's National) New York.
 Ryan & Ryan (Pantages) Seattle; (Pantages) Vancouver, Can., 11-16.

Snow, Columbus & Hocter (Proctor) Newark, N. J.
 Solar, Willie (Fordham) New York 7-9; (Broadway) New York 11-16.
 Son, Rodgers (Shea) Buffalo; (Shea) Toronto 11-16.
 Songs & Scenes (Orpheum) Quincy, Ill., 7-9.
 Sossman & Sloan (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Southern City Four (Broadway) Tulsa, Ok.
 Sovereign, Max (Albee) Providence, R. I.; (Keith) Syracuse, N. Y., 11-16.
 Sparks of Broadway (Yonge St.) Toronto.
 Speeders, The (Jefferson) New York 7-9.
 Spencer & Williams (Orpheum) St. Paul; (Orpheum) Duluth 11-16.
 Spider's Web (Alhambra) New York.
 Splendid & Partner (Shea) Toronto; (Princess) Montreal 11-16.
 Stafford, Frank, & Co. (Loew's Boulevard) New York.
 Stanley & Attré (Grand) Atlanta, Ga.
 Stanley, Stan (Palace) Indianapolis.
 Stanley, Trip & Mowatt (Emery) Providence, R. I.
 Stanleys, The (Orpheum) Brooklyn; (Keith) Washington 11-16.
 Stanton, V. & E. (Orpheum) Los Angeles 4-16.
WALTER STANTON
 Week Dec. 4, Shrine Circus, Charlotte, N. C.; week Dec. 11, Shrine Circus, Greenville, S. C.
 Stars of the Future (Royal) New York.
 Stars of Yesterday (Orpheum) St. Louis 11-16.
 Starroom 19 (Crescent) New Orleans.
 Steadman, Al & F. (Keith) Philadelphia; (Colonial) New York 11-16.
 Stephens & Brunelle (Yonge St.) Toronto.
 Stepping Some (Pantages) Pueblo, Colo.; (Pantages) Omaha 11-16.
 Stepping Around (Loew) Dayton, O.
 Stevens & Marshall (Hill St.) Los Angeles.
 Stoddard, Harry, & Band (Regent) New York 7-9.
 Stone & Squires (Alhambra) New York.
 Stone & Francis (Palace) Waterbury, Conn., 7-9.
 Stone's Novelty Boys (Orpheum) Paducah, Ky., 7-9.
 Storey & Clark (Pantages) Minneapolis; (Pantages) St. Paul 11-16.
 Storm, The (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Stranded (Orpheum) Sioux City, Ia., 7-9.
 Strickland's Entertainers (Loew's Greeley Sq.) New York.
 Stryker, Al (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Styne, Sidney S. (Pantages) San Diego, Calif.; (Pantages) Long Beach 11-16.
 Sullivan & Myers (Regent) Muskegon, Mich., 7-9.
 Sully & Houghton (Orpheum) Minneapolis 11-16.
 Sunbeam Follies (Astoria) Astoria, L. I., N. Y.
 Swartz & Clifford (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 11-16.
 Swift & Kelly (Prospect) Brooklyn 7-9; (81st St.) New York 11-16.
 Swift & Daley (Liberty) Lincoln, Neb., 7-9.
 Sydneys, Royal (Regent) Lansing, Mich., 7-9.
 Sykes, Harry, & Co. (Fuller) Kalamazoo, Mich., 7-9.
 Taffell & Newell (Loew's American) New York.
 Tallafiero, Edith (Orpheum) St. Paul 11-16.
 Tango Shoes (State-Lake) Chicago.
 Tanguay, Eva (Loew's Orpheum) New York.
 Taylor & Peggy (Lincoln) Cincinnati; (Grand) Chicago 11-16.
 Telephone Tangle (Pantages) Memphis, Tenn.
 Tellezen, Lou (Orpheum) Minneapolis 11-16.
 Temblen, Chas. Silu (Grand) Bradford, Pa.; (Family) Rochester, N. Y., 10-16.
 Terry, Sheila, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 11-16.
 Thaler's Circus (Pantages) St. Paul; (Pantages) Winnipeg, Can., 11-16.
 Thank You, Doctor (Temple) Rochester, N. Y.
 Thompson, Dr. (Orpheum) San Francisco; (Orpheum) Oakland 11-16.
 Thornton & Squires (Princess) Nashville 7-9.
 Thursby, Dave (Pantages) Spokane 11-16.
 Tighe, Harry (Pantages) Seattle; (Pantages) Vancouver, Can., 11-16.
 Tilton, Corinne (Prospect) Brooklyn 7-9.
 Tilyou & Rogers (Loew's Victoria) New York.
 Timely Revue (Poll) Scranton, Pa., 7-9.
 Tollman Revue (Pantages) San Francisco 11-16.
 Tover & Darrall (Astoria) Astoria, L. I., N. Y.
 Toyland Follies (Read's Hipp.) Cleveland.
 Tracey & McBride (Keith) Washington.
 Tracy, P. & E. (Regent) Muskegon, Mich., 7-9.
 Travers & Douglas (Albee) Providence, R. I.
 Tuck & Claire (Pantages) Oakland, Calif.; (Pantages) Los Angeles 11-16.
 Tucker, Sophie (Palace) Chicago.
 Tucker, Al (Orpheum) Oklahoma City, Ok.
 Tulsa Sisters (Murray) Richmond, Ind., 7-9.
 Tuscano Bros. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 11-16.
 Tyler & Crolius (Rialto) Racine, Wis., 7-9.
 Tyler & St. Claire (Palace) New Orleans 7-9.
 Usher, C. & F. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.
 Valentine & Bell (Bijou) Savannah, Ga., 7-9.
 Vallal & Zermale (Palace) Flint, Mich., 7-9.
 Van & Bell (Orpheum) Oklahoma City, Ok.
 Van & Corbett (Palace) Milwaukee; (Palace) Chicago 11-16.
 Van Fossen, Harry (Regent) Muskegon, Mich., 7-9.
 Van Horn, Bobby (Loew's American) New York.
 Van & Schenck (Shea) Toronto; (Princess) Montreal 11-16.
 Van & Tyson (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 11-16.
 Vane, Stibil (Temple) Rochester, N. Y.
 Vardon & Perry (Miles) Cleveland; (Regent) Detroit 10-16.
 Vernon (Palace) Cincinnati.
 Vernon, Hope (Loew's National) New York.
 Verona, Countess (Princess) Nashville 7-9.
 Virians, The (Columbia) Far Rockaway, N. Y.
 Vokes & Don (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 11-16.
 Wager, The (81st St.) New York.
 Waihteka, Princess (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.
 Wainan & Berry (Read's Hipp.) Cleveland.

Navy's, The (Orpheum) Kansas City; (Orpheum) Omaha 11-16.
 Nalzo & Ritzo (Grand) St. Louis.
 Nakie Japs (106th St.) Cleveland.
 Nash & O'Donnell (Keith) Washington.
 Neelham & Wood (Grand) St. Louis 10-16.
 Nell & Witt (Keith) Cincinnati.
 Nelson, Alton (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.
 Nelson & Barry Boya (Loew's Greeley Sq.) New York.
 Nelson, Grace (National) Louisville 7-9.
 Nelsons, Guggling (Orpheum) San Francisco; (Orpheum) Oakland 11-16.
 Nestor & Vincent (Loew's Gates) Brooklyn.
 Nevada, Lloyd, & Co. (Orpheum) Champaign, Ill., 7-9.
 Nevins & Gordon (Loew) Ottawa, Can.
 Newell & Most (Empress) Grand Rapids, Mich.
 Newman, Walter, in Profiteering (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 13-16.

WALTER NEWMAN
 IN PROFITEERING.
 Booked sell on Orpheum Time.
 Direction Wm. S. Hennessy.
 Night Boat (Pantages) Kansas City; (Pantages) Memphis 11-16.
 Night in Spain (Shea) Toronto; (Princess) Montreal 11-16.
 Nix (National) Erie, Pa.; (Keith) Columbia, O., 11-16.
 Nippon Duo (Palace) Indianapolis.

Quinn & Caverly (Loew's Fulton) Brooklyn.
 Quixano, David, & Co. (Hipp.) Terre Haute, Ind., 7-9.
 Quixy Four (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 11-16.
 Raffayette's Dogs (Keith) Indianapolis; (Keith) Cincinnati 11-16.
 Rahn, Paul, & Co. (Ben All) Lexington, Ky., 7-9.
 Rainbow & Mohawk (Strand) Washington.
 Rainbow Trio (Loew's Boulevard St.) New York.
 Rainbow's End (State-Lake) Chicago.
 Ramsdella & Deyo (Majestic) Ft. Smith, Ark.
 Rasso & Co. (Princess) Nashville 7-9.
 Raymond, Ray, & Co. (Poll) Bridgeport, Conn., 7-9.
 Raymond & Stern (Loew's Lincoln Sq.) New York.
 Reindlers, Four (Keith) Columbia, S. C., 7-9.
 Realm of Fantasy (Palace) Cleveland; (Shea) Buffalo 11-16.
 Redmond & Wells (Orpheum) St. Louis; (Palace) Milwaukee 11-16.
 Reed, Jessie (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 11-16.
 Reilly & Rogers (Poll) Worcester, Mass., 7-9.
 Rempel, Harriett, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Reo & Helmar (Loew) London, Can., 7-9; (Loew) Toronto 11-16.
 Reynolds & Holmes (Shubert-Detroit) Detroit; (Princess) Toronto 11-16.
 Reynolds, Jimmy (Palace) Springfield, Mass., 7-9.
 Rhodes & Watson (Lyric) Atlanta, Ga., 7-9.
 Rice & Werner (Keith) Columbia, S. C., 7-9.
 Rigoletto Bros., Pantages (Oakland, Calif.; (Pantages) Los Angeles 11-16.

Sie, Chic (Keith) Boston; (Albee) Providence, R. I., 11-16.
 Samaroff & Senia (Keith) Boston.
 Sampsel & Leonhardt (Lyric) Mobile, Ala., 7-9.
 Samuels, Rae (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 11-16.
 Sandy (Rialto) St. Louis 7-9; (State-Lake) Chicago 11-16.
 Sankus & Sylvers (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.
 Santos & Hayes (Bushwick) Brooklyn; (Orpheum) Brooklyn 11-16.
 Santry, Henry, & Band (Orpheum) Oakland, Calif.; (Orpheum) Fresno 11-16.
 Saytons, The (Keith) Portland, Me.; (Keith) Lowell, Mass., 11-16.
 Scoulon, Devo & Scoulon (Orpheum) Vancouver, Can.; (Moore) Seattle 11-16.
 Schenck, Willie (Princess) Montreal; (Palace) New York 11-16.
 Schicht's Manikins (Davis) Pittsburg; (Temple) Detroit 11-16.
 Schoen & Squires (Palace) Springfield, Mass., 7-9.
 Schooler, Dave, & Co. (Capitol) Hartford, Conn., 7-9.
 Seale (Majestic) Milwaukee.
 Seamon, Chas. F. (Loew's National) New York.
 Seamon, Conrad & Co. (Palace) Indianapolis.
 Seattle Harmony Boys (LaSalle Garden) Detroit 7-9.
 Seel & Austin (Orpheum) St. Louis.
 Seelye, Blossom, & Co. (Princess) Montreal; (Temple) Detroit 11-16.
 Selbini & Grovini (Palace) Rockford, Ill., 7-9.
 Sewell Sisters (Orpheum) New Orleans.
 Seymour & Jeanette (Rialto) St. Louis 7-9.
 Seymour, H. & A. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 11-16.
 Shadowland (Liberty) Lincoln, Neb., 7-9.
 Sharp, Billy (Palace) Milwaukee.
 Shaw, Lillian (Maryland) Baltimore; (Palace) Cleveland 11-16.
 Shaw & Lee (Orpheum) Brooklyn; (Colonial) New York 11-16.
 Shayne, Al (105th St.) Cleveland; (Davis) Indianapolis 11-16.
 Shea, Thos. E. (Princess) Montreal; (Keith) Boston 11-16.
 Shelk, The (Regent) Lansing, Mich., 7-9.
 Sheldon, Ballentine & Co. (Jefferson) New York 7-9.
 Shepherd, Burt (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 11-16.
 Sherlock-Sisters & Clinton (Grand) St. Louis.
 Shine, Paul, & Co. (Lincoln) Chicago 7-9.
 Shirley, Eva (State-Lake) Chicago.
 Show Off, The with Fred Sumner (Keith) Cincinnati 11-16.
 Silvers & Berger (State) Memphis, Tenn.
 Simpson & Bean (Orpheum) Des Moines, Ia.; (Main St.) Kansas City 11-16.
 Sinclair, Catherine (Orpheum) Tulsa, Ok.
 Sinclair & Gray (LaSalle Garden) Detroit 7-9.
 Singer, Johnny, & Belle (Palace) Chicago.
 Skatell, Burt & Hazel (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 11-16.
 Skelly-Helt Revue (Orpheum) Sioux City, Ia., 7-9.
 Smith & Nash (Palace) New Haven, Conn., 7-9.
 Smith & Baker (Davis) Pittsburg; (Palace) Chicago 11-16.
 Smith & Strong (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 11-16.
 Smith Bros. (Liberty) Lincoln, Neb., 7-9.
 Smith & Vernon (Palace) Chicago.
 Snow & Signorth (Grand) St. Louis.

Snow, Columbus & Hocter (Proctor) Newark, N. J.
 Solar, Willie (Fordham) New York 7-9; (Broadway) New York 11-16.
 Son, Rodgers (Shea) Buffalo; (Shea) Toronto 11-16.
 Songs & Scenes (Orpheum) Quincy, Ill., 7-9.
 Sossman & Sloan (Pantages) Los Angeles; (Pantages) San Diego 11-16.
 Southern City Four (Broadway) Tulsa, Ok.
 Sovereign, Max (Albee) Providence, R. I.; (Keith) Syracuse, N. Y., 11-16.
 Sparks of Broadway (Yonge St.) Toronto.
 Speeders, The (Jefferson) New York 7-9.
 Spencer & Williams (Orpheum) St. Paul; (Orpheum) Duluth 11-16.
 Spider's Web (Alhambra) New York.
 Splendid & Partner (Shea) Toronto; (Princess) Montreal 11-16.
 Stafford, Frank, & Co. (Loew's Boulevard) New York.
 Stanley & Attré (Grand) Atlanta, Ga.
 Stanley, Stan (Palace) Indianapolis.
 Stanley, Trip & Mowatt (Emery) Providence, R. I.
 Stanleys, The (Orpheum) Brooklyn; (Keith) Washington 11-16.
 Stanton, V. & E. (Orpheum) Los Angeles 4-16.
WALTER STANTON
 Week Dec. 4, Shrine Circus, Charlotte, N. C.; week Dec. 11, Shrine Circus, Greenville, S. C.
 Stars of the Future (Royal) New York.
 Stars of Yesterday (Orpheum) St. Louis 11-16.
 Starroom 19 (Crescent) New Orleans.
 Steadman, Al & F. (Keith) Philadelphia; (Colonial) New York 11-16.
 Stephens & Brunelle (Yonge St.) Toronto.
 Stepping Some (Pantages) Pueblo, Colo.; (Pantages) Omaha 11-16.
 Stepping Around (Loew) Dayton, O.
 Stevens & Marshall (Hill St.) Los Angeles.
 Stoddard, Harry, & Band (Regent) New York 7-9.
 Stone & Squires (Alhambra) New York.
 Stone & Francis (Palace) Waterbury, Conn., 7-9.
 Stone's Novelty Boys (Orpheum) Paducah, Ky., 7-9.
 Storey & Clark (Pantages) Minneapolis; (Pantages) St. Paul 11-16.
 Storm, The (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Stranded (Orpheum) Sioux City, Ia., 7-9.
 Strickland's Entertainers (Loew's Greeley Sq.) New York.
 Stryker, Al (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.
 Styne, Sidney S. (Pantages) San Diego, Calif.; (Pantages) Long Beach 11-16.
 Sullivan & Myers (Regent) Muskegon, Mich., 7-9.
 Sully & Houghton (Orpheum) Minneapolis 11-16.
 Sunbeam Follies (Astoria) Astoria, L. I., N. Y.
 Swartz & Clifford (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 11-16.
 Swift & Kelly (Prospect) Brooklyn 7-9; (81st St.) New York 11-16.
 Swift & Daley (Liberty) Lincoln, Neb., 7-9.
 Sydneys, Royal (Regent) Lansing, Mich., 7-9.
 Sykes, Harry, & Co. (Fuller) Kalamazoo, Mich., 7-9.
 Taffell & Newell (Loew's American) New York.
 Tallafiero, Edith (Orpheum) St. Paul 11-16.
 Tango Shoes (State-Lake) Chicago.
 Tanguay, Eva (Loew's Orpheum) New York.
 Taylor & Peggy (Lincoln) Cincinnati; (Grand) Chicago 11-16.
 Telephone Tangle (Pantages) Memphis, Tenn.
 Tellezen, Lou (Orpheum) Minneapolis 11-16.
 Temblen, Chas. Silu (Grand) Bradford, Pa.; (Family) Rochester, N. Y., 10-16.
 Terry, Sheila, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 11-16.
 Thaler's Circus (Pantages) St. Paul; (Pantages) Winnipeg, Can., 11-16.
 Thank You, Doctor (Temple) Rochester, N. Y.
 Thompson, Dr. (Orpheum) San Francisco; (Orpheum) Oakland 11-16.
 Thornton & Squires (Princess) Nashville 7-9.
 Thursby, Dave (Pantages) Spokane 11-16.
 Tighe, Harry (Pantages) Seattle; (Pantages) Vancouver, Can., 11-16.
 Tilton, Corinne (Prospect) Brooklyn 7-9.
 Tilyou & Rogers (Loew's Victoria) New York.
 Timely Revue (Poll) Scranton, Pa., 7-9.
 Tollman Revue (Pantages) San Francisco 11-16.
 Tover & Darrall (Astoria) Astoria, L. I., N. Y.
 Toyland Follies (Read's Hipp.) Cleveland.
 Tracey & McBride (Keith) Washington.
 Tracy, P. & E. (Regent) Muskegon, Mich., 7-9.
 Travers & Douglas (Albee) Providence, R. I.
 Tuck & Claire (Pantages) Oakland, Calif.; (Pantages) Los Angeles 11-16.
 Tucker, Sophie (Palace) Chicago.
 Tucker, Al (Orpheum) Oklahoma City, Ok.
 Tulsa Sisters (Murray) Richmond, Ind., 7-9.
 Tuscano Bros. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 11-16.
 Tyler & Crolius (Rialto) Racine, Wis., 7-9.
 Tyler & St. Claire (Palace) New Orleans 7-9.
 Usher, C. & F. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 11-16.
 Valentine & Bell (Bijou) Savannah, Ga., 7-9.
 Vallal & Zermale (Palace) Flint, Mich., 7-9.
 Van & Bell (Orpheum) Oklahoma City, Ok.
 Van & Corbett (Palace) Milwaukee; (Palace) Chicago 11-16.
 Van Fossen, Harry (Regent) Muskegon, Mich., 7-9.
 Van Horn, Bobby (Loew's American) New York.
 Van & Schenck (Shea) Toronto; (Princess) Montreal 11-16.
 Van & Tyson (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 11-16.
 Vane, Stibil (Temple) Rochester, N. Y.
 Vardon & Perry (Miles) Cleveland; (Regent) Detroit 10-16.
 Vernon (Palace) Cincinnati.
 Vernon, Hope (Loew's National) New York.
 Verona, Countess (Princess) Nashville 7-9.
 Virians, The (Columbia) Far Rockaway, N. Y.
 Vokes & Don (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 11-16.
 Wager, The (81st St.) New York.
 Waihteka, Princess (Majestic) Houston, Tex.; (Majestic) San Antonio 11-16.
 Wainan & Berry (Read's Hipp.) Cleveland.

Waite, Kenneth R., Trio (Jones' Toyland) Kansas City, Mo., 4-23.

Waldron & Winslow (Majestic) Milwaukee.

Walker, Buddy (Pantages) Portland, Ore.

Walker, Dallas (Orpheum) Oklahoma City, Ok.

Walters & Walters (Keith) Cincinnati; (Keith) Columbus, O., 11-16.

Walsh, Henry B. (Orpheum) Minneapolis; (Orpheum) Duluth 11-15.

Walton & Brent (Keith) Boston.

Walton, Bert & Lottie (Emery) Providence, R. I.

Walzer & Dyer (Grand) St. Louis.

Walker, Ray & Helen (Loew) London, Can.

Ward, Will J. (Keith) Augusta, Ga., 7-9.

Ward, Frank (Orpheum) Winnipeg, Can.

Ward & Dooley (Pantages) Winnipeg, Can.; (Pantages) Regina 11-13.

Warman & Mack (Loew) Dayton, O.

Washington, Betty (Keith) Syracuse, N. Y.

Watson, Harry (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 11-16.

Watson, Jos. K. (Keith) Syracuse, N. Y.; (Shea) Buffalo, N. Y., 11-16.

Watts & Hawley (Proctor) Mt. Vernon, N. Y., 7-9; (Albee) Providence, R. I., 11-16.

Wayburn's Dancing Dozen (Palace) New Haven, Conn., 7-9.

Wayne, Clifford, & Co. (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 11-16.

Wayne & Warren (Moore) Seattle; (Orpheum) Portland 11-16.

Weak Spot, The (Orpheum) Brooklyn; (Albee) Providence, R. I., 11-16.

Weaver Bros. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 11-16.

Weber & Elliott (Loew) Ottawa, Can.

Weber Girls, Three (Palace) Flint, Mich., 7-9.

Weber, Fred & Co. (Rialto) Chicago.

Weber & Kildner (Orpheum) Brooklyn; (Riverside) New York 11-16.

Weiss Troupe (Loew's Victoria) New York.

Welch, Mealy & Montrose (Princess) Montreal.

Welch, Ben (Proctor) Newark, N. J.; (Royal) New York 11-16.

Welderson Sisters (Pantages) Salt Lake City; (Pantages) Ogden 11-16.

Weldons, The (Pantages) Portland, Ore.

Wells & Burt (Lyric) Charlotte, N. C., 7-9.

Wells, Virginia & West (Keith) Boston; (Albee) Providence, R. I., 11-16.

Wells, Gilbert (Keith) Shreveport, La., 7-9.

Werner-Amoros Trio (Majestic) Milwaukee.

Weston & Eline (Pantages) Spokane 11-16.

Weston, Scotty (Miles) Detroit; (Pantages) Toronto 11-16.

Weston, Wm., & Co. (Miller) Milwaukee.

Weston, Cecelia (Broadway) New York.

Wheeler, Bert & Betty (Sist St.) New York.

White Hussars (Liberty) Terre Haute, Ind., 7-9.

Whitfield & Ireland (Palace) Cincinnati.

Whitener, Rusty (Fulton) Brooklyn; (Loew's State) Newark, N. J., 11-16.

Wille Bros. (Orpheum) Madison, Wis., 7-9.

Williams & Taylor (Temple) Rochester, N. Y.; (Palace) Chicago 11-16.

Williams & Wolfus (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 11-16.

Wilson, Jack & Co. (Keith) Cincinnati.

Wilson Bros. (Palace) Cincinnati.

Wilson, Billy & Daisy (Loew's American) New York.

Wilson & Jerome (Loew's American) New York.

Wilson & McAvoy (Orpheum) Boston.

Wilson-Aubrey Trio (Orpheum) Lincoln, Neb.; (Orpheum) Des Moines, Ia., 11-16.

Wilson & Addie (Pantages) Saskatoon, Can.

Wilson Sisters (Keith) Indianapolis; (Colonial) Erie, Pa., 11-16.

Winnie, Dave (Kodak) Chicago 7-9.

Wirth, Mrs. & Co. (Palace) Cleveland.

Wohlman, Al (Bushwick) Brooklyn.

Wolfer & Gold (Majestic) Dallas, Tex.; (Majestic) Houston 11-16.

Wood, Britt (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 11-16.

Worden Bros. (Lyric) Atlanta, Ga., 7-9.

Wyatt's Lads and Lassies (Crescent) New Orleans.

Wyse, Ross, & Co. (Pantages) Pueblo, Col.; (Pantages) Omaha 11-16.

Ylberons, Four (Maryland) Baltimore; (Keith) Philadelphia 11-16.

Yokohama Royal American (Chicago) 7-9.

York & King (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 11-16.

Yost & Clody (Keith) Cincinnati.

Zara-Carmen Trio (Loew's State) New York.

Zelaya (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 11-16.

Zemater & Smith (Empire) North Adams, Mass., 7-9; (Keith) Toledo, O., 11-16.

Ziegler, Julian & Henry (Poll) Bridgeport, Conn., 7-9.

Zuhn & Fries (Keith) Columbus, O.; (Keith) Cincinnati, O., 11-16.

SHUBERT VAUDE. UNITS

Bayer, Nora, & Co. (Shubert) Cincinnati 4-9.

Carnival of Fun: (Princess) Toronto 4-9.

Echoes of Broadway: (Bijou) Fall River, Mass., 7-9.

Facts and Figures: (Boro Park) Brooklyn 7-9.

Frolics of 1922: (State) Cleveland 4-9.

Gimme a Thrill: (Weller) Zanesville, O., 6-7; (Conrt) Wheeling, W. Va., 8-9.

Hello, New York: Open week 4-9.

Hello, Everybody: (Englewood) Chicago 4-9.

Main Street Follies. Open week 4-9.

Midnight Rounders: (Aldine) Pittsburgh 4-9.

Midnite Revels: (Harlem O. H.) New York 4-9.

Plenty of Pep: (Empress) St. Louis 4-9.

Rose Girl: (Criterion) Buffalo 4-9.

Success: (Detroit O. H.) Detroit 4-9.

Say It With Laughs: (Majestic) Boston 4-9.

Stolen Sweets: (Crescent) Brooklyn 4-9.

Spice of Life: (Keeney) Newark, N. J., 4-9.

Steppin' Around: (Belasco) Washington 4-9.

Troubles of 1922: (Chestnut St. O. H.) Philadelphia 4-9.

Twentieth Century Revue: (Central) New York 4-9.

Weber & Fields: (Garrick) Chicago 4-9.

Whirl of New York: (Shubert Grand) Hartford, Conn., 7-9.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Flying Larazolas: (Nazir Grotto Circus) Canton, O., 11-16.

ALFRENO (Swartz) Greatest of All Comedy and Sensational High Wire Acts. Address MRS. A. A. SWARTZ, Manager, care The Billboard, or 252 Fulton St., New York.

GREAT CALVERT Big Recognized High Wire Thriller. Southern Falls and big indoor events. Address care Billboard, New York City.

MARVELOUS MELVILLE Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

HARRY RICH The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts. Now booking for season 1923. Address care Billboard, Cincinnati, Ohio.

Maxwell Bros.: (Shrine Circus) Paris, Tex., 4-9.

McCune-Grant Trio: (Shriners' Circus) Ft. Worth, Tex., 11-23.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Ballester, Vicente, Mexican Grand Opera Co.: Mexico City, Mex., indef.

Barclay, John: Cedar Rapids, Ia., 15.

Canadian Concert Co.: London, Ont., Can., 4-9; St. Thomas 11-13.

Chicago Opera Co.: (Auditorium) Chicago Nov. 13, indef.

Cortot, Alfred: Akron, O., 12; Cleveland 13; Chicago, Ill., 15-16.

Dnx, Claire: Portland, Me., 14.

Elman, Mischa: (Hippodrome) New York 10.

Ganz, Rudolph: (Sindbakker) Chicago 17.

Gerhardt, Eileen: (Town Hall) New York 9.

Gittelson, Frank: Baltimore, Md., 8.

Hackett, Charles: San Francisco, Calif., 12.

Heifetz, Jascha: Philadelphia 13.

Hilberman, Bronislaw: New York 10; Harrisburg, Pa., 14.

Hutcheson, Ernest: (Aeolian Hall) New York 9; Toronto, Can., 14; Boston, Mass., 16.

Impresario Opera Co., Francis J. Tyler, bus. mgr.: Oshkosh, Wis., 6; Milwaukee 11; Menominee, Mich., 12.

Irish Band: Chicago 10; (Odeon) St. Louis 15.

Johnson, Edward: (Blackstone) Chicago 12.

Kindler, Hans: Buffalo, N. Y., 12; New York 17.

Lashanska, Hilda: Richmond, Va., 11.

Letz Quartet: (Aeolian Hall) New York 12.

Livitzki, Mischa: Chicago 10.

Marchino, Josef: Baltimore, Md., 15.

Marchetti, Florence: (Hotel Plaza) New York 15.

Major, Guy, & Lee Pattison: St. Joseph, Mo., 11.

Marsh, Helena: Easton, Pa., 12.

McCormack, John: (Hippodrome) New York 10.

Metropolitan Opera Co.: (Metropolitan O. H.) New York Nov. 13, indef.

Ney, Ely: San Francisco 12; Los Angeles 15-16.

Oswald, Alfredo: (Town Hall) New York 9.

Rachmaninoff, Sergei: Cincinnati, O., 8; Louisville, Ky., 11; St. Louis, Mo., 13.

Samaroff, Oleg: Providence, R. I., 12.

San Carlo Grand Opera Co.: (Poll's) Washington, D. C., 4-9; (Alvin) Pittsburgh, Pa., 11-16.

St. Denis, Ruth, & Ted Shawn: Louisville, Ky., 7.

Thihaud, Jacques: Macon, Ga., 14.

Zoellner String Quartet: (Kimball Hall) Chicago 12.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Ahle's Irish Rose: (Republic) New York May 23, indef.

Abraham Lincoln, with Frank McGlynn, Chester B. Barry, asst. mgr.: (Broad St.) Philadelphia 4-16.

Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: (Walnut St.) Philadelphia Dec. 4-30.

Artiss, George, in The Green Goddess, Chas. A. Shaw, mgr.: Kansas City, Mo., 4-9; St. Louis 11-16.

Awful Truth: (Henry Miller) New York Sept. 13, indef.

Barrymore, Ethel: (Longacre) New York Sept. 26, indef.

Bat, The: Orillia, Ont., Can., 7; Cobalt 8-9; North Bay 11; Sudbury 12; Port Arthur 14-16.

Bat, The: Muskogee, Ok., 6; Bristow 7; Tulsa 8-10.

Bat, The: Ft. Pierce, Fla., 7; Miami 8-9.

Better Times: (Hippodrome) New York Sept. 2, indef.

Blossom Time: (Century) New York Sept. 29, indef.

Blossom Time: (Lyric) Philadelphia Oct. 23, indef.

Booleggers, The (39th St.) New York Nov. 27, indef.

Bringing Up Father, E. J. Carpenter, mgr.: (Broadway) Denver, Col., 3-9.

Bubbic, The, with J. Moy Bennett: Brugh, Col., 6; Akron 7; Wray 8; Kansas City, Mo., 10-16.

Bunch and Judy (Globe) New York Nov. 28, indef.

Cat and the Canary: (Princess) Chicago Sept. 3, indef.

Chauve-Souris: (Century Roof) New York Feb. 7, indef.

Circle, The, Chas. Hunt, mgr.: Nashville, Tenn., 7-9; Memphis 11-13; Clarkdale, Miss., 14; Greenwood 15; Greenville 16.

Demi-Virgin, The (Shubert-Jefferson) St. Louis 4-9.

Divorcement, with Allen Pollock: (Central) Chicago Oct. 29, indef.

Dulcy, Thomas Namack, mgr.: (Davidson) Milwaukee 3-9; (American) St. Louis 10-16.

East of Suz, with Florence Reed: (Eltinge) New York Sept. 25, indef.

Fantastic Friscoise, A.: (Greenwich Village) New York Sept. 11, indef.

First Year, with Gregory Kelly, John Golden, mgr.: Newbern, N. C., 6; Kingston 7; Goldsboro 8; Rocky Mount 9; Wilson 11; Henderson 12; Durham 13; Greensboro 14; Danville, Va., 15; Lynchburg 16.

First Year, with Frank Craven, John Golden, mgr.: (Woods) Chicago Nov. 5, indef.

Foot, The: (Selwyn) New York Oct. 23, indef.

French Doll, with Irene Bordoni: (Victory) Dayton, O., 7-9; (English) Indianapolis, Ind., 11-13; (Hartman) Columbus, O., 14-16.

Gingham Girl: (Earl Carroll) New York Aug. 28, indef.

Good Morning, Dearie: (Forrest) Philadelphia Nov. 20, indef.

Greenwich Village Follies: (Tulane) New Orleans 4-9.

Greenwich Village Follies, John Sheehy, mgr.: (Shubert Northern) Chicago Nov. 26, indef.

Greenwich Village Follies: (Shubert) New York Sept. 12, indef.

Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16, indef.

Hampden, Walter, Co., Harold Entwistle, mgr.: (His Majesty's) Montreal, Can., 4-9; (Montauk) Brooklyn 11-16.

Hello Rufus, Long & Evans, owners: (Rex) Charlotte, N. C., 4-9.

Honey Bunch, E. B. Coleman, mgr.: (Washington) Richmond, Ind., 5-8; (Liberty) Dayton, O., 10, indef.

Hospitality, with Jane Cowl: (48th St.) New York Nov. 13, indef.

Joison, Al, in Bomba: (Apollo) Chicago Sept. 22, indef.

Keene, Doris, Chas. Frohman, mgr.: (Powers) Chicago 27-Dec. 9, indef.

Kempy, with Grant Mitchell: (Selwyn) Chicago Nov. 12, indef.

Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, indef.

Lady in Ermine, with Wilda Bennett: (Ambassador) New York Oct. 24, indef.

Lander, Sir Harry: Chicago, Ill., 4-9; Rockford 11; Milwaukee, Wis., 12; Racine 13; Fond du Lac 14; Eau Claire 15; Duluth, Minn., 16.

Lightnin', with John D. O'Hara: (Blackstone) Chicago Sept. 1, indef.

Lightnin', with Thomas Jefferson, John Golden, mgr.: St. Louis, 4-9; Springfield, Ill., 10-12; Decatur 13-14; Streator 15-16.

Lightnin', with Milton Nobles, John Golden, mgr.: Hamlet, N. O., 6; Greenville, S. C., 7-8; Anderson 9; Atlanta, Ga., 11-16.

Listen To Me, Frank Flesher, mgr.: Geneva, N. Y., 6; Ithaca 7; Sayre, Pa., 8; Elmira, N. Y., 9.

Little Nellie Kelly: (Liberty) New York Nov. 13, indef.

Love Child: (George M. Cohan) New York Nov. 14, indef.

Loyalties: (Gaiety) New York Sept. 27, indef.

Lucky One: (Garrick) New York 20, indef.

Masked Men, Major C. Anderson Wright, Inc., mgr.: (Ford) Baltimore 4-9.

Merry Widow: Cheyenne, Wyo., 7; Laramie 8; Rock Springs 9; Ogden, Utah, 10; Salt Lake City 11-13; San Bernardino, Calif., 15; Riverside 16.

Merton of the Movies: (Cort) New York Nov. 13, indef.

Miller, Henry, & Ruth Chatterton, Chas. Frohman, Inc., mgrs.: (National) Washington 4-9.

Molly Darling: (Garrick) Philadelphia Nov. 27, indef.

Music Box Revue: (Colonial) Chicago Nov. 12, indef.

Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef.

Old Soak: (Plymouth) New York Aug. 22, indef.

On the Stairs: (Day's) New York Sept. 25, indef.

Partners Again: (Selwyn) New York May 1, indef.

Passing Show of 1922: (Winter Garden) New York Sept. 14, indef.

R. U. R.: (Frazee) New York Oct. 9, indef.

Rain (Maxine Elliott's): New York Nov. 7, indef.

Robson, May, W. G. Snelling, mgr.: Topeka, Kan., 6; Emporia 7; Wichita 8-9; Dodge City 11; Lajunta, Col., 12; Colorado Springs 13; Trinidad 14; Albuquerque, N. M., 16.

Romantic Age: (Comedy) New York Nov. 14, indef.

Ryan, Elsa, in The Intimate Strangers: Minneapolis, 3-9; St. Paul 10-16.

Sally, Irene, Mary: (Casino) New York Sept. 4, indef.

Sandy Baby, Billy Graves, mgr.: (Liberty) Dayton, O., 4-9; (Rex) Wheeling, W. V., 10, indef.

Seventh Heaven: (Booth) New York Oct. 30, indef.

Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8, indef.

Shuffle Along: (Geo. E. Wintz's), Clem T. Scheffer, mgr.: Ft. Wayne, Ind., 6; Washburn 7; Anderson 8; Terre Haute 9-10.

Shuffle Along, with Miller & Lyles: (Olympic) Chicago Nov. 12, indef.

Six Characters in Search of an Author: (Princess) New York Oct. 23, indef.

Six-Cylinder Love, Sam H. Harris, mgr.: (Harris) Chicago Oct. 2, Jan. 13.

Skinner, Otis, Chas. Frohman, Inc., mgrs.: Jackson, Mich., 6; Grand Rapids 7-8; South Bend, Ind., 9.

So This Is London: (Hudson) New York Aug. 30, indef.

Spite Corner, with Madge Kennedy: (Little) New York Sept. 25, indef.

Springtime of Youth: (Broadhurst) New York Oct. 28, indef.

Stone, Fred, in Tip Top, Arthur J. Houghton, mgr.: Columbus, O., 4-9; (Grand) Cincinnati 11-16.

Tangerine, with Julia Sanderson: (Shubert) Philadelphia Nov. 20, indef.

Texas Nightingale: (Empire) New York, 20, indef.

Thank-U: (Cort) Chicago Aug. 27, indef.

Thin Ice: (Belmont) New York Sept. 30, indef.

Three Wise Fools, John Golden, mgr.: Salt Lake City, Utah, 4-8.

Tinney, Frank, in Daffy-Dill (Shubert) Boston Dec. 4-23.

To Love, with Grace George (Adelphi) Philadelphia Dec. 4, indef.

To the Ladies, with Helen Hayes: Cincinnati, O., 3-9.

Torch Bearers: (Vanderbilt) New York Aug. 29, indef.

Uncle Tom's Cabin (Newton & Livingston's) No. 1, Thos. Aiton, bus. mgr.: Madison, O., 6; Ashland 7; Wooster 8; Warren 9; Canton 12-13; Youngstown 14-15; Sharon, Pa., 16.

Uncle Tom's Cabin (Newton & Livingston's) No. 2, Thos. Aiton, bus. mgr.: Marshall, Ill., 6; Robinson 7; Crawfordsville, Ind., 8; Veedsburg 9; Crown Point 10.

Uncle Tom's Cabin (Kibble's), Chas. F. Ackerman, mgr.: (Grand) Kansas City, Mo., 3-9; Ottumwa, Ia., 10; Washington 11; Burlington 12; Galesburg, Ill., 13.

Up She Goes: (Playhouse) New York Nov. 6, indef.

Wheel of Life, with Elsie Ferguson: (Cox) Cincinnati 4-9.

Whispering Wires: (49th St.) New York Aug. 7, indef.

Why Men Leave Home: (Morosco) New York Sept. 12, indef.

World We Live In: (Jolson) New York Oct. 31, indef.

Wynd. Ed. in The Perfect Fool: (English) Indianapolis, Ind., 4-9.

Yankee Princess: (Knickerbocker) New York Oct. 2, indef.

Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Alta., Can., indef.

American Players: (American) Spokane, Wash., Aug. 26, indef.

Associated Stock Players, Barney Groves, mgr.: (Empress) Vancouver, B. C., Can., indef.

Auditorium Players: Malden, Mass., indef.

Bainbridge Players: (Shubert) Minneapolis, Minn., indef.

Beveridge Players: (Empire) Quincy, Ill., Nov. 12, indef.

Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef.

Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef.

Boston Stock Co.: (St. James) Boston Aug. 21, indef.

Broadway Players: Oak Park, Ill., indef.

Broadway Players: (Van Curler) Schenectady, N. Y., indef.

Brown's, Leon E., Players: (Bijou) Woodstock, B. I., indef.

Bryant, Marguerite, Players, Chas. Kramer, mgr.: (Globe) Washington, Pa., indef.

Carle-Davis Players: (Star) Pawtucket, R. I., indef.

Chicago Stock Co., Chas. H. Rosskam, mgr.: Cumberland, Md., 4-9; Easton, Pa., 11-16.

Colonial Players: (Colonial) Lawrence, Mass., indef.

Colonial Players: (Colonial) Pittsfield, Mass., indef.

Cross, Alfred, Players: (Broadway) San Diego, Calif., Nov. 18, indef.

Desmond, Mae, Players: (Desmond) Philadelphia Oct. 14, indef.

Drama Players: (Liberty) Oklahoma City, Ok., indef.

English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, indef.

Faies, Chas. T., Comedy Co.: Cocos, Fla., indef.

Fealy, Maude, Players: (Orpheum) Newark, N. J., Sept. 4, indef.

Forsyth Players: (Forsyth) Atlanta, Ga., indef.

Garrick Players: (Garrick) Washington, D. C., indef.

Garrick Players: (Family) Ottawa, Ont., Can., indef.

Garrick Players: (Garrick) Milwaukee, Wis., Aug. 21, indef.

Glaser, Vaushan, Players: (Uptown) Toronto, Can., Aug. 19, indef.

Gordinier Players, Clyde H. Gordinier, mgr.: (Princess) Ft. Dodge, Ia., Sept. 3, indef.

Grand Players: (Grand) Davenport, Ia., indef.

Hastings, Jane, Stock Co., A. J. LaTelle, mgr.: Carversville, Pa., 4-9.

Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef.

Hudson Theater Stock Co.: Union Hill, N. J., indef.

Kramer, Ella, Players: Sunbury, Pa., indef.

LaVern, Dorothy, Stock Co.: (Rialto) Sioux City, Ia., indef.

Leith-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.

Lewis-Worth Co.: (Prince) Houston, Tex., Sept. 4, indef.

McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef.

Maddocks-Mark Players: (International) Niagara Falls, N. Y., indef.

Marshall, George, Players: (New Lyceum) Baltimore, Md., indef.

Metropolitan Players: Edmonton, Alta., Can., indef.

Mordant, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef.

Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.

National Players: (National) Chicago, indef.

Park, Edna, Players: (Palace) Wichita Falls, Tex., Nov. 13, indef.

Permanent Players: (Winnipeg, Man., Can., indef.

Peruchi Stock Co.: (Lyric) Knoxville, Tenn., indef.

Peruchi Stock Co.: (Jefferson) Roanoke, Va., indef.

Peruchi Stock Co.: (Bijou) Chattanooga, Tenn., Sept. 4, indef.

Pickert Stock Co., Clint Doison, mgr.: (Garden) Pensacola, Fla., indef.

Poli Players: (Majestic) Bridgeport, Conn., indef.

Poli Players: (Grand) Worcester, Mass., indef.

Princess Players: (Princess) Wichita, Kan., Nov. 20, indef.

Princess Stock Co.: (Princess) Des Moines, Ia., Aug. 20, indef.

Proctor Players: Albany, N. Y., indef.

Robertson Tent Theater Co., Clarence Auskings, bus. mgr.: Alvin, Tex., 4-8.

Rochester Players: (Corinthian) Rochester, N. Y., indef.

Ross, Walter, Stock Co.: Clay, Ky., 4-9.

Senger Players: (St. Charles) New Orleans, La., indef.

Sayles, Francis, Players: New Castle, Pa., indef.

Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.

Toledo Stock Co.: Toledo, O., indef.
 Trondale, Boyd B. Stock Co.: Wells, Minn., 4-9; Washington 11-10.
 Union Square Theater Players: Pittsfield, Mass., indef.
 Victoria Players: Chicago, Ill., indef.
 Walter, Stuart, Co.: (Shubert) Louisville, Ky., Nov. 14, indef.
 Westchester Players: Mt. Vernon, N. Y., indef.
 Wilkes Players: Los Angeles, Calif., indef.
 Wilkes Alcazar Stock Co.: San Francisco, Calif., Aug. 26, indef.
 Wilkes Players: (Denham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.
 Williams Stock Co., Ed Williams, mgr.: Walnut, La., 4-9.
 Wilmington Players: (Garrick) Wilmington, Del., indef.
 Woodard Players: (Grand) Calgary, Alta., Can., indef.
 Woodward Players: (Majestic) Detroit Aug. 27, indef.
 Winters, Charlotte, Players: (Lyceum) Paterson, N. J., indef.
 Yorkville Stock Co.: (Yorkville) New York, indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Arnold's, James, Northland Beauties: Lynchburg, Va., 3-9; Raleigh, N. C., 10-16.
 Bowker's, W. F., Naughty Naughty Co., Billy Earle, mgr.: (Wichita) Wichita Falls, Tex., 1-16.
 Brown's, Mary, Tropical Maids: (Arcade) Concessions, Pa., 4-9.
 Crawford's, Jack, Bon Ton Revue: (Colonial) Pittsburg, Kan., 3-9.
 Deimer's, Cbic & Jo, Stratford Musical Comedy Co.: (Rotary Stock) Detroit, Mich.
 Downard's, Virg, Roseland Maids: (Regent) Jackson, Mich., 3-9.
 Echoes of Broadway, E. M. Gardiner, mgr.: (Crystal) Anderson, Ind., 3-9.
 Flappers of 1923, Chas. Morton, mgr.: (Air-dome) Miami, Fla., 4-16.
 Follies of Broadway, Att Candler, mgr.: (Rialto) Palm Beach, Fla., 4-9.
 Folly-Town Maids, Arthur Higgins, mgr.: (Washington) E. Dorado, Ark., Nov. 6, indef.
 Hank's Sunshine Revue: (Andrews) Salamanca, N. Y., 4-9.
 Humphrey's, Bert, Dancing Buddies: (Lyric) Anneton, Ala., 4-9.
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.
 Kennedy's, R. G., Klassy Kids: (Palm) Omaha, Neb., indef.
 Leeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef.
 Make It Snappy (Hal Hoyt's), Gns Flaig, mgr.: (Plaza) Brownsville, Pa., 4-9; (Grand) Morgantown, W. Va., 11-16.
 Mississippi Misses Musical Revue, Fred J. Jenkins, mgr.: (Rotary Stock) Indianapolis, Ind., indef.
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.
 Morton's Kentucky Belles, Homer Meachum, mgr.: (Majestic) Greenville, S. C., 4-9.
 Pastime Revue, Alex Saunders, mgr.: (Pastime) Martins Ferry, O., 7-9; (Princess) Youngstown 10-16.
 Phelps & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef.
 Prather & Willama Variety Revue: (Sourvine) Brazil, Ind., 4-9.
 Proy's Whirl of Gayety, Chuck Connard, mgr.: (Alvia) Mansfield, O., 4-9; (State) Alliance 11-16.
 Weble's, Billy, Blue Grass Belles, Bill Dougherty, mgr.: (O. H.) Mexia, Tex., 4-16.
 Weble's, Billy, Smiling Through 1923, Billy Weble, mgr.: (Manhattan) El Dorado, Ark., indef.
 Whiz Bag Review, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Chocolate Town, Raymond Daley, mgr.: W. Frankford, Ill., 6; Salem 7.
 Coburn's, J. A. Colburn, mgr.: Columbia, S. C., 6; Augusta, Ga., 7; Macon 8; Montezuma 9; Americus 11; Albany 12; Dothan, Ala., 13; Thomasville, Ga., 14; Bainbridge 15; Quincy, Fla., 16.
 Famous Georgia, Arthur Hockwald, mgr.: Visalia, Calif., 7; Porterville 8; Bakersfield 9; Mission O. H. Los Angeles 11-17.
 Harey's, C. Jay Smith, mgr.: (Arlington) Boston 4-9.
 O'Brien's, Neil, (Chas. E. Vaughn, mgr.: (Etna, N. Y., 6; Rome 7; Amsterdam 8; Schenectady 9; Poughkeepsie 11; Danbury, Conn., 12; Bridgeport 13; Meriden 14; Hartford 15-16.
 White's, Lassies, Spagh & Co., mgrs.: Nashville, Tenn., 6; Florence, Ala., 7; Tuscaloosa 8; Laurel, Miss., 9; (Tulane) New Orleans, La., 10-16.

BURLESQUE

(COLUMBIA CIRCUIT)
 American Girls: (Gayety) Montreal 4-9; (Castrol) Boston 11-16.
 Bowery Burlesquers: (Grand) Worcester, Mass., 4-9; (Hurtig & Seamon) New York 11-16.
 Bon-Tons: (Gayety) Washington 4-9; (Gayety) Pittsburg 11-16.
 Bubble Bubbles: (Lyric) Dayton, O., 4-9; (Olympic) Cincinnati 11-16.
 Big Jamboree: (Star & Garter) Chicago 4-9; (Empress) Chicago 11-16.
 Broadway Beauties: (Gayety) Rochester, N. Y., 4-9; (Etna) 11; (Etna) 12; (Binghamton) 13; (Colonial) Utica 14-16.
 Broadway Flappers: (Gayety) Boston 4-9; (Columbian) New York 11-16.
 Coopers Beauty Revue: (Columbia) Chicago 4-9; (Star & Garter) Chicago 11-16.
 Chunks of 1923: (Miner's Bros.) New York 4-9; (Cohen) Newburg, N. Y., 11-13; (Rialto) Poughkeepsie 14-16.
 Flashlights of 1923: (Gayety) Omaha 2-8; (Gayety) Minneapolis 11-16.
 Flaney's, Frank, Revue: (Gayety) Milwaukee 4-9; (Columbia) Chicago 11-16.
 Follies of the Day: (Gayety) Buffalo 4-9; (Gayety) Rochester, N. Y., 11-16.

Folly Town: (Hurtig & Seamon) New York 4-9; (Empire) Providence 11-16.
 Greenwich Village Revue: (Gayety) St. Louis 4-9; (Gayety) Kansas City 11-16.
 Giggles: (Colonial) Cleveland 4-9; (Empire) Toledo, O., 11-16.
 Hello, Good Times: (Majestic) Jersey City, N. J., 4-9; (Miner's Bronx) New York 11-16.
 Hippity Hop: Open 4-8; (Gayety) Omaha 9-15.
 Keep Smiling: (Palace) Baltimore 4-9; (Gayety) Washington 11-16.
 Knick-Knacks: (Casino) Brooklyn 4-9; (Empire) Newark, N. J., 11-16.
 Let's Go: (Gayety) Detroit 4-9; (Empire) Toronto 11-16.
 Minnie World: (Gayety) Toronto, 4-9; (Gayety) Buffalo 11-16.
 Marion's, Dave, Show: (Colonial) Utica, N. Y., 7-9; (Gayety) Montreal 11-16.
 Maids of America: (Orpheum) Paterson, N. J., 4-9; (Majestic) Jersey City, N. J., 11-16.
 Reeves, Al, Show: (Empire) Toledo, O., 4-9; (Lyric) Dayton, O., 11-16.
 Rockets: (Rialto) Poughkeepsie, N. Y., 7-9; (Casino) Brooklyn 11-16.
 Radio Girls: (Olympic) Cincinnati 4-9; (Park) Indianapolis 11-16.
 Social Maids: (Columbia) New York 4-9; (Empire) Brooklyn 11-16.
 Sliding Billy Watson's Show: (Casino) Philadelphia 4-9; (Palace) Baltimore 11-16.
 Step On It: (Gayety) Minneapolis 4-9; (Gayety) Milwaukee 11-16.
 Step Lively Girls: (Empress) Chicago 4-9; (Gayety) Detroit 11-16.
 Temptations of 1923: (Empire) Providence 4-9; (Gayety) Boston 11-16.
 Town Scandals: (Empire) Brooklyn 4-9; (Casino) Philadelphia 11-16.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott, Ruth, & Orch., T. R. Vaughn, mgr.: Cornwall, Ont., Can., 7; Prescott 8; Brockville 9; Gananoque 11; Kingston 12; Georgetown 13; Guelph 14; Stratford 15; Glencoe 16.
 Abbott Sisters Quintet, T. R. Vaughn, mgr.: Washington, D. C., 4-9; Philadelphia, Pa., 11-16.
 Allen's, Jean: St. Martinsville, La., 4-9.
 Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.
 Bjnd's, M.: Pensacola, Fla., 4-9.
 Bontley's, Bill, Orch.: (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1.
 Brigade, Acc. Orch.: Hagerstown, Md., 6; Harrisburg, Pa., 7; State College 8-9; Tyrone 10-12; Washington 13-16.
 Carolina Syncopators, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.
 Como Novelty Six, Forrest E. Marshall, mgr.: Cambridge, Md., 6; Seaford, Del., 7; Washington College 8; Salisbury, Md., 9.
 Georgian Dance Orch., Alex. B. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Dec. 1, indef.
 Golden State Orch., P. M. Bihman, mgr.: (Colonial) Petersburg, Va., 4-9; Richmond 11-16.
 Hartigan Bros. Orch., J. W. Hartigan, Jr., mgr.: Muncie, Ind., 6; Richmond 7; Ft. Wayne 8; Marion 9.

Atlantic City Boardwalk, Thomas P. Convey, pres.: (Mechanics' Bldg.) Boston Dec. 1-9.
 Chamber of Commerce Indoor Fair: Lagrange, Ind., Dec. 13-23. Jack G. Smith, mgr.
 Childs Amusement Co.: (Amer. Legion Fair) Billings, Mont., Dec. 6-9; (Amer. Legion Fair) Helena 13-16. George A. Childs, mgr.
 Dows, J. E. Bazaar & Country Fairs: (Freeman's Hall) Portsmouth, N. H., Dec. 25-30; (Armory Hall) Dover, N. H., Jan. 1-6.
 Elks' Fun Festival, Berney Smuckler, mgr.: Memphis, Tenn., 30-Dec. 9.
 Elks' Indoor Circus, Huntington, W. Va., Dec. 11-16.
 Elks' Bazaar: Little Rock, Ark., Dec. 14-23. Berney Smuckler, mgr.
 Fete Parisienne, John B. Rogers Prod. Co., owners: Bucyrus, O., 4-9; (Moose Lodge) Newark 11-16.
 Firemen's Bazaar: Picher, Ok., Jan. 13-21. Mack Hale, mgr.
 Firemen's Indoor Frolic, T. B. Fayne, secy.: Beckley, W. Va., Dec. 3-16.
 Gillice Bazar Co., John Gillice, mgr.: Frackville, Pa., 4-8.
 Indoor Circus: St. Charles, Mo., Dec. 14-16. Joe Reeves, mgr.
 Industrial Bazaars Co., Harry Nye, mgr.: Chauncey, O., 4-9.
 Jordan-Halke Bazaar Co.: (Engles' Frolic) Hastings, Neb., 4-9.
 O'Brien Bros., Baltimore Indoor Co.: (Armory) Suffolk, Va., Dec. 11-16.
 Police Benefit Fund Circus & Expo.: Tampa, Fla., Dec. 4-9. Police Benefit Fund Circus, mgr.
 Roberts, J. C., Expo. & Fair Co.: Frederick, Md., 4-9; Danville, Va., 11-16.
 Shrine Expo.: Durham, N. C., Dec. 25-Jan. 1. Thos. C. Foster, mgr., 1st Nat'l Bank Bldg.

WILL ROGERS SPEAKS

WILL ROGERS, the comedian, was the chief speaker at a luncheon of the Merchants' Association recently in New York City. He discussed the political situation, the world outlook and the membership drive, and in his inimitable, humorous style said in part:

"It is wonderful to belong to something. Some people belong to everything in town but their own families.

"Out in Oklahoma, where I live, they are forming an Eagles' Lodge. We have prohibition in Oklahoma and Indian Territory, and naturally we have the same amount of drunkenness that you have. There was an old fellow there who used to work among the oil wells and they asked him: 'John, are you going to join the Eagles?'"

"No," he said, "I am neither an Elk nor an Eagle nor a Shriner. I am just an ordinary drunkard."

"But it is a great thing, this getting together at all these meetings and things like this. Now, there are a great many wholesome men, I understand, who belong to this organization. I am glad to be here because I want to meet you and see what kind of Shlyocks you are, because every time we buy anything and kick on the price the retailer says: 'It ain't me; it's the wholesaler that's doing it.' I want to see what kind of looking highbinders you are."

Reading over a booklet full of the achievements of the Merchants' Association, Rogers continued:

"There is only one thing in here I notice you have not accomplished. I hoped that you could solve the Hall murder case in here, too. They are getting along fine on that case now in New Jersey. I see where the two people who committed the murder are going into vaudeville until the authorities find out who they are."

"There is some talk of putting a detective on that case. That is only a rumor, of course. I don't blame those authorities. They have done all they could. They have asked everybody if he did it, and nobody says yes."

Jumping to the subject of politics, Rogers complimented himself on having elected Ogden L. Mills to Congress by his famous speech in favor of Mills, which, according to Rogers, caused Smith to offer him \$1,000 to make a speech in favor of Miller.

"I wanted to see Mills get into Congress," explained Rogers, "because New York is a wonderful thing and everything, and we should have one man in Congress who owns his own dress suit."

Deploping the defeat of Frelinghuysen, Rogers continued:

"We not only lose the services of a congenial host and Senator, but one of the best yachts that was ever in the Government service."

"In spite of the light wine and beer victories in several States, the wets will never get away with it. You know that after people have been drinking hard liquor for three years you will never get them back to light wine and beer."

"Miller made a great mistake," said Rogers, turning to the State election. "Two days before election he issued a statement to all the papers and said: 'Now, boys, I want the election to be on the square, no crooked business, everything to go straight and aboveboard.' He was sunk right then. You did not see Smith doing anything like that. Smith just said: 'Go ahead, get all you can and live up to the old traditional Tammany policy,' and you see where he finished."

"Now, I understand you are going to have Doc Copeland with you tonight. Now, Doc is elected to the Senate. That means an apple a day for all of us. I have a friend who has the best job in Washington. He has the empty bottle privilege in the Senate—about the best thing in concessions down there."

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Almond, Jethro, Show: Oakboro, N. C., 4-9.
 Bragg, Geo. M., Vaudeville Circus: Bristol, Tenn., 4-9.
 Clark's, Paul F., Trained Wild Animals: (Columbia) Alliance, O., 7-9; (Nazid Grotto Circus) Canton 11-16.
 Daniel, B. A., Magician: Atlanta, Ga., 4-9.
 Domingo's Filipino Serenaders: (Shea's Bradford) Bradford, Pa., 3-6; (Temple) Kene 11-13; (Palace) Olean, N. Y., 14-16.
 Francis, Hypnotist, F. N. Heffley, mgr.: Pontiac, Ill., 6-9; Mionok 10-12.
 Gilbert, R. A., Hypnotist: (Sound) St. Paul, Minn., 4-9.
 Heverly the Great, Jones & Beach, mgrs.: Two Rivers, Wis., 4-10; Green Bay 11-18.
 Hungarian Operette Co. of N. Y., Emery Z. Szabo, mgr.: Steubenville, Md., 6; Weirton, W. Va., 7-9; Johnstown, Pa., 11.
 Lorenz, Dr. H. G., Hypnotist: St. Paul, Minn., 3-9.
 Lucey, Thos. Elmore: Batesburg, S. C., 6; Ridge Spring 7; Millen, Ga., 8; Langley, S. C., 9; Sylvania, Ga., 11; Statesboro 12.
 Naniaza Hawaiian Entertainers: Winfield, Ia., 6; Brighton 7; Mt. Pleasant 8-9; Fairfield 11-13.
 Newmann, the Great, J. R. Keller, mgr.: Kenmare, N. D., 3-9; Williston 10-17.
 Peerless Hawaiian Quartet, Fred Cuiver, mgr.: (Maryland) Hagerstown, Md., 7-9.
 Powers, Hypnotist, Frank J. Powers, mgr.: Carbondale, Ill., 4-9.
 Reece, Ed: Paris, Tex., 4-9.
 Rellly, Mel, Vaudeville & Picture Co.: Libertyville, Ill., 4-9.
 Sheik Ali Aidni's Oriental Show of Wonders, Billy Kittle, mgr.: Logansport, Ind., 4-9; Richmond 11-16.
 Thurston, Magician, Earl E. Davis, mgr.: (Orpheum) Easton, Pa., 6-9; (Playhouse) Wilmington, Del., 11-16.
 Tuttle, Wm. C., Magician: Guymon, Ok., 6; Texhoma 7-8.
 Wallace, Magician: Jasper, Tenn., 7; Pikeville 8; Maryville 11-12.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barkoot, K. G., Shows: Plant City, Fla., 4-9.
 De Kreko Bros.' Shows: New Orleans, La., 4-9.
 Jones, Johnny J., Expo. Shows: Palatka, Fla., 4-9.
 Leggett, C. R., Shows: St. Martinsville, La., 4-9.
 Mathews, M. L., Expo. Shows: Watson, Ark., 4-9.
 Mimic World Shows: Houston, Tex., 4-15.
 Roberts United Shows: Macon, Ga., 4-9.
 Southern Combined Attractions: Pine Bluff, Ark., 4-9.
 Voss United Shows, John F. Voss, mgr.: Woodworth, La., 4-9; McNary 11-16.
 Wortham, John T., Shows: Pharr, Tex., 4-9; Harlingen 11-16.

ADDITIONAL ROUTES ON PAGE 119

THE 20TH CENTURY SHOWS will open early in April as one of the biggest and best shows in the East. Now booking Shows, Rides and Concessions. Address K. F. KETCHUM, Greenville, S. C.

BARLOW'S BIG CITY SHOWS now booking Rides, Shows and Concessions for 1923. Opening in April Address HAROLD BARLOW, Manager, Winter Quarters, P. O. Box No. 59, Manhattan, Kansas.

MERRY-GO-ROUND FOR SALE

\$3,500.00 equity in "MERRY GO ROUND" (Three-Address) Model 1922. 120 seats, 100 feet. Sacrifice for \$2,000.00 cash. Include all extras. Booked in good park for season 1923, at buyer's option. Address MERRY-GO-ROUND, care Billboard, Cincinnati Office.

LOOK!

Have 20x50 Hip Roof Tent, Pit Covers, Wiring and 7-role Banner Rigging, complete, nearly new. What have you to put in? Good Freak write. JACK RUBIN, Tattoo Man, Billboard, New York.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

American Legion Frolic & Merchandise Expo.: Statesville, N. C., Dec. 4-9. Paul W. Drake, dir.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

Bear Meat

Gives Walter L. Main's Lions Pre-Thanksgiving Feed—Accident Happens in Baltimore Department Store—Big Thanksgiving Dinner at Winter Quarters

Harre de Grace, Md., Dec. 1.—The five lions of the Walter L. Main Circus that were on exhibit in a Baltimore department store enjoyed an appetizing pre-Thanksgiving feast last Monday afternoon. The lions, together with the monkeys, deer and other animals, were shipped to Baltimore last Saturday night under contract to Harry Bentham, who was to exhibit them in the department store. There had been constructed on the top floor of the store a miniature jungle with apartments for all of the animals leading into a big steel arena. Next to the lions were the performing bears. It is supposed that the attendant did not fasten the door after feeding and one of the lions, which had his appetite whetted by a half feast on a monkey at winter quarters while the animals were being crated, smelled the bears and made up his mind to enjoy more fresh meat. He pushed open the sliding door and wandered into the arena with the bears. Bouncing on one of them he was eating his fill when the attendant discovered the mishap. Running for help he left the animal to enjoy his meal, and the other little bear becoming frightened ran into the arena with the other lions and he too met with the fate of his mate. Since then the arena has been under constant surveillance night and day. Bentham will replace the bears. Billy, the riding monkey, escaped from the keeper in quarters while the animals were being shifted and ran up against the lion den, where he was terribly mangled, but was rescued in time to save his life. Don Darrrough acted as surgeon and put sixty stitches in the monk and he is now on the road to recovery.

Thanksgiving Day was celebrated at the quarters in the usual style with a big turkey dinner and all the fixings, but as most of the animal men and the "Governor" were at Newark at the indoor circus only a few enjoyed the spread. After all had feasted on the good things prepared by Mrs. Claude Orton Charles "Pop" Sweeney, who acted as toastmaster, had all the boys either tell a story or sing a song. Claude Orton told of the days of '69. Slivers Holland went back to the Scribner & Smith days. Don Darrrough related his experiences in vaudeville and Ralph Somerville was heard in song. "Pop" Coy was unable to be present, being confined to his house with an attack of lumbago. Claude Orton took the bunch to the picture palace in the evening.

During the illness of "Pop" Coy the work in the repair department is going on in character of Walter Scott and Slivers Holland. Eight wagons have already been painted and have been run out of the shops to the storeroom. This was the first time in many years that the "Governor" was not able to be present at the Thanksgiving spread. But he did not forget the bunch or the turkey. Bill Emery, Sam Logan and Blackie Collins, with the "Governor", went to Newark with the bulls and they have two other indoor engagements before their return. Mrs. Emery, who has been at quarters for several weeks, has returned to her home in Camden, N. J. Charles "Pop" Sweeney and wife have arrived at quarters and will commence work at once on the wardrobe. Charles states that he had a great visit with the folks at Fern and saw the Sells-Floto Show detain and stowed away in winter quarters. William Wallett is a daily visitor at the quarters and his friends will be glad to learn that his horses are coming on fine. Rose has joined her husband in New York and is working in the big assembly lot of which her husband is manager.

Everybody around the quarters will take a Christmas vacation this year. Don Darrrough leaves for a trip to his home at Denver, Col. Walter Scott will make a hunting trip around his home in New Jersey. Ralph Somerville will spend the days with Dever Luken in Baltimore, and the writer will make his annual pilgrimage to Salisbury, N. C., to spend the holidays with his old partner, Jim Hodges, and at the Elk's Club. Bill Emery will eat Christmas dinner at Camden, N. J., but all will be back to bustle after the first of the year.—FLETCHER SMITH (Dress Agent).

DAMAGE SUIT SETTLED

Meridian, Miss., Dec. 1.—Two women of this city, Mrs. S. H. Flood and Mrs. E. H. Hix received \$7,500 in settlement of a damage suit against the John Robinson Circus here November 23. The suit was brought for alleged profane and insulting language used in the presence of the plaintiffs by an employee of the circus. A Federal Court jury brought in a verdict of \$8,000, but settlement was made at once for \$7,500.

SHRINERS BUY CALLIOPE

New York, Nov. 30.—The Midway Shrine Temple, of Wichita, Kan., recently purchased a specially built band air calliope with non-transposing keyboard from the Pneumatic Calliope Company, of Newark, N. J. B. F. Michael, bandmaster, contracted for this calliope and states they will use it with their band on tour and for their winter indoor circus.

STICKNEYS TO SOUTH AMERICA

Will Make Six Months' Tour With Signor E. Saenz's Circus

Mr. and Mrs. Bob Stickney and daughter, with their horses, dogs and ponies, will make a six months' tour of Central and South America with Signor E. Saenz's Circus. Contracts were

made thru Chas. L. Sasse, of New York, representing the circus. The animals were shipped from Cincinnati to Jersey City, N. J., November 28. Mr. Stickney leaving on the 29th, and his wife and daughter December 2, for Jersey City. They will sail from Pier 67, North River, at the foot of West 27th street, New York City, December 5, for Colon, Panama.

KEYSTONE SHOW HAS SNOW

The Greatest Keystone Show encountered a little snowstorm at Beulaville, N. C., November 27, but the snow did not remain on the ground very long, according to word from H. R. Brison. Doc Taylor and Frank Starnard are now in advance, replacing George Christie, who went to Victoria, Va. Art Eldridge and wife, with dogs and ponies, and the Aerial Shelleys have joined.

BUY BILLPOSTING PLANT

Canton, O., Dec. 1.—William Denny, for the past four years a concessionaire at Meyers Lake Park here, and who previously was with the advance billposting crew of the Ringling Brothers' Circus, and Tim Sammons, who for several seasons past has handled the brigade of the Ringling Brothers-Barnum & Bailey Shows Combined, have jointly purchased from George Chennel, of Columbus, O., his Washington C. H., O., billposting plant. This plant is a 150-panel plant and includes in its territory Washington C. H., Sabina, Greenfield and Wilmington, O. Both purchasers are active in the conduct of the new business. Denny will continue to operate his interests at the local park and Sammons will probably return to his old post with the big show.

CIRCUS MEN IN CHICAGO

Chicago, Dec. 1.—Frank A. Cassidy, who was general agent for Howe's Great London Circus last season, was a Chicago visitor November 24 on his way from New York to Los Angeles, driving thru in an advertising auto of Warner Bros., screen dealers. With Mr. Cassidy was Melvin Penneck, who reported a fine season with the Al G. Barnes Circus. Mr. Penneck was on his way home in Canada. Mr. Cassidy said he had been advised that Francis Heney, contracting agent with the Sells-Floto Circus last season, had come from San Francisco to Haverport, Ia., to attend the funeral of his father.

BILLY AND MILLY LINDEMAN



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Advertisement for The Beverly Co. featuring a globe and the text: 'THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES'

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Advertisement for Baker-Lockwood tents: 'ASK THE MAN WHO OWNS ONE BAKER-LOCKWOOD 7th and Delaware, Kansas City, Mo. AMERICA'S BIG TENT HOUSE'

Don't Forget a BAKER Tent For the Show

Advertisement for J.C. Goss Co. TENTS: 'Show Carnival TENTS SEND FOR CATALOG AND SECOND-HAND LIST J.C. Goss Co. Detroit, Mich. QUALITY'

Advertisement for THE NOWAK IMPORTING CO., INC. IMPORTED BIRD CAGES: 'With Drawer Bottoms \$15.00 Per. With Painted Glass Guards 42.00 Per. Nickel, with Glass Guards 33.00 Per. Also Fancy Brass Cages and Parrot Cages. Write for quotations. THE NOWAK IMPORTING CO., INC. 84 Cortlandt Street, NEW YORK CITY.'

Advertisement for MAX KURZYNSKI HARNESS: 'I manufacture all kinds of fancy Baggage Harness, Riding Saddles, Menzies Bridles, also fancy Trappings for Horses and Ponies or any other Animal, made to suit. Write for prices. MAX KURZYNSKI 1608 Central Avenue, CINCINNATI, O.'

Advertisement for PRIVATE CARS: 'We buy, sell, repair and furnish Private Cars. We have what you want. See us. Will buy what you have to sell. See us. KANSAS CITY RAILWAY EQUIPMENT CO., 713 Scarritt Building, Kansas City, Missouri.'

Advertisement for SMITH BROS. TENTS, AWNINGS, CANVAS GOODS: '718-720 North Wells St., CHICAGO, ILL.'

Advertisement for TENT BARGAINS: 'Write for Prices. Anything in Canvas. C. R. DANIELS, Inc., 114-115 South St., N. Y. C.'

Advertisement for 8 Milburn Circus Lights, For Sale Cheap: 'New style, 2-burner, 14,000 candle power, 24-Candle Lights, \$15.00 each, A. PORTER, 911 E. St., N. W., Washington, D. C.'

Advertisement for USED TENTS FOR SALE CHEAP: 'Six 60x25 ft., 8-ft. wall. Two 77x109 ft., 8-ft. wall. Good condition, THE SHAW TENT & AWNING CO., 415 South Center St., Bloomington, Illinois.'

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PROMPT SERVICE.

UNDER THE MARQUEE

By CIRCUS SOLLY

The Three Walters, of the Sparks Circus, will play vaudeville this winter.

Frank Kuba and Spider Green are promoting a Legion Bazaar at Mt. Vernon, O.

Jack Phillips, well-known bandmaster, will spend the winter at his home in Columbus, O.

Lewis Reed, of the Sparks Circus, will troupe with a tab. show this winter in West Virginia.

Mr. and Mrs. Chas. Sparks and Mr. and Mrs. Chas. Sparks will spend the winter at Macon, Ga.

Frank A. Bowen, of the Sparks Circus, goes back to Zanesville, O., and will open the crystal at once.

It is rumored that one of the express agents of the Sparks Circus will be identified with the show next season.

Chas. Katz and his bear act, this season with the Sparks Circus, will play twelve weeks of vaudeville dates this winter.

Scotty Drops—Spider Green, 9 E. Chestnut street, Mt. Vernon, O., wants to hear from you, as he has lost your address.

"Shorty" Rhodes has a force of mechanics making improvements on Mrs. E. Haag's home and quarters at Shreveport, La.

Herbert (Stats) Beeson writes that he has canceled his contract for 1923 with the Sells-Floto Circus as the feature wire act.

L. B. Greenhaw, contracting agent of the Sparks Circus the past season, will spend the winter with his uncle in Los Angeles.

The first large circus to ever stop in Mabank, Tex., was Christy Bros., showing there early in November to large crowds both afternoon and evening.

Wm. Morgan, treasurer of the Sparks Circus, will spend the winter at his home in Zanesville, O., hobnobbing with Bill Merrick and other old-timers who hail from that Ohio city.

Eddie Jackson, popular young press agent of the Sparks Circus the past three seasons, will blaze the trail ahead of one of the "Step Along" shows during the winter months.

F. E. Matthews advises that U. Annasli, who for a number of years rode headback under the big tops, does not intend to ride any more. Annasli is now living in Washington, D. C.

Dr. J. R. Walker, the physician and surgeon of the Sparks Circus, will go to the Stover Institute at Detroit for the winter. This will be his first winter North in fifteen years.

Wm. H. Warren, well-known showman, of Los Angeles, recently called on Doc Whitham and Chas. Riley at Syracuse, N. Y. Mr. Warren says he will have his own wagon show next season.

Joe Coyle, one of the clowns with the Hagenbeck-Wallace Winter Circus at the Coliseum, Chicago last week, and Victoria Davenport were Chicago Billboard callers. Mr. Coyle was with the same circus during the summer season.

G. W. Christie, agent of the Great Keystone show this third season, had to leave at Benning, N. C., as a result of illness—influenza. His son, Leonard, met him in Kingston, N. C., and accompanied him home to Victoria, Va.

George W. Ross, veteran detective, deputy sheriff and circus man, who was with the Bellmar Bros. this season, has returned to his home in Vancleboro, Mo. He informs that he will not be with the Bellmar show next season.

Leonard Johnson, painter and ticket seller on the Bellmar Bros. Circus the past season, is now in Nashville, Tenn., where he has a sign shop. Bert Lane, who held similar positions on the same show, visited him November 23. Lane is with Daley's Chocolate Town Minstrels.

C. W. (Red) Sells, clown, who was with the Sparks Circus, closed at Tampa, Fla., and returned to Cincinnati for the winter. He was a Billboard caller last week. Sells will work at one of Cincinnati's department stores (anonymous) until Christmas.

Kretz Bros. Shows, owned by Frank Kretz, which opened April 27, playing thru Pennsylvania and New Jersey, closed at Stevens, Pa., October 12. Fourteen head of horses and ponies were carried. The show will be enlarged for next season. Kretz is putting on a pony show

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CIRCUS AND CARNIVAL TENTS AND BANNERS.

Write us what you have in Tents and Seats to sell.

In a Reading (Pa.) department store until Christmas. He will play a few indoor circuses in January.

J. D. McNeely, of the John Robinson Circus Advertising Car No. 1, is wintering in Louisville, Ky., and back on his old job at the Orpheum Theater. He expects to be with the "boys" again next season on the Robinson No. 1 car.

Ed Hazzard, Eddie Linn, Prince Munco, Eddie Hazzard and Harry Reyno are in Chicago for the winter and can be found at Harry's Place, on State street. Solly is asked to ascertain what Reyno is going to do with all the clown wardrobe and props, he is buying and two hucking niles.

Mr. and Mrs. Wm. DeMott have purchased a home and business property at Memphis and Dauphin streets, Philadelphia, and will take possession within the next ninety days. Their home will be open to showfolk and The Billboard will always be on file. They have said good-by to the circus world.

John H. Murphy, who claims to be the oldest side-show orator still in the show business, made his annual trip thru Cincinnati en route from Detroit to New Orleans, his home. While in Cincinnati he paid his usual call at the Billboard offices. From the Crescent City he will go to Los Angeles. For a man 90 years of age Murphy is holding up remarkably well.

Fred Doodles DeMarrs and Andrew DeMarrs, who were with the John Robinson Circus, will be in Chicago for the winter. Mr. DeMarrs is working in the clothing department of an establishment there. The DeMarrs met many old friends when the Hagenbeck-Wallace Winter Circus showed at

the Coliseum and report that it is a wonderful show.

Mr. and Mrs. Edw. B. Trees closed with the Al G. Barnes Circus at Dallas, Tex., and drove from there to Los Angeles in ten days, stopping in El Paso for two days. Mr. Trees was superintendent of animals and Mrs. Trees superintendent of wardrobe with the show. It is said that Mr. Trees will be connected with an oil company in Los Angeles.

Eddie Ledman, acrobat, who played parks and fairs this season, will have the Tennant Sisters (Anna and Margaret) with him next season. These acrobats and gymnasts will offer an aerial act as a free attraction next season. Anna Tennant does a trapeze and ring act, while her sister, Margaret, does an iron jaw and contortion act. Ledman will do trapeze, revolving ladder and perch.

Will Delavoye, clown, has sold his Chicago property and bought a country home at East Point, Ga., six miles from Atlanta. He still has five acres of land at Saratoga, N. Y., which he bought at the close of the Adam Forepanch Shows' season 1891, also his Pensacola (Fla.) farm of eighty-six acres which he has had for sixteen years.

Walter Adrian, of Portland, Ore., submits some "Do You Remember's", viz.: "When W. F. Kirkhart had his circus on the midway at the Chicago World's Fair, and for several years afterward had the best one-act show that ever reamed the corn fields of Iowa? When Uncle Dick P. Sutton had Dick's Model Show out of Ottumwa, Ia. 2 (About 1888) the show was en route from Tama to Marshalltown. The elephant crowded the camel off a bridge crossing a small stream, killing the camel. Uncle Dick sold the carcass of the camel to the

Shriners. It was mounted and for several years continued to do parade service.) When Chas. Bartine admitted all Civil War veterans free? When Leon Washburn wintered in Belle Plaine, Ia.?"

In this column, issue dated November 25, appeared an item regarding the ploughing up of the old Circus lot in Willimantic, Conn., and mention was made that the P. T. Barnum Show was there June 27, 1887. T. C. Hubbell, of Southington, Conn., sends us the route of this show for the month of June, 1887, which indicates that the show played at Willimantic June 14, and at Brockton, Mass., on the 25th.

The Bonhomme Bros.' Show is playing to nice business thru Kentucky, according to J. W. Bonhomme. For the first time in his thirty-five years in the show business Bonhomme says he had out the S. R. O. sign three nights in one week at Midland, Ky.

Arthur Whittier joined at Midland, handling the advance. There are six people with the show.

Al Leonard writes: "While in Peru, Ind., I saw Ed Hopkins, Buff Terry, Jack Bigger and Charlie Young. The last named is in charge of a construction gang in winter quarters of the John Robinson and Sells-Floto shows. It is rumored in Peru that "Whitey" Mack, an old-time trouper, is about to get one of the political plums in Peru. Quite a few troupers are in Detroit at present. "Skinny" Root has given up the hotel business and is now associated with Dr. Sweeney, of the Balsam Manufacturing Company. Root has not trouped for several years. He is contemplating a trip to the West Coast and will have his stable of racers at the Tijuana meet. Geo. Singleton, of the Sparks Circus, will winter in Detroit, also Chas. O'Connor, late of the T. A. Wolfe (carnival) Show.

George B. Stratton, known as Uncle Si Stratton, doing rube comedy, first made his appearance on the John Murray Dog & Pony Circus in 1882 as apprentice clown with Old John Adams. He then went on the P. T. Barnum Show and later on the Walter L. Main Show. He was also on the old Hennessy Bros. Minstrels, with Richard Goldin in "Old Jed Prouty", and the Flavia Coley and Lillian Dwinell comedy companies. His last show venture was with the Dixie Comedy Company in 1914. Since then he has been doing comedy and publicity work for the Burton Bros. Auction Company of Wilson, N. C. Stratton's sister Helen has joined Stratton and they are now rehearsing and reviving their old rube comedy act, adding many new features. They will be ready to open early next year.

Lew D. Nichols says it has been ten years since he has been on the road, but that he never misses a copy of The Billboard, therefore being as well versed in the show business as ever. "In regard to this great moral movement at the present time it had to be done," Mr. Nichols declares. "In the early days of the show business there was a little graft with every show and we all thought it legitimate. What candy butcher of the old school didn't make a little short change or use some device to turn in good money to the stand? There are many men now in big business that were formerly candy butchers. There was hardly a show on the road twenty-five or thirty years ago that did not have some kind of graft. I know many grafters in the days gone by that are now in business and would not take five cents that did not belong to them. Where graft became so universal it was the petty larceny games with carnival companies of late years. I saw the handwriting on the wall twenty years ago and realized the fact that there was more money in the legitimate than there was in that little petty larceny grafting. I was with the Cole-Younger & Frank James Wild West Show when it organized in Chicago. It played the lots of Chicago without any graft and cleaned up \$15,000, then took to the road, and I begged Hoffmann & Allan not to have any graft and they would make a barrel of money. If the show was clean it was a good moral lesson with the name, Cole-Younger & Frank James Show. With graft it was parading crime. There never were better or more wholesome, generous men in the world than the old grafters of the days gone by. But that day is past if you want to run a show here a good clean show and you can make money and plenty of it. By creating ideas that the public wants, gaining its confidence and treating it right you will get it to spend money. This clean-up campaign had to come sooner or later, but let us not be too severe. Let us think of ourselves in the days gone by and not criticize too strongly the actions of others. There has been many a show on the road that did not have graft of any kind, but there came a business strain when they had to do something which was really against their principles in order to save the show. That was the time that they put on graft. Self-preservation is the first law of nature the world over."

John B. Estelle, of Brooklyn, N. Y., sends Solly some reminiscences and "Do You Remember's", viz.: "A great many of the present generation of circus troupers have no knowledge

(Continued on page 74)

"DRIVER BRAND THE BEST ON EARTH"

TENTS ← NOW IN WORK FOR SEASON 1923 → **BANNERS**

WALTER F. DRIVER, President
(THE CIRCUS AND CARNIVAL TENT HOUSE OF AMERICA)

DRIVER BROTHERS, Inc.
1309-1315 W. Harrison Street, Chicago, Ill.

CHAS. G. DRIVER, Sec'y and Treas
Phone: Haymarket 0221

CIRCUS PICKUPS

And Notes About People You Know
By FLETCHER SMITH

Seneca, Falls, N. Y., which produced Charlie and Sam Banks and Frank Stowell, the trio that have made a name for themselves in the circus business, still has two celebrities left in its midst. One is Jim Bacon, well-known circus car manager, and the other Jerry Bonavin, dean of repertoire leading men. Jerry has made that town his home since his sister's husband went into business there, but still troupes occasionally, his last engagement being with the Jack Lynn Stock Company. Jerry was New England's popular leading man for a decade with Mora, Jerry Grady and other well-known shows and still looks as young as ever.

Down at Savannah, Ga., Charles Bernard, last season press agent ahead of the Main Circus as well as car manager, is putting in a busy winter. He is just the owner of the Riverside Place and Oak Grove home sites, that's all, right on the way to the beach, and he should worry about the coming winter season. He writes that just now he is making a winter garden, getting his chicken yards in good shape and putting a new water system in his residence. After that is done he will be busy the rest of the winter disposing of his lots and dropping in on Billy Suttill at the evening paper office. Charles is one of the real oldtimers that never grow old.

Bob Denmead writes from Baltimore that Charlie Scaries has had a nice season down in the South with his novelties and has been playing falls thru South Carolina to big business. Bob and Charlie were buddies for several seasons with "Butch" Fredericks, where they operated concessions. Bob is now located at Baltimore and doing well.

Horace Pettigrew, of Millford, Del., is going back in the show business again. Maybe you don't recognize Horace by that name, as he was better known as Lon Williams, one of the best two-car agents in the business, for years with Elmer Jones. Horace has been running a bakery for the past few years, but will sell out and return to his first love in the spring, probably with Elmer Jones again.

B. G. (Peck) Amvden, for several years legal adjuster with the Main Circus, has closed a successful season under canvas with his repertoire show and is back at his home at Litchfield, romping the fields with his famous dogs and trusty rifle. His show will go out again in the spring.

"Uncle" Al Anderson, who has been making good money this season with his pit show and advertising banners with the Cole Bros.' Show, will spend the winter at his home at Jamestown, N. Y.

"Whittie" Crossett put in half a day recently at the Main show winter quarters talking over old times with those two real oldtimers, Claude Orton and George Cor. Claude kind of tipped off his age when he asked "Whittie" if he remembered "that gem in '06."

Frank B. Hubin is kept busy these days getting a public building for Pleasantville, N. J., as well as serving on the publicity committee of the Chamber of Commerce. Frank writes that the old show lot in Pleasantville is avail-

able no longer, as the land has been purchased and will be added to the boulevard leading to Atlantic City.

George Bass, formerly Charlie Tompkins, right-hand man with his Wild West show, is now located at Atlantic City, where he is playing in a theater orchestra.

Carl Robinson and Frank B. Hubin can be seen most any day talking over old times in front of Frank's handsome new building on the boardwalk, Atlantic City. Frank says the business was not so good the past season.

"Slivers" Holland passed thru Havre de Grace recently on his way East for the winter. He closed a successful season with the Al G. Barnes show.

Those former circus stars, the Four Ortons, headed by Myron and Norman, are back in vaudeville again for the winter playing over theantages Time with their big wire act.

Cliff Flelds, formerly of the Walter L. Main Show, is located for the winter in Baltimore. Java Koen, superintendent of lights with the Main Show, has settled down for the winter in his flat at Havre de Grace and has engaged in the plumbing business.

Sam Scribner, in looking over some of his old souvenirs of his circus days, recently came across a photo taken in Maine of some of the Scribner & Smith bunch and sent it to his friend, Mrs. Claude Orton, known in those days as Emma Ryden, and doing an ascension as a free act with the show. On the back of the photo are the signatures of the following performers, many of them still in the game: Sam Fisher, George Rollins, Dick Cook, Mike Tude, Harry Hill, Billy LaRue, Bob Strikney, George Hartsell, Julia Jordan, Al Sweet, Emma Ryden, Bill Rydon, Frank Burchin, Jimmie Hubbard, the show's treasurer; Jessie Boyd and Madeline, Nell Smith's wife. Mrs. Orton says that the other ladies with the show were May Brooks and Mabel Milton. A member of the band, who afterwards became famous as a cornet soloist, was Leo Hubertus, now living at Dansville, N. Y.

A constant reader of The Billboard, even while touring the Moss Circuit in England and Scotland, is Harry Martine, of the famous Martine Family of acrobats, who were featured with the Main show a year ago. They sailed for Europe to fulfill an eighteen months' contract over the Moss Circuit, but will return to this country in season to open with the Main Circus in the spring. Harry writes that Perriwinkle is getting to be some clown.

Was very much surprised one day recently at the winter quarters of the Main Circus to have a lady remark: "I trouped with you with the Martin Downs Show." Taking a second look, who should it be but Belle Matthews, now Mrs. William Emery. She volunteered the information that her first husband, from whom she was divorced, died about a year ago in Philadelphia. Belle was one of the most popular girls with the original Cole Bros.' Show and is now enjoying a life of ease at her new home in Camden, N. J. She is spending at present a few weeks with her husband at the winter quarters of the Main show.

James (Rabbit) Rowe, in charge of the reserved seat sale with the Main Circus the past season and who left to finish out the season with the Christy show, was called home by the death of his sister, Mrs. P. M. Sullivan. He arrived just an hour before she passed away and will remain for the winter at his home in Mattoon, Ill.

CIRCUS FOLK

Have Prominent Part in "Greenwich Village Follies" Show

The "Greenwich Village Follies" Company, now playing in Chicago, is well represented with people who served with the white tops. Joe Brown, featured funster of the show and recognized as one of the best comics of present-day theatricals, made his debut in the show world as an aerialist with the Five Ashtons on the Sells & Downs Circus in 1901. The following season he was with the Brisby Bros.' Show and in 1903 appeared with the John Robinson Circus. He was in vaudeville in 1904 and in 1905 was with the Floto Circus. For twelve years thereafter Frank Prevost and Joe Brown presented a comedy acrobatic act in vaudeville. In studying in the future Brown figured that acrobats seldom gained the recognition which he realized they deserved and he decided to see what he could do as a funster. For half the salary he received in vaudeville Brown put in a season in burlesque and was so successful that the producers of "Listen, Lester", placed him in a conspicuous part of that musical comedy. That Brown made good is evidenced by the fact that he has since been actively engaged at a handsome salary with big productions.

Bird Millman, famous wire artiste, formerly featured with the Ringling-Barnum Circus, has her name in big type on the program of the "G. V. F." show. She is accompanied by her mother and father, well known in circumsod.

John Sheehy, business manager with the "G. V. F.", was on the front door of the For-paugh show during its two years on the road and served in a similar capacity on the Ringling Circus from about 1907 to 1919. For the past three years he has been watching after the money end of the "Greenwich Village Follies" touring companies.

Several stage hands with the production and one of the chorus men also have trouped with circuses.

MRS. BERTHA ADKINS KILLED

Whereabouts of Robt. Adkins Sought

Mrs. Mary Voyles, of Creston, Ia., informs The Billboard that her daughter, Mrs. Bertha Adkins (and baby), wife of Robt. Adkins, who was a troupier for twenty years, but is now located in the oil fields of Arkansas, were killed when an auto in which they were riding became stalled on a railroad track and was struck by a fast train.

Mrs. Voyles states that the remains are being held pending the location of Mrs. Adkins' husband. Should anyone know of Mr. Adkins' whereabouts they are asked to bring this to his attention.

HOWE SHOW TO BUY ANIMALS

Ft. Dodge, Ia., Dec. 2.—Jules Jacot, wild animal trainer for Howe's Great London Circus, has applied for a passport thru the United States Court and as soon as it is granted he will make preparations for a trip abroad to secure wild animals for the Howe show. He expects to leave Ft. Dodge about the first of

the year and will return in time to get the animals he purchases in shape to enter the ring when the circus leaves winter quarters here in the spring. Mr. Jacot's orders from Manager Mike Golden will call for the purchase in Europe of five elephants, six chimpanzees, two leopards, a gorilla or two. If they are obtainable, and whatever other unusual animals it is possible for him to purchase.

RETURN TO FULTON, MO.

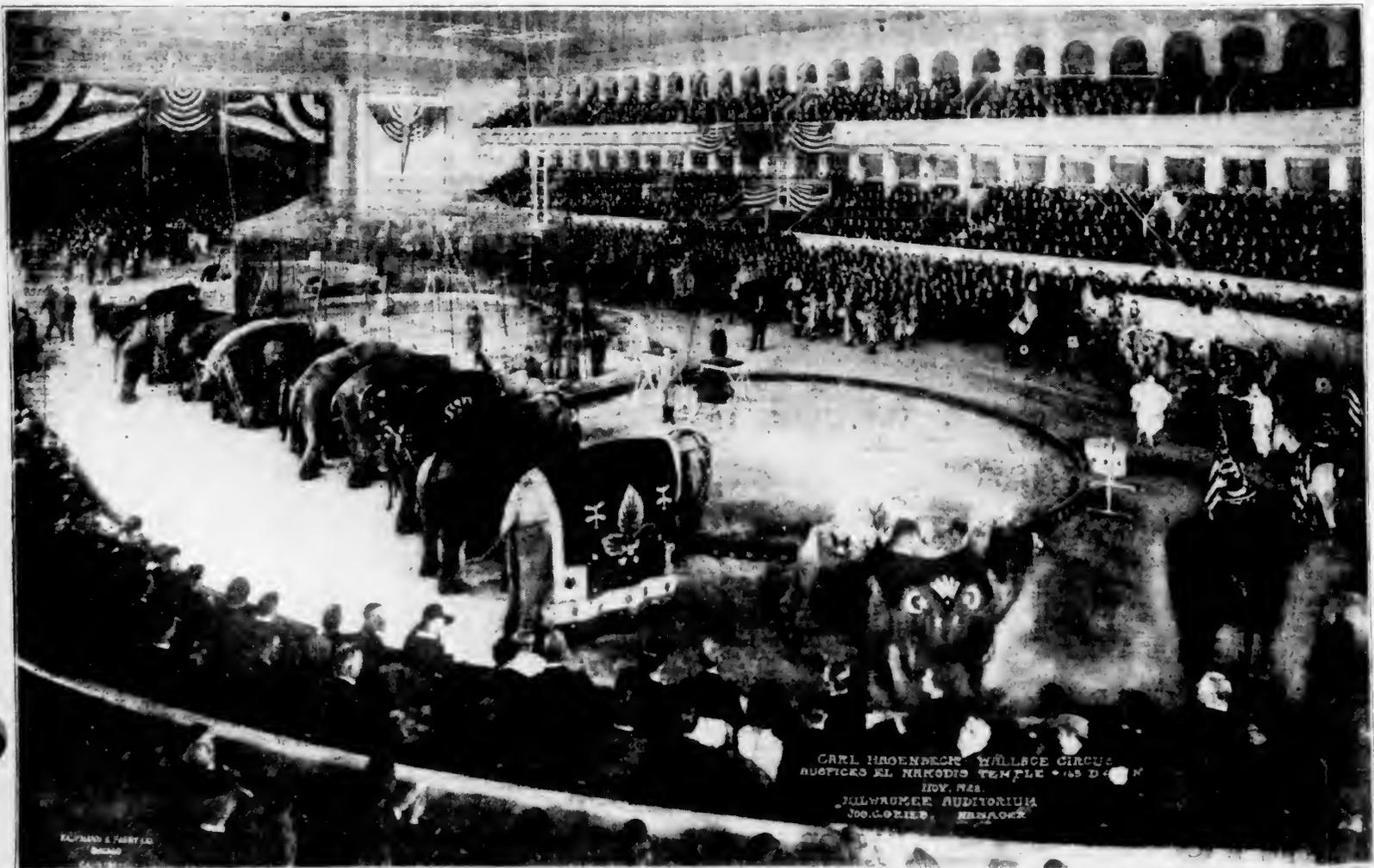
Fulton, Mo., Dec. 1.—Millard F. Thurston and James M. (Bugs) Randolph, on the advance car of the Sparks Circus this season, have returned to this city, where Thurston lives and where he will spend the winter. Raadolph spent some time here with his former friends and then left for Oklahoma and Arkansas points to visit relatives. He is a former resident of Fulton.

UNDER THE MARQUEE

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of a spot way over on the lower East Side of New York City which is hallowed with many a name big in early circus history. The spot mentioned is at the foot of East Houston street, near the old ferry. A portion of the old lot remains, together with the old fence, to this day. The first circus to show on the ground was the Geo. F. Bailey Circus and Menagerie in 1873; the second, Dan Rice's Great Western Circus and Menagerie. Others were Howe & Cushing's, John H. Murray's Great Railroad Show, June, Nathan & Company's Great European Circus, which showed there in the seventies and early eighties, W. O'Male Stevens' Great Australian Circus, of which I have many pleasant recollections, was there in 1882. With the show were: Fred Stevens, treasurer; Onzalo, demon of the air; Elena Jeal, Linda (Mrs. Stevens), Geo. Melville, Jas. E. Cooke, Three Belfords, Tommy Watson, Jack Nelson, Pete Conklin; S. S. Smith, announcer and equestrian director; Kelly, chandler man; Blue, boss of stock; Fatty Miller, properties, and Happy Jack Smith. This show was made up from the old P. Ryan Circus and Menagerie. It was a big success, but was tied up in St. John, N. B., early in the season thru a row among the partners. Lew Whitaker was a member of the show on props. Andrew Gaffney, the Irish Hercules, and Prof. Harry Parker and his trained dogs were also with it. James and Frank Melville, Willie Showles and his father, old Jake; Senor Sebastian, Dave Costello, Woods Cook, Luella Watson, Fred Watson, Mons. Loyal, Annie Carroll, Wm. H. Morgan, Saille Marks, Minnie Marks and Lizzie Marcelus were a few of the famous riders to appear on this lot. Among the clowns were: George Clark, Geo. W. deHaven, Ted Almonte, Herbert Williams, Tommy O'Brien, Pete Conklin, John Foster and Hiram Marks. J. H. Murray introduced the leaps on this lot. His principal leaper was a Greenpoint boy, Tommy Butler, who did leaps over twenty horses. He threw a double over them. The last to show on the old ground was Bentley's Old-Fashioned Country Circus in 1896, and Alex Lowande's South American Show in 1897. Who remembers the South American trip of the Howe & Cushing Show? It lost poor Long Tom Foley, boss canvasman, of yellow fever in Para (1877 or '78). Went down there

(Continued on page 75)



CARL HAGENBECK-WALLACE CIRCUS, APPEARING UNDER THE AUSPICES OF EL NAKODIS TEMPLE NO. 165, D. Q. K. K., AT THE AUDITORIUM, MILWAUKEE, WIS., RECENTLY.

THE CORRAL

By ROWDY WADDY

T. Y. Boston—Yes, Ellison Carroll is still alive. He resides in Texas.

What did you think of that talent in New York—even if some of the "limelights" were missing?

M. J. Omaha—The lady you refer to is Goldie St. Clair. The time and place was 1910, at Cheyenne, Wyo.

Weaver Gray—Why not a turn in vaudeville? With your accomplishments you should make it up to the big time "on high".

F. J. St. Louis—Joe Bartles can be addressed to Dewey, Ok., and Guy Weadick's address is T. S. Ranch, Lovelock, Alta., Canada.

Next week (Christmas Special issue) Guy Weadick's article on "The Frontier Day Celebration and Cowboy Contest". Arrange for your copy early.

"Hippy" Burmeister, Doc Pardee, Buffalo Vernon, Rufus Rollen, John Spaul, Corbett, Vera Elliott, Clayton Danks, Charlie McKinley, A. E. McCormack and Sam Brownell. Where are you birds? Let's have a line.

Johnny Judd, Tommy Grimes, Buddie Sterling, Harry Walters, Tommy Kirnan, the Weir Brothers, Henry Grammer and some others are names that used to be seen frequently at contests. Where are you fellows and what are you doing?

On November 14, in New York, all the cowboys and cowgirls paraded Broadway. Such a sight the big street had never seen before. Danahedy, the photographer, was the official one. He snapped the big doings from all positions.

Mrs. J. W. Gardner-Hopkins wrote from Greenville, S. C., about a week ago that she was leaving for Lancaster, Pa., to be at the bedside of her brother, George C. Hopkins (they pony express rider and young trapper—back in the show days of 1891-'97), who was reported critically ill.

George (Buck) Connors postcarded: "Dear Rowdy—Tell the person asking about my address where I can be found (Box 202, Hollywood, Calif.). Am still with Universal and just completed 'Social Buccaneers', which followed 'Radio King' and 'Timber Tales'. Best to the Corral and gang."

H. F. Pittsburg—No, Fred Stone was never a cowpuncher to our knowledge, altho he rides a buck, can bulldog a steer and is a good trick roper. In addition to this he is a great admirer of cowboy sports, besides being interested in all sorts of outdoor stunts that require strength and skill to properly execute.

B. B. Chicago—Yes, Tex McLeod once was considered the champion trick roper, later defeated by Bee Ho Gray, who was outclassed by Chet Byers. McLeod has been doing a vaudeville act across the pond for the past couple of years and Gray is at present appearing with the McIntyre & Heath Company, on tour in this country.

Yes, Tex Austin's event in New York City pulled very heavy patronage, especially the latter three-fourths of it. And it would have doubtless been to S. R. O. attendance at the start had the Metropolitan dailies not been so slow in getting wise to there being something quite out of the ordinary in their midst—altho they did push it strong when they tumbled to facts.

If there is to be a Contest Association formed let those who are FOR IT get busy and send us their ideas along those lines.

This association must be formed by committees, not contestants.

Why is it that those who are and have been continually kicking as to the way the contest business has been run don't come to the front NOW?

If the people in Wild West and frontier contest business desire the support of The Billboard they must come clean and really DO SOMETHING WORTH WHILE for the advancement of the business as a WHOLE.

"Bill" C. Davis, who for about nine years tramped with Al and Lena Faulk (who are wintering with Lena's folks in Newport, Ky.) on various circuses, remained off the road the past season and at his home town, Pineville, Ky., where last winter he served as a special officer and about the middle of the summer was promoted to chief of police. While the mountain districts of Old Kentucky provide a plenty of excitement—hunting etc., etc.—Bill seems to enjoy the recreation and again may not be a trumper next season, altho he refuses to commit himself and—who can tell?

What promises to be the most complete and authentic record of prominent personages in the Wild West and frontier contest business for the past twenty years will no doubt be the book, entitled "Westerners I Have Known", by Guy Weadick, which will shortly be published. Besides containing many surprising records in the different events listed under cowboy sports, the book is to contain biographical sketches of many prominent Westerners. The data and facts disclosed regarding the contest business and many of its followers, told graphically by Mr. Weadick, who knows his subject thoroughly, will no doubt be read by the thousands of contest and Wild West fans throughout the country.

Marie Gibson writes that she would have greatly cherished being at the Tex Austin Rodeo at Madison Square Garden, but it was impossible. She enclosed a newspaper clipping which told the story. The clipping, from a local newspaper at Havre, Mont., stated that the home of Tom and Marie Gibson, a few miles west of that city, had burned to the ground, with all their household furniture and clothing a total loss. Marie was attending a political rally

at Fresno when the conflagration occurred, and on her return found the home in ruins and Tom and the children having received burns. Tom's heroic deeds saved the lives of the children. The roof fell in before he could reach one of the boys, who crawled part of the way to him.

Dear Rowdy—First, before I forget it, a man as me if I would ask you to print these names in your column to see if you could get the folks whose names is mentioned in this letter to write in to you for publication in your column, where they are now an' what they are doin'. Here they are: Mahel Kline, Dot Vernon, Julia Allen, Prairie Billie Allen and husband, Slim; Duke R. Lee, Dan Dix, Bugger Red (the old un), Jimmy Kinney, Alex. Joe Beraro, T. Y. Simmons, Leonard Sassen, Strawberry Red, George Barton, Jitney Wright, Dobbins Bros., Millerick Bros., Vern and Edyth Tantlinger, Ed Lindsey, Fred Wilson, Bill Pickett, Scout Maish and Harry Walters.

I heard the other day that up in Montana several of them towns that held contests are figurin' on gettin' together an' makin' a set of rules an' formin' a State Association an' have

sum real contests an' make 'em so they'll be sumthin' exceptin' jest a show. I think it's a purty good idea. Several towns would be eligible, havin' had experience such as Missoula, Hozeeman, Glendive, Miles City, Havre an' others.

I'm ramblin' thru Nebraska now, an' may git as fer East as Chicago in a couple months. My arm is gettin' better an' I'll be migratin' right along. One thing I deserve credit for is when I got crippled I jest staid crippled an' didn't call for no substitute.

Well, Rowdy, everybody I see is sure boostin' The Billboard an' I'll bet this Xmas number will be read by thousands all over the world, cause everyone I talk to says they'er sure goin' to have a copy.

I'm goin' to see Eoot Gibson in a movie tonight. That boy sure is cummin' to the front in the films, ain't he? He's a regular boy an' I wish him plenty of success. So long.—SOBER SAM.

This from a reader in Bellefourche, S. D.: "Anent the proposed Contest Association you are advocating. The following must be done if it is to be the success necessary to place cow-

boy sports among the leading competitive American outdoor contests of agility, strength, etc.: Its officers must be men known to be honest and with a thorough knowledge of things pertaining to cowboy sports.

"There must be unity among the fraternity, both managements and contestants.

"The prime object of the association should be to see that contestants, or aspirants for championship honors, from every part of the country should have a fair and square chance to display their talents and receive fair decisions, regardless of the fact that many of them are unknown.

"There should be certain districts named by the association, to which minor titles should be awarded for contestants to work for.

"There should be one contest held annually where the winners in the various other contests could compete for the 'World's Championship'.

No one should be eligible for entry into the world's championship unless having been the winner of the first three months at some of the district contests. The association should determine where and when the world's championship contest is to be held annually, and also do all in its power to work with various contest committees in arranging their dates so that there will be as little conflict as possible, thereby allowing all contestants a chance to attend as many of the district contests as possible.

"These are only a few of the many things that confront the proposed association. But they are things that require the handling by honest, capable officers, who will strive to see that ALL contests, large and small, receive fair dealing, and that the best for ALL is the paramount issue."

UNDER THE MARQUEE

(Continued from page 74)

in a little wooden steamer, not much bigger than a tugboat, called the "North Point." Who remembers J. H. Murray's Southern trip when he lost most of his horses in a storm in the Caribbean Sea on the way home? Who remembers the winter engagements down in old Mexico with the Orrin Brothers? Who remembers when the W. H. Stowe Circus boat on the Mississippi River burned and poor Billy and his wife (Lizzie Marcellus) lost their lives along with the babies? Who remembers when Barney Carroll had his ring barn up in Fordham, N. Y.; when James E. Cooke had one in Newtown, L. I.; W. O. Dale Stevens had the West Side Training Academy, West Side avenue, J. C. Heights? This was formerly Senor Sebastian's winter quarters. The Senor died during a Cuban engagement and Leo Van West, a German circus man and great horse trainer, took the property. Billy Stevens got it after Van West's death. Who remembers the big Indian Wigwam (Herald square, New York) with O'Dale Stevens' Show, and Healy & Bigelow's Indian Medicine (Kickapoo) Combined?

KANSAS CITY

IRENE SHELLEY.

226 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone 0978 Main.

Now that the big annual American Royal Stock Show, week of November 18 to 25, in its fine new building, is a thing of the past, the next amusement we turn to will be the Winter Indoor Circus at Convention Hall. The Hagenbeck-Wallace Circus has been engaged by the Ivanhoe Lodge for five nights, commencing December 12. This promises to be a big affair.

The Heart of America Showman's Club has just installed one of the most complete and best radio equipments in its clubrooms in the Coates House.

J. O. McCart, owner of the McCart Shows, after playing lots in Kansas City the latter part of the summer, has "tied up" here and is putting in the winter in this city. Mr. McCart is looking well and says he is enjoying the best of health.

A. N. Rice, owner of the Midwest Hair Doll Factory, made a little business trip out of town last week and returned with many ideas for 1923.

Ed C. Tathot, general agent of the Con T. Kennedy Shows, passed thru K. C. November 11. Too busy to get up to the Showman's Clubrooms, but phoned. On his way East and to Toronto.

James Patterson, owner of the Great Patterson Shows and the Patterson Trained Wild Animal Circus, and Fred H. Kressman, of the Con T. Kennedy Shows, were here November 23 on their way to the fair secretaries' meeting in Toronto.

Jack Short, of the J. Geo. Loos Shows last summer, is observed in town.

Ed L. Brannan, well-known circus agent, last summer with the Campbell-Biley-Hutchinson Circus, was a very pleasant caller to this office November 23.

E. N. Diaz, of Eagle Pass, Tex., was in town November 20 making his headquarters at the offices of the Horne Zoological Arena Company, as he was in Kansas City for the purpose of purchasing a whip and Ferris wheel for a show he is "framing" at Eagle Pass. He secured these from I. S. Horne, general manager of the Horne Zoological Arena Company. Mr. Diaz left that same evening for Pittsburg, Pa.

Sam Majors and wife arrived in town November 20 and left the same day for their home in Houston, Tex.

Mr. and Mrs. Ray W. Cass closed with the Wesselman Show in Texas and arrived here November 20 uncertain whether to go on home in Illinois or "go out" again.

A letter from Pap Reklaw, under date of November 19, states that after a six months' tour of England he and his act, "Eighteen Minutes of Magic and Thought Transmission",

(Continued on page 91)

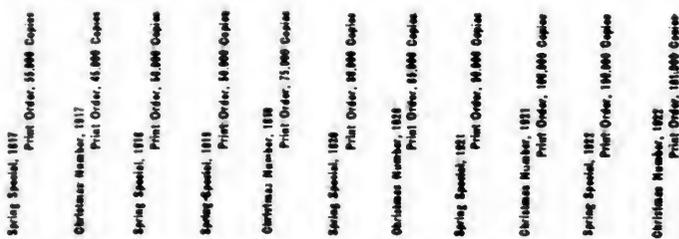
VALUE AND GROWTH

THE accompanying "graph" shows the growth of the special numbers of The Billboard during the past five years. The figures show the actual printing order of each issue and are based on the demand and net sale of each preceding issue. The demand and net sale have in each instance justified the increase in the printing order of the succeeding special number, as in each instance the net sale has been greater in proportion to the printing order.

This marked increase in the demand for the special numbers of The Billboard is mute but strong testimony as to their value and stands as a suggestion of what may be expected in the splendid Christmas Number which will be out next week.

There is the hint of VALUE which no one interested in the show business can afford to miss. There is the hint of VALUE that is in no sense represented by the small price of each copy. There is the hint of VALUE that means the edition will sell out QUICKLY.

Have you ordered your copy?



ORDER BLANK

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Please send.....copies of the Christmas issue of The Billboard to those whose names and addresses are given. I enclose remittance at the rate of 15c each for these copies. I understand that a Christmas Card will be sent to each of these, informing them that the copies of The Billboard are sent with my best wishes. Very truly yours,

Name Address City State.....

Name Name (Two columns of dotted lines for names)

SINGER BROS. NEW YORK

WHITE METAL Glass Column Clock

LAST LOT IMPORTED.
NO MORE COMING.
Special Price While Lot Holds Out.

\$4.75 **\$4.95**

Each in Case Lots 20 Clocks to Case



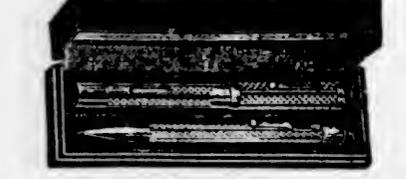
Not Blown Metal But Moulded

Order Quick

B. B. 90—Silveroid Finish, Glass Column, Metal Time Clock. Height, 15 1/2 inches; width at base, 8 1/4 inches; dial 4 inches in diameter, with gilt, beaded rim. Metal work is of unusual artistic design, moulded, not blown, metal, and is supported on each side with massive, square crystal-cut glass columns. A real masterpiece of art, and a marvelous clock in every way. Premium Dealers and Retailers find it a big attraction and sales promoter. **\$4.75** in Case Lots (20 to Case), Each. **\$4.95** in less than Case Lots, Each.

B. B. 100—The Famous White House Clock, White Ivory "celluloid" case, fitted with a good, reliable movement. Good time-keeper. Height, 4 1/2 inches; base, 3 inches. A big seller and an excellent premium item. Each **\$2.10**

- SALESBOARD AND PREMIUM ITEMS**
- B. 69—Race Sport Watch, Dozen **\$6.00**
 - B. 70—21-Piece Manicure Set, Dozen **\$5.00**
 - B. 71—White House Clock, White Ivory, Each **\$2.25**
 - B. 73—One-Bell Alarm Clock, Each **.72 1/2**
 - B. 75—14-Size Nickel Watch, Each **.85**
 - B. 76—Miniature Time Clock, Each **.85**
 - B. 77—16-Size Gilt Watch, Chain and Kettle, in Case Set **1.85**
 - B. 78—Octagon Wrist Watch, Link Bracelet and Ribbon Band, in Case, Set **3.25**
 - B. 82—Shaving Stand, with Mirror, Cup and Brush, 1 1/2 inches High, Each **.75**
 - B. 84—Wm. A. Rogers 26-Piece Silver Set **4.75**
 - B. 85—Beaded Bags, Draw String Tops, Doz. **6.00**
 - B. 86—Opera Glass, in Box, Dozen **4.80**
 - B. 87—Cigarette Case, Nickel, Dozen **12.00**
 - B. 88—Art Photo Cigarette Case, Nickel, Doz. **1.75**



- B. B. 6627—Gold-Filled Fountain Pen, Self-filler, with solid gold pen point and clutch. Gold-plated Clutch Pencil, Put up in handsome velvet-lined box. Complete. **\$1.95**
- B. B. 6741—Chastaine Fountain Pen and Pencil Set, Self-filler, with solid gold point. Pencil of magazine type, with extra leads. Pen and Pencil handsomely engraved. In velvet-lined box. Complete. **2.15**
- B. B. 6744—Gold-Filled Mounted, Self-Filling Fountain Pen, with gold-filled Pencil to match. Repels and expels. In handsome velvet-covered, satin-lined box. The big seller everywhere. Complete. **2.35**
- B. B. 6740—Fountain Pen and Pencil Set. Pen is gold-plated, with solid gold point, self-filler and with clutch. Pencil is gilt throughout, with clutch. Put up in very attractive box. Complete. **1.20**
- B. B. 7219—Gold-Plated Fountain Pen and Pencil Set. Pen is self-filler. Each set in a box. Dozen Sets. **3.50**

Imported—Indestructible FRENCH PEARLS

"LA PRINCESS"—No. B. B. 7154—Size 4 to 8, 24 inches long, solid gold clasp. Complete **\$1.75**

"LA PRINCESS GRANDE"—Imported French Indestructible Pearls—No. B. B. 6540—24 inches long, solid gold clasp. Beautiful Oriental color and lustre. Complete with attractive push case. **\$2.35**

B. B. 6573—French Ovals—Indestructible Pearl Necklace, 24 inches long, with 14-Kt. White Gold Clasp. Put up in fancy velvet-lined box. One of the latest products. Complete. **\$3.75**

B. B. 6982—SPECIAL—Indestructible Imported Pearls. Length, 24 inches. Solid gold clasp. Put up in velvet box. Complete. **1.55**

Thousands More in Our

"SINGER'S ANNUAL"

Complete Catalogue NOW READY

See That You Get It.

For Samples only, add 50c each to prices quoted. No orders filled for less than \$5.00. 25% deposit must accompany all C. O. D. orders.

Ask for "Catalogue B. B. 33".

Singer Brothers

536-538 Broadway, NEW YORK CITY.

PIPES

by GASOLINE BILL BAKER.

Next edition—Christmas Special.

The use of brain is the roadman's gain.

Dr. George Wine and family have located for the winter in Terre Haute, Ind. Will tell more about 'em next week.

The McQuinn Family show has been receiving some nifty press comment in The Mountain Herald, South Mountain, Ont., Can., of recent date.

Jack Hoffman postcarded: "Well, we are having plenty of rain down ol' Texas way at present. Have been increasing circulation on several of the automobile papers." Jack wants M. A. Steele and Jimmie Kelley to kick in pipes as to their meanderings.

Scotty Castle piped that he was down in the Southeast (at the time at Sumter, S. C.) working pitches and occasionally the sheet and said business was tough. The Missus and Eileen were with him. He stated that he would open an Xmas store in Jacksonville.

Several pipes because of their length were crowded out (altho in type) of last week's "Pipes". One of these was an account of the death of Dr. Ed Mackle, and Bill was sorry that it could not be read by the boys sooner. It appears this week as written when the announcement was received.

Max Kuchenecker wrote from Coffeyville, Kan., that he was working Southward and that his next mailing point would be Tulsa, Ok. Wonder could it be that Max is again to meander back to the Coast later? (Max—Write Royer a letter care of The Billboard, Kansas City office—BILL.)

What are you doing for the preservation of your profession? What the boys have said thru this medium is not "chump education" as the "wise fellows" would have it, but defense weapons against a lot of rotten tactics that years ago should have been relegated to the dump, and if they had been there would now be more pleasantly for the offenders and everybody in pitchdom.

Among recent callers at the office of The Billboard was that good veteran of the tribes and kelster, Larry Bernstein, who stopped over in Cincinnati en route from the East to Indianapolis, Ind., where he will, as usual, operate in the Metropolitan store. Incidentally, J. A. Joyce, the widely known and popular pitcher, and Larry have contributed a special article (with cuts) on pitchdom for the Christmas Special edition, which is the next issue. Watch for it.

Billy B. Drane and Matt N. Harlan recently joined hands to open a medicine show to play Pennsylvania, the opening date being Finleyville November 30. A note from the show stated: "Matt Harlan will be the lecturing; Billy Drane will be the comedian; Maxine Harlan, specialties; Bertha Drane, specialties, characters and piano; Jack Drane and Harold O'Rourke will also be with the company. This show will work all winter in the Keystone State, with a slogan of producing clean entertainment, with no jams or double-up sales—so the next brother can follow us in. Matt and the Mrs. motored from the southern part of Illinois to Monongahela in their nifty car, making the trip in three days and without so much as a 'puncture'."

Notes from the Ellet & Bates Comedy Company—This company opened its fall season

WRITE FOR FREE CATALOG

Pay Cash and Save the Difference.



\$1.00 Pencil Free with Each Watch.

Beautiful Platinum Finish Wrist Watch, 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A **\$15.00** Flash.

(Same style Watch as above, with 15 Jewels and 25-Year Case, **\$8.75**.)

Round Gold-Plated Wrist Watch, with Bracelet and Box, **\$2.75** Each.

21-Piece Ivory Manicure Sets, **\$15.00** a Dozen. 25% deposit on all C. O. D. orders.

AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

RUBBER Belts

\$14.50 PER GROSS



Plain Wairs and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

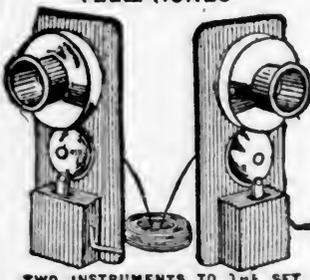
We require a deposit of \$3.00 on each gross. Samples, 25 cents.

CHARLES H. ROSS,

126 1/2 E. Washington St., Indianapolis, Ind

Three Christmas Specials That Get the Money

TELEPHONES



Dandy Wall Telephone

A good seller for Xmas. Big Profit for you. Sells at 25c. Send 25c for sample.



Punch & Judy Theatre

10 in. high, 7 in. wide, made of card board, collapsible, beautiful colors, operates by astring. A wonderful seller. \$9.00 per gross. \$5.00 deposit with order. Sample Mailed, 25c.

Just Received

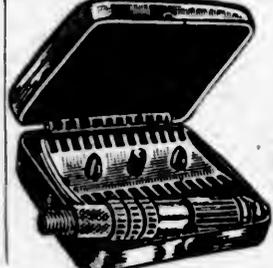
two carloads of Original Dandy and Hurst Tops. Place your order now—avoid disappointment. Prompt shipment guaranteed. Write for special prices. Sample Mailed, 25c.

Running Mice

Per Gross, \$2.50

Running Bugs and Running Turtles

Per Gross, \$4.00

Just Received

A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

OUR CATALOG JUST OFF THE PRESS. GET YOUR COPY. NONE MAILED TO CONSUMERS. ONE-FOURTH CASH WITH ORDER. BALANCE C. O. D.

543 BROADWAY BERK BROTHERS NEW YORK CITY

HEAVIEST STOCK

UNBREAKABLE COMBS

Trade "AMBERLITE" Mark.

FINEST QUALITY

PRICES

- 59130—Fine Combs, 3 1/2 x 1 1/2 Gross, \$13.80
- 59150—Fine Combs, 3 1/2 x 2 1/2 Gross, 24.00
- 56314—Dressing Comb, 7 1/2 x 1 1/2 Gross, 15.80
- 56312—Dressing Comb, 7 1/2 x 1 1/2 Gross, 21.00
- 56313—Dressing Comb, 7 1/2 x 1 1/2 Gross, 21.00
- 56338—Barber Comb, 6 1/2 x 1 Gross, 12.80
- 56216—Pocket Comb, 4 1/2 x 1 Gross, 6.80
- Leatherette Slides, Metal Rims Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

The Biggest Hit in Years

CALL SANTA CLAUS ON THE LITTLE WONDER TELEPHONE

This telephone is a real marvel. Take off the receiver and go into the next room and talk to your friend. A real toy for the kiddies. Everybody buys one on sight. \$7.00 Dozen; \$72.00 Gross. Sample, by mail, \$1.00. Send for circular and price list.

Fountain Pens, Gyroscope Tops and other specialties. You all know the button set that is getting the money.

Kelley, The Specialty King

21 and 23 Ann St., NEW YORK CITY.



TALK DON'T WALK

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 33 lbs.

Satchet Basket, trimmed with tassels..... \$19.00 per 100

Nests of 5, 7 Tassels, 5 Rings, at..... 2.20 per Nest

Nests of 5, 7 Tassels, 7 Rings, at..... 2.65 per Nest

Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D. no matter who you are. Delivery in any quantity to be made within the same hour as order received. **AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.**



6 FUSES IN ONE PLUG 25c.

"Turn to the Right—Back Comes Your Light"

Approved by Underwriters' Laboratories. New fuse brought in place by turning button. Ends fuse troubles due to use of Washers, Ironers, etc., as a new fuse is always ready.

DISTRIBUTING AGENTS WANTED

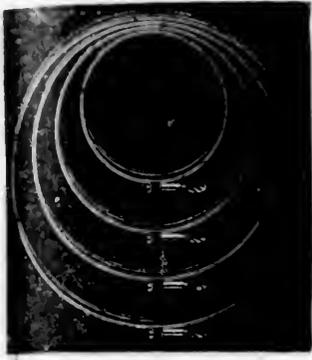
Repeater 6 is one of the finest agent's propositions on the market. Every home is a live prospect, also office buildings, stores, factories, etc. You can carry the sample in your pocket. Deliveries are easy, sales are quick, market enormous. Send 25c for sample and full particulars or send \$1.00 for five.

MOSS-SCHURY MANUFACTURING CO., INC., 448 E. Woodbridge Street, Detroit, Michigan.



BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

PARISIAN PERFECT ADJUSTABLE HOOPS



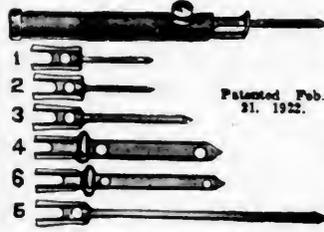
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H I H O W EASY!!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE! ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

size Pillow, designed in colors; four balls of Perle Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

- PILLOWS, per Dozen \$2.50
RUNNERS, per Dozen \$4.50
CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

BARGAINS

Beadette Bag



No. 5642 - High-Grade Velvet Bag, with beautiful imitation beaded designs, with silver finish bows and chain. Size 6 1/2 x 6 1/2 inches.

PER DOZ., \$5.75. Samples, Postpaid, 60c.



Toilet Box No. 4988 - Can be used as Collar Box, Handkerchief Box, Glove Box, etc. Finished by fancy embossed designs, daintily enameled. Size, 2 1/2 x 4 1/2 inches.

PER DOZ., \$3.00. Samples, postpaid, 35c.

French Ivory Dresser Set

SPECIAL - Beautiful 8-Piece French Ivory Dresser Set, consisting of Powder Box, Hair Rest, Rouge Jar, Nail Buffer, Nail File, Cuticle Trimmer, Button Hook and Shoe Horn.

PER DOZ., \$8.50. Samples, postpaid, 80c. 25% deposit required with all orders. Sample orders must be paid in full.

ED HAHN, "He Treats You Right"

222 W. Madison Street, CHICAGO, ILL.

September 27 and was to close November 25 for two weeks, reopening December 11 in Michigan. Following is the complete roster: Chas. Ellet and Sam Bates, owners; Blanch Thompson, piano; Sam and Kitty Bates, sketches and (Sam) blackface in acts; Lew Morton, song and dance and novelty banjo act; Bertie Bates, songs, and Chas. Ellet, gymnast. Mr. Ellet, incidentally, trouped with Dr. Ed F. Wise for several seasons and spent his last summer vacation with the Wise show. He says Ed never missed a salary day and always had a bunch of real troupers with his company, and as a manager he proved a prince.

A couple of weeks ago E. L. Martin and wife landed in Okmulgee, Ok., and as it was too late to take orders for raincoats, aluminum-handled domestic cutlery, etc., they arranged for their hotel and strolled about town and took in a picture show. On Monday morning, states Martin, he and the Missus were both surprised and somewhat humiliated when in answer to a knock on their door they were asked all about the business and had to show credentials. It seemed that there had been a clothing store robbed of some socks, etc., and the Martins being "strangers in town" they drew the suspicion of the local "sleuth" Mr. E. L. adds: "They sure have the navelome sign out here to strangers. The people at the hotel say they are hard on people who try to sell anything around here. For my part, however, I am always glad to find a town of this nature. I haven't been up to see the Mayor yet, but I intend to and try to arrange to work novelties here Saturday. I may get in jail for doing so, but there will be the pleasure of talking to some of these officials, and I think I can do the whole show world a favor if I can succeed in convincing some of these people that all pitchmen and merchandise agents are not 'crooks.'" Let's have the result of the conference, Martin.

Captain David Lee writes that he and his company decided to take a vacation and went home to Haverhill, Mass., for a week or two of rest on the farm after a hard season's work, during which they battled many rain and windstorms. But they stuck with it and came out on top and a little on "easy street". He adds: "We have two nice trucks and a two-horse team to pull us over the road; also a good tent that seats about 500 people, so we are well fixed for next outdoor season. While we are not fanatics, our business is run honestly and our people are respectable, and where there is honesty there need be no fear, but that success will follow. We believe in running an honest-to-goodness show, giving the people the worth of their money, and we have had no trouble in playing return dates. After our vacation we will return to Port Jervis, N. Y., to spend a week or two and then again take to the road, making the towns, large and small, as we come to them. The Billboard wished us success last spring and we got it. We have had our 'ups' and 'downs', but the bigger the obstacle the more we try to smile."

Dr. Larry Barrett landed in Jacksonville, Fla., and piped that he was preparing to make the big fair there, also that he had not seen a pitchman working in that particular territory for months. At Waycross, Ga., he says he got a permit from the mayor and city clerk to advertise his medicine for sales thru a local

(Continued on page 75)

BALLOONS

For all purposes. Bright colors; new goods

SPECIAL

1/2 Gross No. 10, 1/2 Gross No. 25, 1/2 Gross No. 50, with Squawkers: 1 Gross No. 50, 1/2 Gross No. 75. Packed in beautiful display box, with prices marked on cover.

Retails for \$12.24. Price, \$5.00.

ADVERTISING BALLOONS.

No. 65, with your ad. \$14.95 Per Thousand.

SANTA CLAUS BALLOONS,

No. 60, with your ad. \$2.25 Per Gross.

(Not less than 10 Gross.)

BALLOON STICKS, 35c Gross. CLOSING VALVES, 40c Gross.

TOY FOOT BALL.

Price, \$9.60 Per Hundred.

Sample, 15c.

Kiddies wild about it. Buy direct and save difference.

25% with all orders, balance C. O. D.

BROADWAY SPECIALTY CO.

3089 Broadway, NEW YORK CITY.

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—HERE IS A GOLD MINE

BUY DIRECT FROM THE MANUFACTURER.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

Made of Genuine Leather, in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE, \$24.00 Doz.

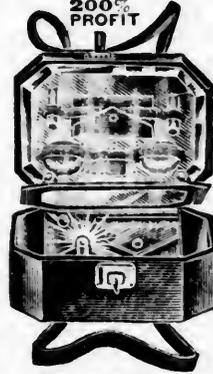
Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

SPECIAL PRICE, \$54.00 Doz.

Sample, prepaid, \$5.00.



All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO

Boys, A New One

Christmas Stockings to be hung on the wall will be this year's biggest holiday seller. Write for particulars at once. Don't delay and get left.

HOLIDAY SUPPLY CO.

610 Blue Island Ave., CHICAGO, ILL.

A Big All-Year Money Maker

Make Photo Postaj Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera. \$11.00 and up. No dark room, finish on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/2, 65c per 100; \$5.85 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pkg. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 time or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY,

2227 Benton St., ST. LOUIS, MO.



Sample, 25c.

\$15.00 Men's Rubber Belts \$15.00 Per Gr.

Black, brown and gray, plain stitched and corrugated, with high-grade satin finish adjustable buckles. Sizes 32 to 46. Possitively the best quality Belt and Buckle on the market at the price.

LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$42.00 per Gross. LADIES' TWO-TONE SPORT BELTS, \$15.00 per Gross. \$3.00 deposit required with each gross order.

OSEROFF BROTHERS, Rubber Product Distributors, AKRON, OHIO

\$ILK KNITTED TIES\$

HERE IS THE BIGGEST ALL-YEAR MONEY MAKER FOR AGENTS, HUSTLERS, SALESMEN, STREETMEN AND JOBBERS.

We started the fastest money making proposition ever heard of in the U. S. A. Everybody wants, everybody buys SILK KNIT TIES. We are shipping over 200 dozen a day. Send your order in today. \$42.00 per Gross. Sample Dozen, \$3.75. All the newest colors. STANDARD KNIT NOVELTY CO., 1042 45th St., Brooklyn, New York. (Formerly of 138 Montague St., Brooklyn, New York.)

SPECIAL

Running Mice. Everyone perfect and guaranteed. American Make. \$5.00 Gr.



Last chance at this \$6.00 Gr. price. Barking Dog. 25% deposit, balance C. O. D. No catalogue.

PITT NOVELTY CO., 407 Fourth Avenue, Pittsburgh, Pa.



Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 35c.

JUNG-KANS MFG. CO.

1397 Green Bay Ave., Milwaukee, Wis.



Big Money

Made by agents selling our wonderful Face Soap, Perfumes, Toilet Articles, Spices, Extracts, etc. Free case of soap & agents terms mailed to any address.

Lacassian Co., Dept. 472, St. Louis, Mo.

XMAS BALLOONS



No. 70 2 Color printed on both sides with figure of

Santa Claus, holding dolls in each arm, and Merry Xmas underneath.

\$3.75 per gross No. 350. Extra large, 2 color, same as above. \$1.25 dozen

Send 20 cents for 2 samples, 1 of each.

Yale Rubber Co. 15 E. 17th Street, NEW YORK CITY

SALESBOARD ITEMS AND MECH. TOYS.

- Military Specs, cable temple, gold plate, 1 large round lenses, All numbers, Doz. \$ 3.00
Military Specs, all tortoise shell frame, 2 1/2" round lenses, Dozen \$6.00; Gross, \$68.00
5-Piece Pearl Manicure Roll, Each... \$1.10
24-Piece Ivory Manic. Roll, Each... \$1.35; Doz., 15.75
Same, with letter case and lining, Each... 1.60
Gold's Pen and Pencil Set, Each... \$1.35; Doz., 15.00
Same, 100-gauge gold-filled, Each... 2.75
Cameo Self-Heating Pen, Dozen... 2.40
Imp. Self-Heating Alarm Clocks, Each... 4.35
Holog. French Pearls, 2 1/2 in., solid gold ring, without box, Each... 4.75
Delta Watch, Pearls, gold clasp, Each... 2.50
Same, with white gold diamond clasp, Each... 6.50
25-Year White Gold-Filled Brace, Watch, Each... 4.50
Tassel Beads, wine red, Dozen... 4.00
Tassel Beads, ass't. colors, Doz... \$1.35 and 2.00
1-Piece Mech. Coon Jigger, Dozen... 4.75
Lehman's Mech. Climbing Monkey, Dozen... 2.00
Mech. Closed Auto, 6 in. long, Dozen... 1.75
Mech. Motor Cycle, Dozen... 3.50

25% deposit required. List free. GOLDBERG JEWELRY CO., 818 Wyanette St., KANSAS CITY, MO.

MAGAZINE MEN

Write immediately for our new price list, containing paid-up special offers on trade publications, automobiles, tires, phonograph, music, radio, moving, fire, farming, machine shop, coal, etc. All are standard, first-class publications

TRADE PERIODICAL SERVICE CO.

1400 Broadway, NEW YORK, N. Y.



Buy a House Without a Mortgage

AGENTS—DEMONSTRATORS—STREETMEN

HENRY SCHWARTZ HAS ANOTHER LIVE ONE THE BEST BET YET—SELLS EVERYWHERE

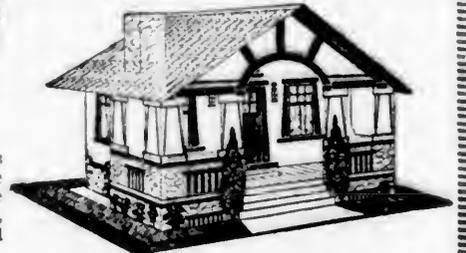
Get Your Xmas Bankroll With This Sure Winner. Get in on this, boys, while it's going like wild-fire. New York is going crazy over it. Nothing like it before. "The Instructive Toy," a collapsible house, made of heavy cardboard, each one packed in an individual envelope. The "House" is painted in red, white and green, and the "Bungalow" is painted in green and white.

Send 25c for Sample. Write for particulars.

HENRY SCHWARTZ

15 ANN STREET,

NEW YORK



Buy a Bungalow Without a Mortgage



Demonstrators, Street Men and Agents

HERE IS A RED ONE FOR CHRISTMAS

One operator sold two gross the first day, another one sold 26 to one customer, another one gross in two hours, or \$3.00 an hour. This is what you want right now—the best seller. Each one in a box in five flashy colors, different combinations.

Costs You 12½c, sells for 25c, \$18 per gross.

25% Cash with Order.

Carl Razor, Eddie Armstrong, George Davis, Doc. R. C. Allen, Curley Reese, Whity Burge, get in on this.

JIM WHITE
THE BIRD THAT NEVER PLAYED A BLOOMER.

FRANBEN-OLISTAN COMPANY
Manufacturing
TOYS AND NOVELTIES
WILKINSBURG STATION, PITTSBURGH, PA.

SAMPLE 30c. prepaid

PIPES

(Continued from page 77)

drug store, but he worked a week to nice business and was then asked to put up a hundred-dollar cash bond and appear in court the next week. He adds that it seemed to be "cash" they wanted so he told them he had none worth mentioning, but would give up his auto as security, whereupon a sor. of court was called and he was fined \$25 a day for the six days he had worked. Larry says that the only charge they had made was that he was advertising and causing sale of too small a bottle of tonic for a dollar. He says he tried to explain that, while his bottle held a much smaller quantity, he considered that it contained more real medicine than many twelve-ounce bottles on the market, and a compromise was effected and he paid \$25 for all six days. Barrett included that there had been a circus in town and there was some talk about that outfit "taking all the money out of town", and the pitchman was also getting some of the "change".

About nine-tenths of the pitchmen and demonstrators inject good entertainment—jokes, witty repartee, instrumental music, singing, etc., into their regular routines of work. And this entertainment is appreciated by the populace, otherwise the crowds would not gather and linger to see and hear it.

In large cities there are thousands who enjoy this opportunity, altho they need not spend a cent—in many instances they have not the price of theater tickets, and in the small towns these entertainments are wonderful to break the tedium of monotony. In other words, the amount of entertainment alone furnished by pitchmen and medicine shows (the latter often with large rosters of entertainers) is a benefit (if properly conducted) to the citizens, and it is wrong strongly of selfishness for local merchants to raise a big hue and cry about "we are home merchants and should be protected" and railing all sorts of unjust criticism against the better class, especially of itinerant entertainers and salesmen. The smiles they bring to the citizens far offset (if one is humanly considerate) the few dollars they make by selling their wares—that is, of course, if they operate as they should—if they do not the authorities can cancel the permits of the transgressors—it is unfair to legislate and discriminate against those who conduct themselves as business men and gentlemen. Many successful and highly respected heads of big firms

Big Special Offers

To Concessionaires, Carnival Workers, Agents and Canvassers

- Medium Sized Sachet, \$1.75 per Gross.
 - Long Vial Liltac Perfume, \$1.75 per Gross. Sold only two gross to the box.
 - Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors, in fancy display box, \$1.60 for 2-Dozen Box. This must be seen to be appreciated.
 - Big One-Ounce, Fancy Glass Stoppered, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz.
 - Big Jar Cold Cream, Each 95c
 - Tall Cans Talcum Powder, Doz.
 - Big Jars Vanishing Cream, Doz.
 - Big Bottles Shampoo, Doz.
 - White Pearl Tooth Paste, Doz.
 - Fancy Wrapped Toilet Soap, 50c per Dozen.
 - Compact Rouge, in round box. Has mirror and puff on inside, 75c Dozen.
 - Big Gold Labeled Face Powder, 60c per Dozen Boxes.
- Send for 1923 Illustrated Catalogues. Just off the press.

National Soap & Perfume Co.
20 East Lake Street, Chicago, Ill.



THE STALEY WATER PEN

The Discovery of the Age.

A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. AGENTS, STREETMEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25c. Sample Dozen, 75c. DEXTER NOVELTY CO., 39 West Adams St., Chicago, Ill.

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD COVERS. OUR PRICES are right. Heavy Reversible 20x50 Padded Iron Board Covers cost you 54c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shopping Bags, \$3.00 dozen. All 100% first sellers. Free sample line. Write quick. DEPT. B., AM. B. CO., 329 W. Monroe St., Chicago.

AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty yet to be sold. Simply snags on the spider. Ornamental and durable. Handy for driver to strike a match. Sample, 25c, \$1.50 a Dozen, \$10.00 a Gross. C. O. D. postage paid. JOHN LOMAN MFG. CO. Box 341, Bristol, Conn.

YOU SHOULD EARN \$65 A WEEK OUR WAY

Some make \$15 daily and \$15 a week bonus besides. Why not you? Everybody wants our Beautiful, New Tee Set of Solid Aluminum Handle Cutlery with \$1.50 premium FREE. Matches silverware. Full or spare time. No capital. We deliver. Pay daily. Write. NEW ERA MFG. CO., 623 Madison Street, Dept. 55M Chicago, Ill.

WIN FREE AUTO & WEEKLY CASH BONUS

AGENTS wanted by large raincoat manufacturer to take orders for our guaranteed made to measure Raincoats, Gabardines, \$75 to \$150 weekly easily earned; commissions, 33 to 50%, paid in advance. We deliver and collect. Write at once for further details and free outfit. Agents also wanted for Wholesale Department. UNIVERSAL RAINCOAT CO., Dept. W., New York, N. Y.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, or \$40.00 per 500. Address KIRBY BROS., Collinsville, Oklahoma.

STREET-PITCH HOUSE-TO-HOUSE MEN

Money-B... Proposition, \$1.00 hourly guaranteed. Day's business in pocket. Money instant. Money refunded if you can not sell them. Returnable sample and information, 25c. The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.



RUBBER BELTS, First Quality.....\$16.00 Per Gross
Black, Brown, and Gray, Plain, Imitation stitch and wstrua.



RUBBER KEY CASES, First Quality, \$16.00 Per Gross
Black and Brown.

WE HANDLE THE BEST WE CAN GET.
Send 25c for Sample.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Foxes, \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list. 25% deposit on all orders. BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

EASY TO SELL this SHARPENER



200 Per Cent Profit Hustlers Make \$25 a Day

Salespeople find the Premier Knife and Scissor Sharpener the fastest, sure-fire seller known. Every home, restaurant, hotel, meatshop, delicatessen, will buy on a minute's demonstration. Wonderfully simple and effective, a practical necessity. Puts a keen edge quickly on dullest Knives, Scissors, Cleavers, Sickles, Scythes, etc. Money-back guarantee removes 90% of your sales resistance. Sale of your first order guaranteed. Send 25c for sample.

PREMIER MFG. CO.
800 E. Grand Boulevard,
DETROIT, MICHIGAN.

"BOYS" Clean Up With METAL LEAP FROGS



\$7.50 GROSS

Our Heavy Rubber No. 70 Gas Balloons, with two-color Xmas design, \$4.00 Gross. With advertisement on each, 500 Lot, \$15.00; 1,000 Lot, \$30.00.

DEMONSTRATORS

Our Paper Folding Trick is getting the cold. Sell for 15c to 25c. Get wise. Sample, 10c. Per 100, \$4.00.

SOUTHERNERS

Your big week of celebrating is near. We have FIREWORKS of every description. Get a copy of our Catalog quickly. It's free.

BRAZEL NOVELTY MFG. CO.
1700 Ella Street, Cincinnati, O.

"HARRY"

THE MARVELOUS MAGNETIC TOP, WITH METAL FIGURES. By spinning the top it makes the metal figures dance back and forth. There are about 20 different figures with this top, including Snakes, Arrows, Dumbbells, Ducks and Fish. Will amuse young and old to watch the marvelous operation of this wonderful novelty. A tremendous seller when shown. Each top packed in an attractive lithographed box, complete with figures and instructions.

IN GROSS LOTS, \$8.50 PER GROSS.
Sample Dozen, parcel post prepaid, \$1.00. 25% deposit with all orders. Sample orders cash in full.

AYWON TOY & NOVELTY CORP.,
494 Broadway, New York City.

Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.00 per doz. \$45.00 per gross
Sample Tie, prepaid, 50c.

RUBBER BELTS

In brown, black and tan colors. All firsts. No seconds. With Giant Grip Buckles or Roller Buckles. Per Gross, \$16.00
25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY
1116-1120 South Halsted Street,
CHICAGO, ILLINOIS

GO INTO BUSINESS for Yourself

Specialty Candy Factory in your community. Establish and operate a "New System" factory. We furnish everything. Money-making opportunity unlimited. Either men or women. Buy Candy Booklet Free. Write for it today. Don't put it off!

W. MILLER RAGSDALE, Drawer 62, EAST ORANGE, N. J.

United Cement Co., 332-334 Plymouth, Chicago.

Demonstrators, Pitchmen—\$120 made in one day with Short-Nick Cement. Special price gross lots. Sample 10c. Credit free.

Winners for Christmas

TELEPHONES

TWO INSTRUMENTS TO THE BEST
Dandy money-getter for Xmas. Send 35c for sample.

American and Austrian Self-Filling Pens, as low as \$12.00 per Gross. Send \$1.00 for sample assortment.

Hurst & Forster Dandy tops. Large stock on hand. Sample, 25c.

Pencils from \$3.50 per gross and up. Send 50 cents for 6 samples.

Tin and Paper Legs, at right prices. Large stock on hand. Sample, 25 cents.

Best Running Mice. No larries. Priced right. Sample, 10 cents.

Gold Self-Filling Fountain Pen, with gold clip. Also Gold Clutch Pencil, with 3 extra leads inside, with clips, in velvet-lined box. Looks like \$5.00 set. Send 50 cents for sample set. Can be retailed for 50 cents and you can almost double your money.

CHARLES J. MacNALLY

"The house which will eventually serve you."

21 ANN ST., NEW YORK CITY.

of today received their start and business learning right in this very profession.

Here is a letter (verbatim) from one of the best-known and most-popular knights of the profession. It made the writer's heart feel good, as it touched the proper chord of contentions sentiment under which this scribe has labored and strived to deliver the goods ever since his advent to the Pipes editor's desk, nearly five years ago. Would that all the boys could appreciate this effort as does this fellow and several others who have written along the same lines (His name is withheld as requested—"If you should comment upon it"): "My Dear Bill—Many times I feel that a great many of the representatives of our profession do not think seriously enough—read between the lines—and see the good your work is doing for them. I, for one, have watched it closely and have profited several times by suggestions and on two occasions, particularly, by showing what you said in behalf of the character and moral reputation of demonstrators and pitchmen as a whole (which seems unknown to most of the outsiders) to city officials. It changed their opinions—which they either had formed themselves or had been prejudiced into feeling—regarding the real representatives of our means of earning an honest livelihood. One of these instances was in one of those 'closed tight' towns; one in which there had been some very careless workers and where the Mayor had been influenced (by jealous merchants) into classing us all alike as to character. I called upon the Mayor and he expressed himself in those same words. However, I took it good-naturedly and by bringing my 'best self' into play gradually converted him to the above mentioned changed opinion, clinching my argument with producing for him to read one of those articles in which you make fact comparison with road folks (and how they are not properly understood) with citizens of any community and in any other business. I opened the town and, altho several of the boys have since stepped on it pretty heavily, it is one place where 'all' are not now considered 'the same' and your pipe (probably you wrote it—and them—for officials' consideration) greatly aided in getting just results. I am no flatterer, Bill, altho I do believe in giving credit where credit is due, and I want to give you my confirmed supposition as to yourself and your most earnest intention. It is this: That you are a man who has traveled over this country a great deal and know the ups and downs of the game, and that regardless of your merely functioning as an editor of a department in The Billboard, your experience and good heart override just the position you hold, as you appear to overstep the usual requirements of it and put forth your greatest (and commendable) effort to uphold and advance the popularity of pitchmen in the eyes of the public. As you have said, 'too many of the boys jump at conclusions'. You make errors the same as any other man, but I cannot feel but that you rely a great deal on the veracity of the boys sending you the Pipes and, therefore, you should not be held accountable—and the good you're doing overcomes the errors a thousand times. You have knockers (as you can guess—who has not?), but the majority of them have not dug down deep enough for facts. About the most silly expression I have heard of has been that made by some about 'chump educators'. Bill, you and Pipes are 'chump educators', but you are educating the town people and officials to the fact that there are hundreds of pitchmen and demonstrators making an honest and honorable living, and the greatest 'chumps' are those who

(Continued on page 80)

YES—Eye Openers—YES!



21-Piece French Ivory Manicure Set, beautiful Leatherette Case, \$15.00 per Dozen.

Other 21-Piece Beautiful Manicure Sets, in French Ivory, at \$18.00 per Dozen and Shell 21-Piece with Gold Engraving, in beautiful cases, at \$24.00 and \$27.00 per Dozen.

Vest Pocket Safety Razor, Metal, Nickel, with Jointed Case, \$2.00 per Dozen, \$21.00 per Gross.

Gold-Mounted Self-Filling Fountain Pens, \$13.50 per Gross.

Gold Plated Clips, 75c per Gross.

Gold Plated Clutch Pencils, \$7.50 per Gross.

Silvered Nickel Arm Bands, first quality, \$5.75 per Gross.

Band Rings, \$1.25 per Gross.

Chains, on cards, with Charms, \$12.00 per Gr. Chains, in bulk, \$7.50 per Gross.

The Famous Berries Diamond Stick Pin, \$4.50 per Gross.

Extra Hollow Ground Razors, \$3.50 per Dozen.

Razor Straps, \$2.75 per Dozen.

12-Ligna Opera Glasses, in attractive Leatherette Cases, \$4.50 per Dozen.

Genuine Leather Billfolds, \$20.00 per Gross.

Gold Filled Self-Filling Fountain Pens, 11-Kt. Solid Gold Point and Pencil, complete in Box, \$1.25 per Set, \$12.00 per Dozen Sets.

14-Kt. Gold Filled Mounted Self-Filling Fountain Pen, 13-Kt. Solid Gold Point, with Propel and Expel Pencil, complete, with Beautiful Box, \$2.00 per Set, \$21.00 per Dozen.

Beautiful Ladies' Wrist Watch, Gold Filled Case, with Bracelet and Box, complete, \$3.00.

Ladies' Wrist Watch, Platinoïd Finish Case, 10-Jewel, with Ribbon, complete in Box, \$4.00.

Imported First Quality Vacuum Bottles, \$6.50 per Dozen.

Imported All-Aluminum Vacuum Bottles, \$9.00 per Dozen.

French Ivory White House Clocks, American Made Movement, \$2.25 Each.

Gold-Plated Parlor Clock, Size 7x1, \$2.00 Each.

Nickel Swinging Desk Clocks, \$1.25 Each.

Midget Desk Clocks, 65c Each.

Dice Clocks, \$1.25 per Dozen.

American Made, Top Bell, Silver Dial, Black Hands, Alarm Clocks, 75c Each.

American Made, White Dial, Alarm Clocks, 60c Each.

American Made, Back Bell Radiolite Alarm Clocks, \$1.40 Each.

Pencil Sharpeners, \$6.00 per Gross.

5-in-1 Tool Chests, \$16.50 per Gross.

We carry a complete line of Hair Clippers, Barber Shears, Pocket Knives. Ask for our price list. We Make Prompt Shipments.

25% deposit, balance C. O. D.

R. & S. MFG. CO. House of Myer A. Fingoid, 32 Union Square, NEW YORK CITY.

Two New Ring Specials

Fancy Engraved Gold and Platinum Finish, set with assorted stones.

High Tiffany Mounting, Platinum Finish, Assorted stones.

\$1.00 Per Dozen
\$11.00 Per Gross

\$1.25 Per Dozen
\$14.00 Per Gross

S. B. LAVICK & CO., Inc. 411 S. Wells St., CHICAGO, ILL.

SENSATIONAL XMAS SELLER



AGENTS!

COSTS YOU 55c each

YOU SELL FOR \$1.50 or \$1.75

9-PIECE COMBINATION TOILET SET

RETAIL DRUG STORE PRICE, \$3.50.

Size of Box, 6x12 inches.

NOW IS THE TIME TO LINE UP with the "House-of-Quality". Articles guaranteed to please. HURRY AND GET LINED UP RIGHT NOW—FOR CHRISTMAS BUSINESS. DO NOT DELAY. WRITE AT ONCE FOR FREE PARTICULARS, or better still, send \$1.50 for sample outfit, including display case. Ready to take orders for Xmas. We pay postage.

HARVARD LABORATORIES
336 W. 63d St., Desk B-B, CHICAGO, ILL.

\$400 PROFIT MADE IN ONE WEEK SELLING



THE NECESSARY TOOL

One-Half Actual Size. Patent applied for.

ONE MAN SOLD OVER ONE THOUSAND IN ONE WEEK. DOZENS HAVE SOLD 200 TO 500 A WEEK, MAKING \$80.00 TO \$200.00 PROFIT. A MONEY-BACK guarantee does it. "The Necessary Tool" keeps a true edge on all the Knives, Scissors, etc. in the home, store and office. This alone is worth 50c. You will be surprised how nice and clean it opens cans. It removes bottle caps in a second. Sells like HOT CAKES for 50c. Worth \$1.00. All women want it. You can make from 300% to 400% profit on each sale. Very easily demonstrated. Get started at once. We guarantee sale of all orders. Read profit column. MAIL YOUR ORDER NOW.

300 TO 400% PROFIT

1,000 Costs \$100.00.	Your Profit, \$400.00
500 Costs 55.00.	Your Profit, 195.00
250 Costs 30.00.	Your Profit, 95.00
100 Costs 13.00.	Your Profit, 37.00
50 Costs 7.00.	Your Profit, 18.00
1 Doz. Costs 2.00.	Your Profit, 4.00

One Sample, 25c, prepaid. We guarantee sale of all orders, 100 weigh 11 pounds for shipment. Please send 25c or all C. O. D. orders. We make immediate shipment. SEND YOUR ORDER IN AT ONCE.

THE NECESSARY TOOL CO., 703 Lincoln Bldg., Detroit, Michigan.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

MORRISON AND COMPANY

ESTABLISHED 1892.

Our large illustrated holiday edition, full of bargains, is now ready for mailing. Prices are positively the cheapest. We want every salesboard operator and dealer to write for one, as there will be extra money in their pockets. A trial order is the best evidence.

MORRISON & COMPANY,
Successors to Gordon & Morrison,
WHOLESALE JEWELRY, OPTICAL GOODS, SILVERWARE, CUTLERY, ETC.
21-23 S. Wabash Ave., Chicago, Ill.

Act Now

Get This Book

It will clearly show you how you can make \$25 to \$50 week, in part or all time, selling Clow's Famous Philadelphia Hosiery direct to wearers from our mills. Pleasant, dignified work. Goods that wear. Prices that win. Permanent income. Write today.

GEORGE G. CLOWS CO.,
Desk 39, Philadelphia, Pa.

EARN MONEY IN YOUR SPARE TIME

selling "Temple of Allah" Incense and Ornamental Incense Burners. Easy to sell. Very profitable. We tell you HOW!

JAMES DRUG COMPANY,
66 Nassau Street, New York City.

PAPER MEN

Wanted for Farm Paper and Dealer Publication. Cir. Mgr., 305 Merchants Bank Bldg., Indianapolis, Ind.

SAME SUPERIOR QUALITY

\$20.00 Gr.

No. 87—GENUINE FINE BLACK LEATHER 7-1/2" Billbook, Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN, \$20.00 PER GROSS. With Outside Snap Fastener, DOZ. \$2.15; GR., \$21.50. One-third deposit with order, balance C. O. D.

BREDEL & CO., 317 W. Madison St., Chicago, Ill.

Rubber Belts

\$15.50 per gro.

Same belt formerly sold at \$18.00 per gro.

WOOL SILK KNITTED TIES,
\$3.35 Dozen, Sample, 35c.

SILK CLOTH TIES,
\$2.65 per Dozen, Sample, 35c.

KEY HOLDERS,
\$13.50 per Gross, \$1.25 Dozen, Sample, 25c.

SAFETY RAZORS (Vest Pocket Size),
\$3.00 per Dozen, Sample, 35c.

INTERNATIONAL DISTRIBUTING CO.,
333 South Dearborn St., CHICAGO, ILLINOIS

You CAN MAKE MORE MONEY WITH THESE GOODS

Per Gross.

Scented Sachet, small size \$1.65

Scented Sachet, large size 2.00

Court Plaster, best grade 1.75

Nail Files 3.00

Prompt shipments always. Deposit must be sent for C. O. D. shipments.

GNAS. UFERT 133 W. 15th Street, NEW YORK.

AGENTS "TAKE ME HOME PACKAGE"

contains a merchant's use valued at \$3.00 and sells handily at a bargain price, \$1.50. Send 50c for sample package today and prices in quantity lots.

NEW YORK STATE TRADING GOODS CO.,
83 East Houston Street, New York.

PIPES

(Continued from page 79)

cannot realize this, after reading the column week after week, and fail to grasp the true virtue of "pipes". In conclusion, I would like to encourage you with this advice: Pay no attention to the knuckers; your friends in this profession are legion."

Russell L. Connell—Your letter has been turned over to the advertising department and the matter will be referred to our New York office. By the way, a letter from your friend, "Doc" Carpenter, stated that he was in Detroit. Both of you should have heard from the firms mentioned ere this.

Jim Breshnan says he dropped into Pittsburgh for a couple of days and while there took time to shoot a pipe. He info's that he ran into a couple of the boys, one of them Jim White, selling "Tumbles" and doing fine, so he decided to take a whiff at it himself. He asks: "What's the matter with Doc Allen and Carl Rasor? Have they lost their 'pipes'?"

W. H. Spencer recently returned home to Washington, D. C., to lay off the road this winter and take a good rest. Says he had a fine season selling his ink pencils and repairing fountain pens. W. H. adds that he is in fine physical condition, considering his age—while, by the way, congratulatory to him, as he has passed numerous milestones of life.

Walter A. (Wing) Schfer, trade paper subscriptionist, postcarded from Indianapolis: "Been cold around here—sure had cause to don the henny—but the bri-kness fills a fellow with pep. Indianapolis has been fair, but small places out of here better. First snow caught me yesterday (November 24) at Frankfort, Ind.—only a slight flurry. Am striking for points Southwest Monday."

A few notes from the G. C. Loomis Co.—The G. C. Loomis Amusement Co. is out in Missouri, doing very good business. Mr. Loomis went to K. C. to have some teeth pulled and to see about putting out a larger show after Xmas. While he is away Bud Davis is looking after the show. The roster is as follows: G. C. Loomis, owner and manager, doing the lecturing and magic; Jessie Loomis, characters; Bud Davis, novelty acts; Fitz Davis, acrobat and acrobat; Raymond Blazimona, blackface, and Monty Myers at the piano. Using S-Tan-ic med., and the show is getting over the country in its own truck and sedan.

As every one of the boys is aware, or should be, the pipes are sent for publication from pitchmen and demonstrators, from thruout the country. If mistakes are made they are unintentional on the part of the editor, as he figures on them being facts. Also, quite often, people see things in a different light and have almost directly contrasting views of the subjects. Have you ever given that point due thought? This writer and this department

LOOK—DEMONSTRATORS—LOOK

INVISIBLE New Patented SOFT COLLAR HOLDER

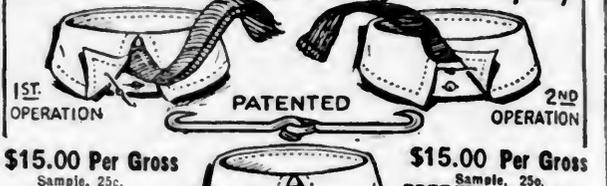


Just out—never before shown. Very practical and useful. A neat little piece of gold-filled jewelry every man needs and wants. Just demonstrate and the sale is yours.

The wonder item of the age for Store Window Demonstrators and Pitchmen.

INVISIBLE LINK COMPANY
R. 1609—110 South Dearborn St. CHICAGO, ILL.

Guaranteed Against Tearing or Defacing Collar in Any Way.



\$15.00 Per Gross Sample, 25c. **\$15.00 Per Gross** Sample, 25c.

FREE With your first order for a gross we will give you without cost a gross of Celluloid Back Collar Buttons—a great pass-out number that almost makes 'em buy.

NEW INK PENCIL

HAS PATENTED SELF-CLEANING DEVICE. PUSH THE LITTLE RED BUTTON AND IT'S CLEANED. BEST GRADE RUBBER AND 14K GOLD. SPECIAL PRICE PER 1,000, 25¢ PER PEN; \$43.20 PER GROSS. SAMPLES, 1 LARGE SIZE AND 1 SMALL SIZE, FOR \$1.00. CASH WITH ORDER.

EVER-FLO PEN CO., 28 Louisa St., College Point, N. Y.

ATTENTION STREETMEN

The old standby, NO HUMP COLLAR BUTTON, is always on the job. When things get dull you can ALWAYS get a dime or fifteen cents. This is the first Collar Button ever made without a shank, and is still the leader. We put it up for you in your special envelope, with full directions, imitation shirt, band and attractive circular. Tell us what you want on the envelope, that's all. Costs you \$25.00 per 1,000, or less if you take them loose. Send 10¢ for sample and full proposition. STURGIS NOVELTY WORKS, 218 Central Bldg., Rochester, New York.

are but a medium between the boys themselves. It is utterly impossible to demand legal affidavits (signed before notary publics), therefore, if you think mistakes appear, give your version—politely. No one person is perfect.

Departed—The many friends of Dr. Ed W. Mackie, the veteran medicine showman, of Savannah, Ga., will be grieved to learn that he passed away at Wilson, N. C., at about 8:30 in the forenoon of November 20 of pneumonia. Dr. W. G. Wheatley, who had been assisting Dr. Mackie for several weeks, left the latter in his room shortly after eight o'clock to attend to some minor duties, and upon returning about an hour later found him dead. While Dr. Mackie had been in rather bad health for about two weeks, he apparently was recovering and his death came as a surprising shock. He had been showing thru that portion of North Carolina for some time. He leaves a wife and five children, who have the deep sympathy of all who knew him. The remains were shipped to his home, 322 West Hull street, Savannah (which home he had not long ago purchased), to be laid to rest in a local cemetery. Bill was advised of Dr. Mackie's death by H. T. Maloney, manager of the DeVore Manufacturing Company, of Columbus, O., who added: "We can speak well of Ed, as he was familiarly referred to, and we believe that he stacked up very well in this world of imperfections." Edward W. Mackie, altho hand-

capped by the loss of the greater portion of his lower limbs, was an energetic, willing worker and there probably is not a city, town or hamlet in the Southeastern States in which he was unknown to the citizenry, as he had operated in that territory for a number of years, occasionally getting farther North during summers.

One of the greatest of unjust wrongs is for a person to "raise Cain" about an unwelcome incident without first learning the real cause. If something does not terminate as expected, or wished for, and it is found after consideration and explanation to have been malicious, then it's time to tell the investigator of the wrong something in plain words. But, if the party is found to know his own part of the affair better than yourself, then one should acknowledge being in the wrong and accept explanations as information—which is truly honorable. A very successful business man (commercial line) one time, during a vacation period, decided to paint his garage (for the exercise and novelty of the thing), and purchased a quantity of varnish to "mix in the (ground in linseed oil) paint to make it glossy." He failed and after a heated argument discharged a skilled painter he later engaged because he could not get the desired result with the material on hand—without an added ingredient varnish and oil will not "mix". The painter knew his book, but the successful "business" man did not.

They left for Washington, D. C., being booked for all of Mr. Moore's Shrine dates way up until late in 1923. Major's home name is Clarence Howerton.

Kerney P. Speedy, Al Smedes, Barney Lopez, Alfredo Schwartz, Great Calvert, John O'Brien, Jules Larvett, W. H. Middleton, George N. Harris, Guy Weadick, Jerry Barnett, Harry Row.

Alle. Pauline, animal trainer. Did not sail for Cuba as planned November 18.

Felix Biel and Maurice B. Lagg. Just before leaving for Toronto.

Joe E. Ori, manager Pneumatic Calliope Company, Newark, N. J. Has his books full of orders for calliopes for 1923 delivery.

Jack Laurie, singer, acrobat, dancer and clown of the New York Hippodrome production, "Better Times".

J. J. McCarthy. Just after seeing a number of show people off for Cuba.

L. J. Caughlan, representing the Lulai Investigation Company, Inc., New York.

F. Percy Morency, last season manager Great Empire Shows for Cohen & Lagg. Stopping at Longacre Hotel. Now making his home at Geneva, O., and says he is enjoying the visits of Walter L. Main, who also lives in that city.

Al S. Cole. Says he does not expect to be in the outdoor show game next season.

Ed A. Kennedy, past season agent World at Home Shows.

R. F. Lusse, of Lusse Brothers, Philadelphia, makers of amusement and riding devices. In town to take some orders for season 1923 delivery.

James Fenrich, president and sales manager Columbia Doll & Toy Company, Inc., New York.

A. D. Murray. Worked at John W. Monroe's Shrine Circus at the 71st Regiment Armory, New York.

Charles Hudspeth, talker and lecturer. Wintering in New York.

James Madison, vaudeville author.

M. J. Lapp, owner and manager American Exposition Shows. In from Ellenville, N. Y. He was accompanied by Maurice B. Lagg, the general agent.

Max Heller, the organ man, of Macedonia, O. Arthur C. Risedorf, of Winsted, Conn. In town looking over the new concession supplies for season 1923.

Roy Matthews, orchestra leader and music arranger.

Fred K. Lanham. Has been playing in Connecticut and the Berkshire Hills of Massachusetts with an "Uncle Tom's Cabin" show transported on auto truck. He shows it in opera houses and gives a parade with dogs and costumed supers. He says he is making some money.

Joe D. Crasmer (Rubber Neck Joe). Says he went to the border of Canada and was stopped by the immigration authorities because he did not have enough money to cross the border. The ticket he says was furnished him by George W. Weeks, proprietor Museum of Wonders, Montreal, for whom he was to exhibit. Joe D. says he actually stranded in La Colle, province of Quebec—but finally got assistance to return to New York. He thinks managers sending for talent to come to Canada should see that they are provided from misdirection and embarrassments, such as he was forced to encounter.

Ike Friedman, concessionaire. Just after visiting John W. Moore's Indoor Circus at the 71st Regiment Armory, New York.

C. F. Chester, of the Chester Pollard Amusement Company. Will attend the park men's meeting in Chicago.

Russell King, mentalist and entertainer. Plays vaudeville and indoor events.

Albert K. Greenland, representing the R. S. Fizzell Corporation and the Expert Service Corporation.

Adolph Bloom. Is producing a new dancing act for vaudeville, employing several people. Stopping Hotel America, New York.

Al C. Megette, rider, past season with Ringling-Barnum Circus, was accompanied by Ernest Ernesto, manager Ernesto Troupe with the same circus.

Arnon Baum. Looking for a "sawing the woman in half" act, to send to a friend in

PICTURE MENI AND OTHER AGENTS

(Men or Women) Work the small stuff. Quick sales. Big profits. 628 oval Medallion, hand colored, from any photo or snapshot. You pay 60¢—sell for \$1.98 to \$3.98. Four-day service. Write for information to PERRY PHOTO NOVELTY CORP., Section 22, 360 Bowery, New York.

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Radio Jazz Bow Neckties. The hit of State street and Broadway. Everybody wearing Radio Jazz Bows. No tying, no wrinkling, just put around collar same as a necktie and hook on to tie. Save time, trouble and temper. Sells at sight. Come on, boys, get in on some of our money getters. **\$3.00 PER DOZEN. \$35.00 PER GROSS.**

Silk Fiber Neckties, the biggest seller of the day. Some of the boys selling ten gross a week, making big money. There is only one big seller, and I have it. Come in assorted colors. Get in touch with one who knows the game and makes a study of it, and who knows the best sellers. **\$3.75 PER DOZEN. \$42.00 PER GROSS.**

ANOTHER NEW ONE. Just the thing for Xmas. Glass Cigar Whisky Flask. Carry in your pocket same as cigar. Enough for three drinks. Has cork like a bottle, yet it is a cigar made of glass. Sells like wild fire. **\$10.00 PER 100. Sample of each of the above Ties and Whisky Flask, postpaid, for \$1.00**



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Sample of each of the above Rings sent postpaid upon receipt of \$4.25. Specify size of ring wanted. If not satisfied return in six days and your money will be refunded. 25% deposit must accompany all orders. **MEXICAN DIAMOND KING** Send in for Our Latest Catalog. 36 West Randolph Street. CHICAGO, ILL.

BILLBOARD CALLERS

- (NEW YORK OFFICE)
- Lieut. Brooks Gulager of the New York Police Department.
 - R. J. Zouary and E. L. Zouary, better known as the All Pasha Brothers. They report a most satisfactory season with their show, "Beautiful Baghdad", on the World of Mirth Show, which closed the season at Charlottesville, Va. The shows winter in Richmond, Va., and they plan to make New York, as usual, their winter home, from which point they will play some indoor events.
 - Louis G. King, of King & Holland, promoters of indoor events. Was accompanied by M. A. Holland.
 - James Madison, vaudeville author, with offices in New York.
 - E. Grelb, builder of swimming pools for parks, with shops and office in the Bronx, New York.
 - Dan E. Nagle, dealer in birds and animals, New York.
 - Fred A. Danner. Has been promoting some independent celebrations in the West. Will winter at his home in New York. Left to visit Sidney Wire at the hospital.
 - George L. Lewis, owner and manager of Lewis' Performing Donkeys.
 - Horace Laird, clown, past season with Walter L. Main Circus.
 - Maurice Rosen, was promoting a bazaar under auspices for Englewood, N. J.
 - Willie DeMott, famous circus rider, past season with Gollmar Bros' Circus. In for a day on business. Will play vaudeville this winter.
 - W. H. Godfrey, New York representative of Bunte Brothers, Chicago.
 - C. W. (Billy) Marcus, general agent.
 - Jack Bassett, of the novelty vaudeville act of Bassett and Bailey. In from New Orleans, La. Very much dissatisfied with present conditions.
 - Fred H. Ponty. He and Joseph Haight are owners and operators of Paradise Park, Rye Beach, N. Y.
 - Charles Arthur Rohrer.
 - N. J. Shelton, press representative for I. J. Polack, World at Home Shows.
 - Ike Rose. Just before leaving for Chicago.
 - John Metz, manager the side-show attraction, "Serpentina", and past season with Frank Lamar, managed the side show on the A. G. Barnes Circus.
 - Ed G. Holland, circus agent.
 - C. D. Thorne, of Richmond Hill, Long Island, N. Y. Eastern representative of the Aluminum Sales Company.
 - Louis Taxler and Theodore Taxler, ride operators the past season with the James F. Murphy Show. Closed the season in Norfolk, Va.
 - Will winter in New York, their home town. They had the "whip" and "seaplane" rides. Were with the Murphy organization for five years and speak in the highest terms of praise for it.
 - Margaret Melville, free-act artist. Has been playing fairs down South. He arrived by boat from Jacksonville, Fla., Sunday, November 19. Saw the Rubin & Cherry Shows at the exposition grounds in Jacksonville. He says this show has all the carnival he has ever seen beaten a mile. Mr. Melville has foreign bookings offered him for the winter.
 - John Spitzer, who presents a combination animal act in vaudeville, parks, fairs and circuses. Sailed a couple of weeks ago for Havana, Cuba, where he will play his act, "Foolish, Wise and Reckless", for the winter. He was accompanied by his assistant, William Taylor.
 - William Dauphin. Is promoting and playing indoor events around New York.
 - Thomas Carney, a friend of William J. Hillier.
 - Irving Udowitz, concessionaire. Past season with World at Home Shows. Home at Coney Island, N. Y.
 - Harry Corson Clark, actor.
 - Low Graham, manager side-show department Ringling Bros.-Barnum & Bailey Circus, with offices in New York.
 - Fred Gerner, famous athlete and skater. Running a club over in New Jersey.
 - Johnny J. Kilne, amusement promoter, New York.
 - Alfonso, side-show manager. Wintering in New York.
 - James T. Clyde, famous hotel man and ex-outdoor showman. In from Columbus, O., to attend the Hotel Men's Exposition.
 - Emil Earle, minstrel. Called to see John R. Van Arnam.
 - Joe Kaempfer, of the Tip Top Toy Company, New York.
 - C. R. Sullivan, of the Cayuse Indian Blanket Company, New York.
 - Sascha, the "hair gladiator", accompanied by Harry Murray, his press representative, were recent visitors at the New York office. Mr. Murray has also taken over the management of Sascha's act and has secured some good bookings. The act was one of the features at Madison Square Garden the week of the Physical Culture Exposition. He reports as well good business from his booth, which demonstrated the Sascha hair shampoo.
 - Major Mite, said to be the smallest man in the world, accompanied by his young brother, his mother, Mrs. Helen Howerton and R. W. Bendell, manager of his show. They appeared at the Shriners' Circus for John W. Moore.

A Few More Big Bargains

Genuine Sterling Silver Top STICK PINS



No. 50, \$2.50 per Doz., \$28.00 per Gross. No. 52, \$2.00 per Doz., \$22.50 per Gross. No. 92, \$2.50 per Doz., \$28.00 per Gross.

HERE IS THE BEST BET LOOKS LIKE A MILLION DOLLARS. Orange blossom hand engraved shank, green gold finish. Set with 1/2-Kt. Egyptian Im. Diamond. It's the biggest bet of this season and sells like hot cakes. 1 Doz., \$1.75. 1 Gro., \$18.00

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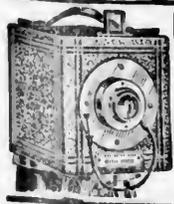
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SURPRISE PACKAGE, 75c Merchandise valued at \$3.00. Send today for package and price of quantity lots.

Price per Dozen Packages, \$8.00. E. ZACHMANN, 326 Alpha Place, Glendale, L. I.

SAY "I SAW IT IN THE BILLBOARD."

China. Left to visit Horace Goldin at the Palace Hotel, New York.

Bernard Ryan, of the Manson Steamship Line, New York. May enter the outdoor show business.

Victor D. Levitt, associate owner and manager Levitt, Brown & Higgins' Shows. In from Portland, Ore. Will remain in New York until after the holidays.

Rubin Gruberg, owner and manager Rubin & Cherry Shows, Inc. Arrived from Jacksonville, Fla., en route to Toronto, accompanied by James O. Simpson. Stopped at Hotel Astor.

Callers at J. A. Jackson's desk: Zadie Jackson, of the Jackson and Jackson act. Max Michaels, the hustling business manager of the "Follow Me" show. Webb and Mitchell, a new vaudeville combination. Frank Montgomery. He is using his otherwise unoccupied time in scouting for the Grismer offices, looking over new acts. Mr. Domingo and Prof. Quashie, both of Sierra Leone, Africa. One is a torture board man and the other a crystal gazer. Dator Dixon, of Washington, Pa., an acrobat whose talent is being offered in the New York market for the first time. Love and Skenks, who dropped in for a little discussion that indicates a genuine desire to progress. Gus Creagh and Audrey Waikes, members of Creagh's Orchestra, that has just come home after making a great reputation in Brazil. Eddie Green, with the Johnnie Dooley unit on the Shubert Circuit. Don Michaels, who is putting out "Shoo-Fly," a new show. Alphonso. He gave his plans for Porto Rico. Mr. Benedict, the composer who provided the examples of "gyp" publishers' line of bunk. Frank Reese. He had just come up from New Orleans. I. M. Weingarden and Advance Agent Michaels, owner and business staff of the "Follow Me" show. Spencer Williams. He came to correct our error in giving Clarence the credit for an operation and two weeks' illness that was exclusively his. Chester and Deveroux, a clever pair of vaude artists, working the Loew houses about New York. Syd Easton, who with his partner, had just arrived in the city with a burlesque company. Joe Bright. Claybrooks, the cornetist. Andrew Copeland.

BROWN & DYER SHOWS

Fitzgerald, Ga., Nov. 27.—The Brown & Dyer Shows closed their season here last Saturday in a blaze of glory and everyone was satisfied with business that was done during the year. They are now in winter quarters, as was referred to in last issue of The Billboard.

George Harmon made a trip from Miami, Fla., and booked four rides and a few shows, including the Wild Animal Show, for the winter months in Luna Park at Miami, also a few concessions.

Several of the boys were made Elks in this city Friday night, Nov. 24. They included William Wilks, Bob Sherwood, Geo. Crowder, Leo Carrell, Pat O'Shea, Ray Conrad and Ben Snyder. They are members of the Saginaw Lodge, Saginaw, Mich. William P. Smith and wife have joined the Brown & Dyer show family once more. "Bill" says this show seems "home" to him, and these showfolks are glad to see them back, for as an artist "Bill" work stands out.

There was a farewell dance on Thursday night, by the ladies on the show, and Al Dornberger gave a turkey supper to all; no one was missed and everyone had a good time. J. Edward Mitson's orchestra furnished the music and dancing continued till 6 o'clock in the morning. Several speeches were made by members of the company, including B. M. Turner, manager; Arch E. Clair, the ever-popular secretary-treasurer; Alex Brown, president of the company; Al Dornberger and others.

The staff will be about the same for next season: B. M. Turner, manager; Arch E. Clair, secretary and treasurer; Siflor Harris, lot man, and the writer, assistant secretary and press representative.—FRANK LABARR, (for the Show).

ERROR IN HEADING AND ANOTHER CORRECTION

On page 100, last issue, there appeared an error in the heading of an article relative to Harry Ramish associating himself with Samuel Mechanic in the Keytone Exposition Shows. This was explained in the article itself, altho the heading stated "Harry Ramish Buys Half Interest in Murphy Shows," which organization he was lately connected with in an executive capacity, and which was an error pure and simple.

On page 101, last issue, under the column headed "Circus and Carnival—Dots and Dashes," a note stated: "The J. F. Murphy Shows closed abruptly at Norfolk, Va." A telegram from J. F. Murphy, relative to this, follows: "The show did not close abruptly at Norfolk, but closed, after a few weeks' notice, at the Suffolk, Va., Fair, after having sold the balance of its fair to the Low Du-four Shows and after our agent had advised against Southern territory."

VEAL FOLKS IN CINCINNATI

Among recent showfolk visitors to Cincinnati were Mrs. John Veal and her brother-in-law, Earl Veal, of Veal Bros' Shows. Mrs. Veal spent several weeks with a lady friend, who was ill, in the Queen City. Earl, who remained but a few days, left November 24 to rejoin the shows at Columbus, Ga.

HARRY FOX THRU CINCY

Harry S. Fox, who the past four years has managed George Yamanaka's "whip" ride on the Veal Bros' Shows, arrived in Cincinnati November 20, on his way to visit his sister at Wilcox, Pa., until after the holidays, having closed with the Veal caravan at Columbus, Ga. Whitia laying over in Cincy Mr. Fox was a very pleasant Billboard visitor.

LOROW BACK IN CHICAGO

Chicago, Nov. 30.—D. J. Lorow, who has had the No. 1 pit show on the Con T. Kennedy Shows for the past four seasons, arrived in Chicago last week with his wife and children, having closed with the shows in Texas. Mr. Lorow reported a good season all around.

\$12 an Hour! Yet He Had Never Sold Anything Before

Ye gods! Some seller! W. H. Marion, a beginner, made forty calls and landed thirty-six in three hours! Sells like hot cakes!

THAT IS WHAT YOU CAN MAKE with our Novel Packages as Christmas Gifts. We show here "NIFTY NINE," which only costs you 75c in 100 lots. We have others costing from 25c to \$2.00. Something for every member of the Family. All sold at half store prices or better. Sell 500 yourself to the housewives, 500 more to business firms for their help and 1,000 more to factories and large offices, getting someone in each place to get the orders for you, and you can easily make \$1,000.00 in profits before Christmas. Easy to clean up big if you ACT QUICK and follow our suggestions.

NIFTY NINE, the leader. We urge you to try out quick and get a line on what can be done.

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ONE BUCK PROFIT ON EVERY SALE!

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Nine nifty articles, all full Drug Store size. Retail value, \$3.75; you sell for \$1.75. Costs you only 75c, giving you \$1.00 profit on every sale. Newest improved quality, with dazzling labels. Women go into ecstasies over this stunning array. Show them and the sale is made.

20 Boxes a Day Means \$20 Profit!

You're sure some rummy if you can't average 20 sales a day. Sell 90 out of every 100 calls. It's dead easy! And every sale means \$1.00 clean profit to you. If you don't find this the easiest game you ever tackled, we miss our guess. Plenty of the boys are making good at it.

FREE FORD CAR TO PRODUCERS

No contest. No time limit. No limit to the number given away. Every producer gets a brand new, shiny Ford Touring Car or Roadster in which to make his calls. Six weeks after we announced this amazing offer a live guy over in Massachusetts ordered over \$4,000.00 worth of our Hot Sellers way beyond quota to get his car. They're going. Get one for yourself.



NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00. \$25.00 deposit for 100 Boxes. We will throw in 10 Boxes Free and Cannot Lose. Big Rush Now To Christmas. Hurry up! Act now.

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No. 410—Ladies' Dressing, 8 1/2 x 1/2, Gross..... \$20.00 No. 411—Ladies' Coars, 8 1/2 x 1/2, Gross..... 20.00 No. 412—Men's Barber, 6 1/2 x 1/2, Gross..... 12.00 No. 413—Pine or Dust Comb, 3 1/2 x 2, Gross..... 12.00 No. 414—Pocket Combs, 4 1/2 x 1/2, Gross..... 6.50 Leatherette Slides, Gross..... 1.50 Buy direct from the largest manufacturer of Amberoid Unbreakable Combs in the U. S. BARNES, THE COMB MAN, Loomington, Mass.

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We want men and women as local representatives to demonstrate and take orders for Comer All-Weather Raincoats. New offer enables you to earn \$48 a week and Buick touring car. No experience necessary. Write quick.



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THE NEWEST HOLIDAY BOX FOR Men—A Silk Knitted Tie in the Imperial Shape and a Silk Tie, both packed in a Novelty Holiday Box. Satisfies the taste of every man and will also appeal to all women. TWO TIES FOR THE PRICE OF ONE. Price, \$8.00 per Dozen Boxes. Assorted Patterns to the Dozen Boxes. Terms: 25% with order, balance C. O. D. Send for a Sample Dozen Boxes. THE MELTSNER NECKWEAR CO., Manufacturers, 24 East 21st St., New York City.

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Get out this ad and mail it to us, with your name and address (no money); and we will send you our FAMOUS KAMAK RAZOR by return mail, postpaid. You may use the razor for 30 days FREE; then if you like it, pay \$1.50. If you don't like it return it. SEND NO MONEY. MORE COMPANY, Dept. 306 St. Louis, Mo.

AGENTS—FREE SAMPLE—New patented necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. HOME CURTAIN ROD CO., Providence, R. I.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

PREDICTS THAT CONEY ISLAND WILL SURPASS ATLANTIC CITY

Borough President Riegelmann Says New Boardwalk Will Cause Complete Change of Skyline at Eastern Resort

New York, Dec. 1.—The boardwalk at Coney Island will be completed by January 1, according to announcement by Borough President Riegelmann. Philip P. Farley, consulting engineer, in charge of the construction, said the work was over 65 per cent complete two weeks ago, since which time operation has been speeded up. The construction work began last March.

President Riegelmann, in predicting that the boardwalk will not only enable Coney Island to equal but surpass Atlantic City as a resort, is quoted by The Coney Island Times and West End Journal with the following statement:

"There are many opinions given from time to time as to just what the future of Coney Island will be. There is always the fellow who takes the side that this or that is impossible. The other day at the hearing on the layout of streets several lawyers for the opposition were strongly of the belief that Coney Island would never become an Atlantic City."

"Regardless of all this timid belief I maintain that Coney Island is destined to become the greatest seaside resort on the Atlantic Coast. In ten years there will remain none of the present Coney Island. The boardwalk will be responsible for a new skyline. Along this ocean promenade we will gaze upon costly hotels with modern accommodations and moderate prices.

"It was predicted ten years ago by several Brooklynites that our national conventions will in time be held at Coney Island. There is room there for a fine convention hall. The safest sign that Coney Island is to progress and become a city in itself is that prominent developers are now seeking out the choice spots. Already a two-million-dollar hotel is planned."

The dredge Lyons, anchored 500 feet off shore in the Atlantic Ocean opposite West Fifth street, began pumping water and sand from the bed of the ocean to the beach west of the Municipal Baths. With the exception of a few days that were lost because of a break in the dredge's suction pipe and a southeast storm, the pumping has been carried on continuously since, so that since this

PLEASURE BEACH CREDITORS

To Ask Court To Sell Assets of Bridgeport Resort

Bridgeport, Conn., Dec. 2.—Creditors of the Ingersoll Engineering Corporation, operator of the Pleasure Beach amusement resort here, and their counsel, Frederick W. Pearce, operating receiver of the company, were here recently to discuss their claims. Mr. Pearce informed them he would go to New Haven and ask the Superior Court to order a sale of the assets which he placed at \$274,000. The liabilities he estimated at \$451,000. A majority of the creditors are supply houses and contracting firms of Bridgeport, their claims being largely for material and work in construction of the park prior to April, 1921. C. J. Martin of West Haven is one of the chief promoters.

A proposal of the company to pay 20 per cent on the claims by October 1, 1922, was made. No report of action by the creditors was made public.

The park is leased from the City of Bridgeport for twenty years and the operators contend the rental is too high since the park has been showing a profit over operating expenses since it opened.

The only statement made public was that committees had been named by the creditors to draft proposals which would give the greatest benefit to all the creditors.

part of the work began upwards of 250,000 cubic yards of sand have been deposited, making a beach approximately 1,500 feet long and 200 feet wide, where formerly the waters of the Atlantic rolled at depths varying from one to ten feet.

The 4 x 14 cross-rotated floor beams are set 22 inches apart center to center, are notched down on the ends where they rest on the sills, and in order to afford an extended bearing as possible are arranged so as to have beams in alternate bays lap each other for the full width of the concrete girder.

The diagonal flooring with the roller chair straps running on each side of the structure at the quarter points lends a variety to the appearance of the deck of the boardwalk, will add to its durability and minimize the danger of pedestrians tripping.

DEVANY OUTLINES

IMPROVEMENTS

Orest Devany, general manager of Dreamland Park, Newark, N. J., advises The Billboard that he will begin the 1923 season in May and continue until about October 1. He states that a large roller coaster and dance hall are now being installed at Dreamland and says other attractions will be added for the coming year.

Dreamland's picnic grove, according to Devany, accommodates 2,000 and booking of picnics already has started for 1923. He adds that the circus will be bigger than ever the coming season and will class as the largest free show ever given by an amusement park. Daily band concerts is another feature named by Devany for Dreamland.

WASHINGTON STATE PARK MEN

Interpret Court Ruling in Baseball Case To Class Amusements as Private Businesses

Spokane, Wash., Dec. 1.—Following a ruling made at Olympia by the State Supreme Court last week that a baseball park is a private business property and in the absence of a specific statute the owner of such a park may control it as he sees fit, local amusement park men interpret the ruling to cover all amusement parks in the State, including the large Natatorium Park, Liberty Lake Park, Camp Comfort and similar places where concessions are doing business.

The Supreme Court dismissed by non-suit the damage case brought by James E. Finnese against the Seattle Baseball Club for alleged unlawful ejection from the Coast city baseball park in 1920. Finnese asked for an injunction to prevent interference with his attendance at the ball park and the injunction was denied.

The Court ruled that a baseball park is not bound by the rules referring to common carriers or by the civil rights statute which has been held to rule admittance to a theater. Finnese was barred from the park for alleged gambling on games and plays and on other grounds.

As baseball is played within the grounds of Natatorium Park here, it is understood that the park management may apply the election rule to the entire property.

IMPROVING PARADISE PARK

Paradise Park, Rye Beach, New York, is undergoing big improvements for the coming season. The owners are putting in a mammoth ballroom with a wonderful dance floor, restaurant and skating rink. The Hofmann Amusement Co., of Walpole, Pa., is installing a twenty-car dogdome and a big 10 Ell Ferris wheel. Joe Ferraris is in Europe looking for new and novel attractions.

Paradise Park is fifteen miles from the Bronx, and has the 2,000,000 people of Manhattan, Westchester and Fairfield counties to draw from. The owners, Fred H. Ponty and Joseph Haight, insist that all games and attractions must be of the highest standing, as they will not have their patrons imposed upon by unscrupulous concessionmen.



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Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N. Y.

BLOW BALL RACE

Improved Model, Patented Nov. 7, 1922. The lowest priced, flashiest group skill game for parks. Portable for carnivals. E. E. BEHR, Mfr., 4015 Pabst Ave., Milwaukee, Wisconsin.

SEVEN SKEE-BALL ALLEYS, wonderful operating condition. Also building in park. Will sell separately. Big bargain for quick buyer. Address DAILY, 3015 East 5th St., Brighton Beach, Brooklyn, N. Y.

A COMPLETE REPORT

Of the National Association of Amusement Parks' Convention and Exposition, being held at the Congress Hotel, Chicago, Wednesday, Thursday and Friday of this week. Will appear in next week's issue of The Billboard.

FIGHT TO ESTABLISH PARK

In Philadelphia Is Lost by Transit Company When Court Declares Venture a "Nuisance"

Philadelphia, Pa., Dec. 1.—Residents of Millbourne and Stonehurst have won their fight to keep the Philadelphia Rapid Transit Company from building an amusement park near Sixty-third and Market streets. Judge Isaac Johnson, President Judge of the Court of Common Pleas of Delaware County, in which the proposed park would be located, granted a permanent injunction against the plan. Homeowners of the communities affected moved in a body to the courtroom for the hearing.

Coleman J. Joyce, who, with ex-Judge James Gay Gordon, represented the transit company, would hazard no statement as to whether the company would appeal the case to the State Supreme Court. He said he had received no copy of Judge Johnson's opinion and until he had he could gain no idea of the basis for appeal, if any. During the proceedings the transit company's counsel were granted many exceptions, principally on the qualifications of witnesses who appeared as "experts."

Judge Johnson assessed the costs of the proceedings to the transit company and the Willow Grove Park Company, which was joined with it in the suit.

The Court ruled that the establishment of an amusement park would constitute a nuisance because the section is a residential one and the people who live there are entitled to have a peaceful neighborhood free from "a crowd of undesirable persons" who would flock there in search of pleasure. Judge Johnson on that point decreed as follows:

"The establishment and operation of an open-air amusement park on the tract of land described in the proceedings, owned by the Willow Grove Park Company, would necessarily be a nuisance to the plaintiffs and others residing in the immediate neighborhood of the proposed park."

Plaintiffs are entitled to a permanent injunction as prayed for in the bill, restraining the said defendants and each of them from erecting a public amusement park upon the Burd Orphan Asylum tract of land. The Willow Grove Park Company acquired the land in 1920. Next the Commissioners of Upper Merion Township passed an ordinance prohibiting the operation of a park in Stonehurst, where the property for the proposed park is situated.

That action was followed by suits in equity against the transit company, suits started by Franklin D. Edmunds, Howard Sellers, Florence Lillian Opdyke, Preston B. Lee and Edward Heffner, of Millbourne and Stonehurst; Aaron B. Neufeld, A. Sonnenfeld and Albert Frost, of the Cobbs Creek Parkway, with a score and more of citizens of other nearby communities appearing as intervening plaintiffs. One of the opponents of the proposed park was A. Merritt Taylor, president of the Philadelphia and West Chester Traction Company and former Director of City Transit.

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

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OVER THE FALLS

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PONY AND GOAT RIDE
DOLL RACKS, ETC.
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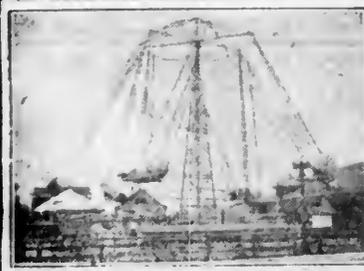
1923 AEROPLANE CIRCLE SWING

and the "new kick" in the

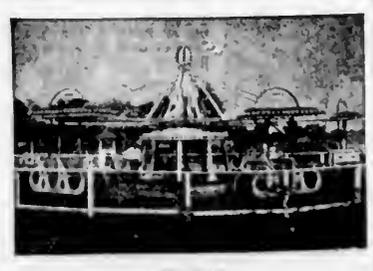
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AEROPLANE CIRCLE SWING



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The DODGEM embodies exclusive amusement features, which give it its leadership among riding devices. These features are the property of the DODGEM CORPORATION and are strongly protected by ISSUED PATENTS in the United States, Canada, England, France, Germany, Denmark and other foreign countries.

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DODGEM CORPORATION, 706 BAY STATE BLDG., LAWRENCE, MASS.

**CHUTES AT THE BEACH IS
ADDING FOUR NEW RIDES**

Friedle & Loeff Make Many Improvements at Their Resort in San Francisco

San Francisco, Calif., Dec. 1.—This year has seen a remarkable transformation in the Chutes at the Beach properties in this city and 1923 will see an even greater change. Friedle & Loeff, proprietors, are both old-time amusement men and well known up and down the Pacific Coast. They have spared no effort or expense in making their two city blocks the center of amusement devices and have eliminated each device that is old in order to make room for up-to-the-minute rides and concessions. The past season has seen the elimination of such rides as the old mill, figure 8, ocean wave, shimmy ride, etc. The coming season the whip and the aeroplane circle swing will be discarded.

John M. Friedle, president of Chutes at the Beach, Inc., is now in Europe canvassing the foremost amusement parks for new attractions. Arthur Loeff, secretary-treasurer, recently returned from a two months' tour of the Middle West and East, bringing with him four of the latest rides and many new ideas, which are now being incorporated in extensive building operations on the properties they control.

The Chutes properties are located on the Great Highway, the new \$750,000 Esplanade bordering the Pacific Ocean, extending from the historic Cliff House to the world-famed Golden Gate Park, three blocks away. Estimates are that more than 60,000 automobiles traverse the park boulevards and Great Highway every Saturday, Sunday and holiday. Free parking space adjacent to the Chutes affords safety and comfort for thousands of automobilists.

The terminus of the Municipal Railway is in the center of the Chutes properties and four lines of the Market Street Railway Co. lead at or are adjacent to it, affording thousands of San Franciscans a five-cent fare from any part of the city to this immense open-air playground. No general admission charge is assessed and every visitor to the beach is afforded free access to the two big midways. Benches are placed in all available spaces on the grounds and every comfort and convenience is provided for visitors.

This year has witnessed the erection of the big dipper on the Chutes properties. It is perhaps without an equal for thrills and safety in this part of the country, and visitors have been pleased and thrilled beyond all expectation with this fast coaster. The trains of this thriller traverse some 3,000 feet of track in one minute and seven seconds and the aeroplane curves and eighty-foot drops provide the great sensations. This ride, partially designed and entirely built by Mr. Loeff, was erected in sixty days, and so perfectly was the work accomplished that the big dipper ran the first day it was placed in operation and has not had a hitch since.

Now being built on the Chutes properties are four new rides, some never before west of New York. May 1, 1923, will see in operation the whirlpool, frolic, bughouse and sleigh ride, which with the chutes, the only one in California, and the bobbed, big dipper, dodgem, merry-go-round, ship-ajoy and Noah's ark, will give the park the finest and most complete array of rides to be found on the entire Pacific Coast. Over 101 concessions of the finest type are in operation the year around.

Wintering at the Chutes are the Ross Greater Shows, featuring Jungleland, also Professor John Ruhls' original Flea Circus.

The night features of the park are already the talk of San Francisco, as the electric display is second only to that of the Panama-Pacific International Exposition. Chutes at the Beach is one of the largest users of electrical energy in San Francisco and the park illumination is visible for miles inland as well as at sea.



“The Torpedo”

(Patent Applied for)

ONE of the fastest, most attractive and finely finished devices on the market, suitable for all places and occasions. A game of skill that can be worked in hundreds of different ways. It is equipped with two torpedoes, traveling on track with electric contact on 40 electric lights, 20 on each side—*really two games in one*. The contacts are graduated to make *any* percentage desired. Carriages and metal parts nickel-plated and highly polished. The game has an excellent appearance and without doubt is one of the most appealing games on the market. The workmanship and finish is thorough in every detail.

It is 7 ft. long, 2¼ ft. wide, and weighs 70 lbs. If necessary, percentage can easily be changed to meet your particular problem. Manufactured and sold by the Advance Whip and Novelty Co., under license from Charles Glinger of Riverside Park, the inventor.

ADVANCE WHIP & NOVELTY CO.

Manufacturers of

Wheels, Games, Toy Whips, Etc.

287 ELM STREET,

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Game can be seen at—

FAIR TRADING CO.,
133 Fifth Ave., New York, N. Y.

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37 Kingston St., Boston.

PRAISES VERNON C. SEAVER

Tom Webb, while returning recently from Florida to his home in Peoria, Ill., where, among other valuable properties, he owns Al Fresco Park, stopped off in Cincinnati and paid a delightful call to The Billboard office. Mr. Webb, who retired from an active part in his interests some few years ago, is a great

booster for Peoria and, as is rather to be expected, does not hesitate to class Al Fresco Park as one of the finest amusement resorts in the country for a city the size of Peoria. He accredits Vernon C. Seaver with all honor for building up Al Fresco Park. Mr. Seaver, who is well known in theatrical, circus and park circles, created the park in Peoria. A short time ago, as announced in The Billboard, issue of October 28, Mr. Seaver

retired and is now resting up at his home in Miami, Fla.

Mr. Webb is no stranger in the circus world. He is financially interested in the white-tops he includes among his friends nearly all of the circus owners and officials of the present time. During the past few summers he and Mrs. Webb have enjoyed many weeks of tramping and visiting with small and large circuses.

PARK AND AMUSEMENT MANAGERS, ATTENTION!! HERE'S A REAL MONEY-SPINNER AT LAST

THE GO-GETTER

Latest European sensation. Biggest money-making, receipts-raising, income-increasing, big-feature novelty on the market today.

Patents applied for. Opens in Detroit shortly. Write us today.

Will be at the Park Men's Convention, at the Congress Hotel, December 6, 7 and 8.

J. W. ZARRO COMPANY, Inc., 701 Yunker St., Pittsburgh, Pa. IN THE LEAD FOR 35 YEARS

BUILDERS AND DESIGNERS
of Amusement Devices.

Cables: "Zarro-Pittsburgh."

HARRY E. TUDOR,
Eastern and Foreign Representative
Bughouses, Funhouses and Equip-
ment, Illustrations, Walk-Thru Shows,
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ORDER YOUR "GO-GETTER"
by this post. Present orders are
working our plant to capacity.

THE GO-GETTER—Latest, near-
est Riding Device. Biggest repeat
ride on the market. Low in price,
cheap to run. Nothing to get out
of order. Made portable or sta-
tionary. No risk. Provides phys-
ical and mental excitement, to-
gether with strong appeal to the
"go-get-it" instinct.

THE SIDE-SHOW SENSATION "TANAGRA"

THE SMALLEST THEATRE IN THE WORLD
THE CARNIVAL MAN'S GREAT MONEY-GETTER

NEW YORK TIMES: Miniature Theatre attracts throng, playing to crowds all the time
BILLBOARD: European novelty becomes popular in Parks.
VARIETY: Tanagra Theatre the star at Coney Island. Human figure size of a hand,
CLEVE. PLAIN DEALER: Wonderful showing of 9-inch model in her boudoir.

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REPRESENTATIVES
WANTED

Venue Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 25.—Los Angeles has just concluded its most successful Auto Show and this week plunged in to entertaining the first Pacific Coast convention of the Famous Players-Lasky Corporation over two hundred delegates were present and the big banquet at Paramount Studios had 325 seats taken. The general trend of business is prosperous and especially has the amusement portion of the patronage been very good. The visitors looking last year to an extent are coming into the city at the rate of 75,000 a month, and the business therefor is simply jammed with people all day long. The weather has been the very best and no rain to this date, making every day one of sunshine and even temperature.

John S. Berger left Los Angeles to take up his residence in San Diego until the big International Exposition and Pageant of Progress is over. It will be the largest show that San Diego has yet put on. There are exhibits from Rio de Janeiro and Japan, and more than \$70,000 will be spent in advertising it. The dates will be in March or April.

Three highwaymen got \$500 from the cashier of a down-town theater in Sacramento this week.

Joseph C. Furness, one of the 50-50 boys of the Continental Hotel here, arrived this week with Mrs. Furness from Frisco, where they have lived for the last six months. They will make Los Angeles their home during the winter months.

Bernard McConville, who has been engaged by Mack Sennett to prepare for the screen "Alice in Screenland", reports that he is making rapid progress and that the continuity will be ready to shoot in about two weeks.

L. Ceell Mears, who has "Little Tom" as an attraction on the Venice Pier, is busy building a new wagon that will give him exhibition space equal to a store room. He will play still spots when it is finished.

The first performances of the Literary Theater, under the auspices of the University of California, extension division, was given this week at the Elwell Auditorium. The program consisted of "The Death of Tiresias" by Maurice Maeterlinck, and two plays by Moliere, "Les Précieuses Ridicules" and "Le Marriage Force".

Walter McGinley left this week for a short stay in the mountains and Marietta springs.

Work is to start soon on the erection of a new two-story store and theater building in Beverly Hills, Los Angeles. The theater will have 700 seats.

Louis Lee, the King of Redondo, has been away from the Rialto so long that his fellow showmen are wondering if he has abdicated his throne. A committee from the showmen's association has been appointed to interview him.

The attractions of importance at the theaters here this week are as follows: Mason Opera House, "Six-O'Clock Love"; Morosco, stock company in "The Boomerang"; with "Blood and Sand" underlined; Majestic, stock company in "The Measliest Man in the World". The picture-theaters are many, with "Dr. Jack", "When Knighthood Was in Flower" and "Robin Hood" in the lead as to runs.

Sam C. Haller attended a fish dinner this

Stationary Whip

Practically complete, in very good condition, with motor, wiring, signs, electrical equipment, frosted globes, lamps, booth and woodwork. Now stored at Reading, Pa.

Price, \$4,750

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Over Fifty Years of Exclusive
Carrousell Building

(Established 1867)
**DENTZEL
CARROUSELLS**

Mechanically and Artistically Perfect
WM. H. DENTZEL,
3641 Germantown Ave., Philadelphia, Pa.

week and is given credit for getting away with nine trout at one meal.

Lena Baskette, the latest California offering in the world of dance, has arrived home from New York for a few weeks' rest.

Sam Woods, director for the Lasky Company, and his wife, left this week for a stay in the East.

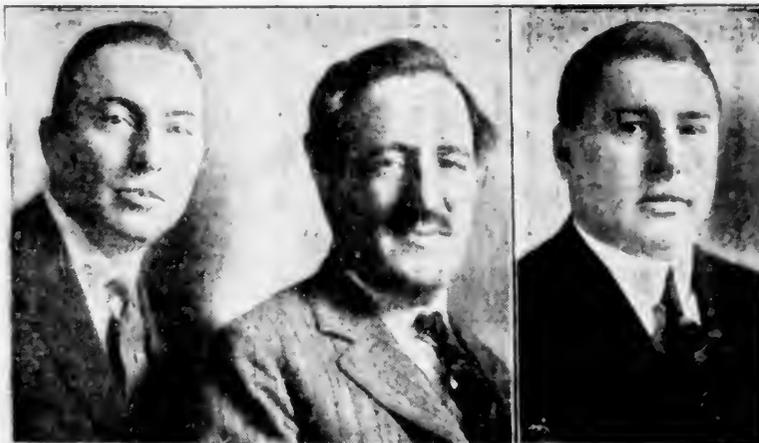
Frank W. Babcock is getting ready to erect a new hotel in the down-town section of the city.

W. H. (Bill) Rice is billing Los Angeles like a circus for the big Circus and Pageant for the Jimmistan Grotto, December 8 to 18, at Praeger Park, in this city. The exhibition is for the benefit of the Christmas Fund and will be on a large scale.

Alexander, "the man who knows all", is repeating his success of last year at the Pantages Theater. Over 2,000 women attended a special performance this week.

Watterson R. Rothacker, head of the Roth-

THREE POPULAR PARK MEN



Above are pictured three popular park men of Riverview Park, Des Moines, Ia. Reading from left to right they are: Omer J. Kenyon, Abe Frankel and George Byrne. Mr. Kenyon is general manager of the park. He is known from coast to coast as a theatrical, circus and park man, having spent many years on the road as circus and theater agent and manager, as well as building and managing amusement parks and theaters for the past twenty-four years. Mr. Frankel, in addition to owning the controlling interest in Riverview Park, is heavily interested in many theaters and other amusement enterprises thru the Middle West. Mr. Byrne is one of the large concessionaires at the park.

Becky Stratton, of Chattanooga, has joined the Hollywood colony.

Maudie Fulton starts upon her twenty-fourth week of prosperity at the Egan Theater here in "The Humming Bird". Frank Egan is leaving for the East to conclude arrangements for a New York theater for this comedy-drama.

Charles H. Cohn, of the Western Novelty Co., of this city, attended a meeting of the showmen of Los Angeles and then dropped out of town and got married. He did not let anyone know of the future Mrs. Cohn until his return.

Minor actors and actresses, in "Paths of Glory", new Paramount production, enjoyed a real stage play while appearing in theater scenes for the picture. Belle Daniels, Lewis Stone, Kathryn Williams and Harrison Ford are the featured players that furnished the amusement.

Christie Comedies have secured the most prominent Chinese actress in the industry in the person of Anna May Wong, who has had big parts in many feature productions.

Charles Keeran will leave Los Angeles for the Philippine Islands about the middle of December. He will attend the big celebration and carnival of that island, taking several show people with him.

acker Enterprises, arrived in Los Angeles this week to assume personal charge of the Rothacker-Aller laboratories until the return to this city of Joe Aller, who is vacationing in Europe.

The Snapp Bros.' Shows are this week in En Centro playing under the Elks, and after this engagement will leave for San Diego, where they will play one week and then go into winter quarters there. They will start their next season in February at the Orange Show in February.

Myrtle Stedman is at work on the final scenes of the Fred Niblo production, "The Famous Mrs. Fair". In this all-star cast production Miss Stedman is playing the title role.

John M. Sheesley left this week to attend the Toronto meeting, and will return immediately after to make his home in Los Angeles.

With three New York productions under way and two more in contemplation, this looks like one of the busiest seasons in Oliver Morosco's 24 years of labor theatrically. That the Morosco Holding Co. intends to keep things speeded up is indicated by the plans for both Los Angeles and New York. Leo Carillo will arrive on Broadway in "Mike Angelo". Then comes Jas. T. Powers, in "The Little Kangaroo", the biggest musical comedy production that ever bore the Morosco name. Following that will be "A Sporting Thing To Do", with Emily Stevens in

OUT NEXT WEEK

The 1922
CHRISTMAS NUMBER

The Billboard

ISSUED.....DECEMBER 11
DATED.....DECEMBER 16
101,000 COPIES

Special articles by most prominent writers—experts in their particular fields.

An abundance of other valuable material.

A Cover in Seven Handsome Colors.

Some of the writers of Special Articles are:

H. R. BARBOR

member of the National Union of Journalists, who has contributed to most of the big English dailies, including special series of articles to The Evening News, Daily News, Herald, etc.

LAWRENCE GILMAN

musical critic, author, editor program notes for symphonic concerts of the Philadelphia Symphony Orchestra, also the New York Philharmonic Orchestra. Contributor to many publications.

Walter Prichard Eaton

author, novelist, theatrical correspondent, dramatic critic and lecturer on dramatic topics. Member National Institute of Arts and Letters and Advisory Board of Equity Players, Inc.

GEORGE V. DENNY

who has been connected with The Carolina Playmakers, of Chapel Hill, N. C., ever since its organization four years ago. Starting as an actor he worked thru the stages of assistant director, designer of stage settings and business manager.

EDWIN P. NORWOOD

one of America's greatest circus press representatives, working in this capacity in advance of the Messrs. Ringling Bros.' Shows for many years, and one of the best liked men in the newspaper world; author of "The Adventures of Diggelby Dan", etc.

T. A. WOLFE

managing owner of the T. A. Wolfe Superior Shows, and a dominating figure in the out-of-door show world. He will write with forceful clarity upon the most vital subject before the showmen today—the regeneration of the out-of-door show world.

HARRY VAN HOVEN

who has spent a life time catering to the amusement loving public. His experience has been broad in scope, covering almost every form of outdoor and indoor entertainment. He openly professes great faith in the amusement part of the future and in no uncertain terms.

J. A. JOYCE and LARRY BERNSTEIN

two pitchmen of thirty years or more experience, who will endeavor to show that the business of pitching and demonstrating is of very material benefit to the community.

LESTER LeGRANGE

whose vaudeville experience dates from the "Honky Tonk" days, and includes all branches from the State street "Grinds", with their ten to fifteen shows a day, thru the various strata of Vaudeville up to the Palace.

ALAN DALE

(ALFRED J. COHEN)

author, playwright and dramatic critic on The New York Evening World, Journal, American and Cosmopolitan Service.

STARK YOUNG

author, editor, playwright and dramatic critic on The New Republic. Contributor to magazines and periodical publications.

BRANDER MATTHEWS

author, professor of dramatic literature at Columbia University, New York City; author of many works on the drama, dramatics, theatrical affairs, and contributor to many magazines, periodical publications and daily papers.

WARNING!

Purchasers of our patented games may feel secure against charges of infringing and competition of similar games. Our vigorous prosecution of infringers of our patents on the **BALLOON RACER**, not only of the manufacturers of the infringing devices, but of the many users of such infringing devices, during the Season of 1922, indicates that we shall protect our rights as well as the rights of those who purchase our machines.

Users of the infringing balloon-breaking games were compelled to pay us for permission to continue operation last season. Nearly all of them had written guarantees from the manufacturers who sold to them the infringing machines, but we have yet to learn of anyone benefiting by such written guarantee or being reimbursed by the manufacturers for what they had to pay us.

No balloon-breaking game infringing our patents will be allowed to operate next season at all. We shall proceed against everyone who uses an infringing machine. Be careful you do not buy a balloon-breaking game that was not manufactured by us. Remember, also, that the operator of an infringing machine is just as liable as the one who manufactures and sells it.

Do not be misled by the statement appearing in a recent advertisement of one of our competitors to the effect that its one patent has been adjudged a valid pioneer patent, covering counter control games of skill.

Concerning our Balloon-Game patent, the court said: "I think that the Chester patent is a pioneer in the use of mechanically compressed air for the purpose indicated" (in a balloon-bursting game).

WE WILL TRADE IN INFRINGING BALLOON-BREAKING GAMES.

CHESTER-POLLARD AMUSEMENT CO. 1416 Broadway, New York City

the star role. Locally, too, things are brisk and full of most interesting prospects.

Frederick Warde, venerable stage star, arrived in Los Angeles this week, accompanied by Mrs. Warde.

Prominent citrus growers of California this week pledged their hearty support to the national orange show, at a dinner given them in San Bernardino by the awards committee of the show. The thirteenth annual exposition, February 16 to 20, will be larger than any ever held.

Clark's Greater Shows have gone into winter quarters at San Diego after a successful season.

The sincerest sympathies of the many friends that know Monroe Lathrop, the talented dramatic editor of The Evening Express here, are pouring in to him at the loss of his eldest son, Julian Lathrop. Like his father he possessed great literary ability, and his sudden death has caused sorrow among all who knew his father and family.

J. W. Johnson writes from the C. A. Wortham Shows at San Antonio that he will be here shortly.

The next story in which Gladys Walton will star for the screen will go into production at Universal City soon. It is "When Carey Came to Town", a novel by Edith Bernard Delano.

Word comes from Honolulu again this week of the big business being done at Aloha Park. Mark Hanna states that it is beyond their expectations, and that Mr. Corey has signed up many free attractions for the entire winter.

Our old friend, Mike Runkle, of Howe's Great London Shows, arrived in Los Angeles this week for the winter's stay.

George Hinea was prowling around Venice this week looking for more real estate. George has great things in his mind for Venice. He will some day be the Mayor of Venice and then watch out.

The Pacific Coast Showmen's Association announces that it will give a big ball and entertainment at the Alexandria Hotel December 27. The orchestra, formerly of the Green Mill Gardens, and the talent among the performers here that week will make it one of the best events of the season in Los Angeles. The membership has reached the 200-mark and will be 300 by January 1.

PLAN NEW BUILDINGS FOR RIVERVIEW PARK, DES MOINES

Omer J. Kenyon, who returns to the management of Riverview Park, Des Moines, Ia., for the 1923 season, writes that plans are under way for a number of improvements at the resort and that the building program is a large one.

Mr. Kenyon says there will be a fine new summer theater and that the bathing pavilion is now being rebuilt. It is probable that the park will have several new rides, he states.

Mr. Kenyon made a splendid record during his previous management of the park and, no doubt, the coming season will see it again forging to the front as one of the leading summer amusement places of the Middle West.

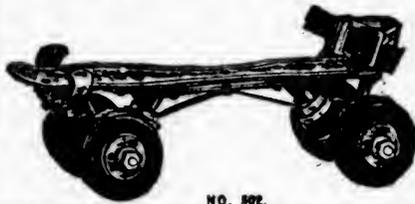
Abe Frankel, interested in many theatrical and other amusement enterprises in the Middle West, is president of the Riverview Park Co., and owns the controlling interest in Riverview.



The DEAGAN UNA-F ON
PROVIDES THE IDEAL MUSIC FOR SKATING RINKS.
Played same as Piano, but has fifty times the volume.
Write for descriptive circular and full information.

J. C. DEAGAN, INC.
DEAGAN BUILDING
1700 BERTEAU AVENUE, CHICAGO.

THE BIG RINKS OF



The U. S. A. are equipped with "Chicago Skates." There is a reason. Economy and upkeep is the answer. Repairs for most makes of skates.

Chicago Roller Skate Co.
4458 W. Lake St., Chicago, Ill.

COOPER TO MANAGE AVALON

Springfield, O., Dec. 2.—J. H. Cooper has resigned as manager of the New Sun Theater here to accept his appointment as manager of Avalon Park. He has wide experience in the operation of amusement resorts, and announces that no objectionable amusement will be tolerated at Avalon.

BEARD A BUSY MAN

Chicago, Nov. 30.—A. F. Beard, manager of the Direct Sales & Service Co., this city, was a Billboard caller last week and said he had been "barred from the forthcoming Toronto meeting". Then Mr. Beard explained that this was not due to any action on the part of the Toronto executives, but was solely due to the fact that he was so busy he couldn't make it up to the "big show". He said he was very sorry that business would prevent him from going up to see the boys.

Mr. Beard was fourteen years a concessionaire, always an independent one, and has played all of the largest fairs in the country from coast to coast.

PARK NOTES

Following the laying of the cornerstone of the new Elks' Home in Union Hill, N. J., 4,500 "Bills" were banqueted in the mammoth dining hall of Columbia Park at North Bergen, N. J.

The New York office of The Billboard is reliably informed that there is a beautifully wooded tract of land in the Bronx which is suitable for a modern amusement park.

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

JACOBS JAC "BOZO", Tabloid Producer, Complainant, Ruy K. Rickman, Care The Billboard, City.

LIVINGSTON, DAREDEVIL, Complainant, B. F. Breunen, 135 University Place, New Orleans, La.

PENNOCK, DON, Complainant, Ed Cash, 9915 Yosemite Avenue, Detroit, Mich.

WARREN, GEORGE, Advance Agent, Complainant, Jack Bancroft, Mr. Bancroft's Famous Troubadour Co., care The Billboard, Cincinnati, O.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

PEEPLER FLYING CIRCUS FINISHES FAIR CONTRACTS

The Peeples Flying Circus closed its fair contracts in Andalusia, Ala., after a busy and successful season. Mrs. Chas. Peeples, of Memphis, Tenn., advises that her exhibition program for next season will be thrice as thrilling, the main feature being Dare-Devil Howe in his triple parachute jumps. Some of the cloud antics to be offered next season will be the center-sectional loop, the rope-ladder act, wing walking, hanging by feet and teeth at the tip of the rope ladder twenty-four feet under airplane and the change of planes without the use of rope ladder. At Andalusia a short time ago Howe jumped from an airplane, intending to land safely, of course. At the moment a strong wind nearly caused him to plunge down thru a flock of high voltage wires.

STELLA JAEGER IMPROVING

H. G. Fontella, balloonist, of Danville, Ill., advises that Stella Jaeger received \$20 from her appeal in The Billboard. Miss Jaeger, in her letter to Mr. Fontella, also advised that physicians at the St. Joseph Hospital, Lexington, Ky., are surprised at the improvement in her condition. Miss Jaeger, who sustained a broken back, several broken ribs and other serious injuries to her body during a recent accident while making a parachute jump, says she will be discharged from the institution in January.

GIBRALTAR TO PROTECT PLANES FROM ENEMY FIRE

Under the heading "Aviation Will Restore to Gibraltar All Its Strategic Importance", the Madrid aeronautical journal *Alas* declares that the rock is being transformed into a gigantic subterranean port for airplanes. The engineers, it states, have perforated the rock in all directions in order to protect from enemy fire a great fleet of airplanes with their petrol stores, munition depots and workshops. In the center of the rock there is a spacious place d'armes with tunnels branching from it in all directions. There will be several stages with communication by monster lifts. To facilitate the departure and landing of the airplanes spacious platforms on the bascule theory will be constructed at the exits of the tunnels. This project will convert Gibraltar into a base for the greatest aerial fleet in the world, always ready to support naval operations and to undertake long-distance offensive action. Thus Gibraltar will recover all its old strategic importance.

PREPARE FOR BIGGER MEET

Monmouth, Ill., Dec. 1.—The second annual Midwest Flying Meet, under the auspices of the Midwest Airways Corporation, will be held June 21-23, and preparations are under way to assemble a fleet even greater than last year.

RINKS & SKATERS

(Communications to our Cincinnati Office.)

MCCLELLANDS OPERATING RINK

The McClellands advise that they are booking an interesting list of speed and fancy skaters for appearances at their recently opened rink in Fort Plain, N. Y. The rolery is described as large and beautiful.

INTERESTING BOOK ON SKATERS

A scrap book containing most interesting data on roller skating and skaters, especially of the early days, is owned by Jack Robinson, assistant manager of the Palace Theater, Cincinnati, O. Mr. Robinson was among the first in this country to take to roller skates and also to conduct roller rinks. Seldom does a skating rink visit Cincinnati without paying a visit to Jack Robinson and enjoying the contents of his scrap book.

B. F. THAMAN IN POOR HEALTH

B. F. Thaman, former owner and manager of rinks in Ohio and Pennsylvania, has been ill for the past two years and is reported to be in a low state of health at present. He is being cared for by his mother at her home in Glen Estu, R. F. D., Batavia, O. Joe Altman, former middleweight speed champion, who has been identified with the Water Works Department in Cincinnati since 1915, when he retired from the game, visits Thaman each week. Among friends from whom Thaman is said to be desirous of receiving communications are Freddie Martin, Rolland Cloni, "Slim" Chapman, Jack Woodworth and Adelaide D'Vorak.

SKATING NOTES

Dotty Bates, diminutive soubrette, heads a contingent of feminine members of the "Wise, Women and Song" Company on the Columbia Enclave Circuit, who are ardent fans of the roller skating game. Dotty carries the rink list from The Billboard with her always, and to each city visited her first duty, after getting located in a hotel, is to arrange for skating parties before and after performances during the week.

"Speedy" Jones and Miss G. Eneyart won the recent mile and half-mile events at the Palace Rink, Youngstown, O. Louise May Myers is aiding the management of Summit Beach Park, Akron, O., for \$7,500 for injuries alleged to have been suffered by her as a result of being trampled upon by other skaters in the Summit Rink in August, 1921. The plaintiff claims she was a skillful skater, but was knocked down owing to an overcrowded floor.

Sam Hollingsworth plans a roller rink and dance for Indianapolis, Ind., in a new 80x100-foot building.

Comes word that Adelaide D'Vorak is learning the art of drawing and painting at an academy in Cleveland, O.

Ed M. Moore, former exhibition skater and rink manager, is now a clerk at the Walnut Hotel, Cincinnati, O., in which city he frequently works out at Music Hall Rink.

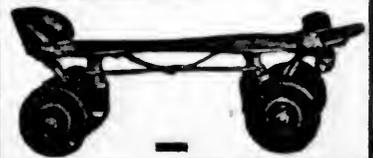
RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which insures profits and in the rink business it is Richardson Skates which earn real profits.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.
1809 Belmont Ave., CHICAGO



RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

SEASON ENDS FOR M. J. RILEY SHOWS

Thirty-Three Weeks' Tour Closes During Very Unpleasant Cold Spell at Bishopville, S. C.—Long Jump to Trenton, N. J., Winter Quarters

At this writing the "boys" are all standing around bonfires on the fair grounds at Bishopville, S. C., the last stand of this year for the Matthew J. Riley Shows, after a tour of 33 weeks throught the Eastern States, and they all seem to be making plans for the winter. Some are going South, meaning Florida, for one could hardly call this spot the "sunny South", after having rain, hail and snow last night and a stiff, cold wind all day, which has kept the public from the grounds, and thereby hurt business seriously.

Jerry Rawlins' cookhouse waiters are being kept busy handing out hot coffee and lunches to the shivering members of the company. Mr. Riley has been styled "Home-Run Riley" by several members of the show thru virtue of the long home-run the show will make to winter quarters, on the Inter-State Fair grounds at Trenton, N. J. Robert A. Josselyn, general agent for the show during the past season, will hasten to Chicago on a business trip, after which he will tie himself to Canada on a hunting expedition. Joseph House, secretary, is planning on spending the winter in the Quaker City. William Everett, superintendent, will go to New York and prepare to get his magic show in shape for a tour of one-night stands. Trainmaster Ike Hutchinson will accompany the train into winter quarters and begin the work of repairing and painting the entire show for season 1923. William Stahl, electrician, has an offer with one of the leading musical shows, which he will accept upon his arrival in New York. Professor Alpetre and his Italian Concert Band will go to Philadelphia, while Charles Duceu will take his freak animals to the J. F. Murphy Museum at Norfolk, Va. Mr. Duffy, who has had charge of the Minstrel Department, will tour Florida in his newly-purchased touring car. However, the train of fifteen cars will pull into Trenton containing about two-thirds of the personnel of the company, including the writer, who has acted as special agent during the past season and who is staying with it until the last minute.

Owing to the wet weather during the early spring and summer, and as the boll weevil has "raised Cain" with the cotton crop in the Carolinas, it can be truthfully said that the show is leaving with any great amount of profit, but Mr. Riley is very optimistic and is already planning to launch an even bigger and better show for next season. W. W. Shuppy and Nick Neusham, who have had the merry-go-round and the "whip", respectively, with the show, will accompany their devices into winter quarters, as will Roy, the Ossified Boy, who joined the show the latter part of this season and who is expected to be with it again next year. Roy is a great attraction and a "regular chap", personally. Carl Hart, who has his musical show with the company, has been called home, owing to illness in his family. However, Hart's beautiful wagon front and other paraphernalia will be stored in winter quarters and he will be back with the show in 1923. At the Sumter (S. C.) Fair, last week, when, by the way, was the

WRIGHT & LOMBARD

Playing Indoors for the Winter Season

Boston, Mass., Nov. 27.—Wright & Lombard's Amusement Co. (C. A. Wright and J. G. Lombard) is booked thru Vermont and New Hampshire, all week stands, under auspices. The personnel includes: Chester Wright and his dog circus and ring doves; Ola Gay Wright, with her marionettes; Minnie Lombard, in her singing and dancing specialties; Harry Annis, in musical specialties; Henry Wright, in acrobatics and juggling, and "Happy Jack" Lombard, who is one week in advance and hitting the show "like a circus" with all new paper, and plenty of it, says Mr. Lombard. The management looks for a prosperous winter season. Will be back under the white tops for its 14th annual tour in 1923.

AIR CALLOPES

DRAW'S ALL THE CROWDS.
PLAYS AUTOMATIC OR BY
HAND. TWO STYLES FOR
INSIDE OR OUTSIDE PLAYING.

TANGLEY CO. MUSCATINE IOWA

biggest bloomer of the season—even tho the weather was ideal—the following visitors made their appearance on the midway: Sam Teller, late of the Walter Main Circus; Sam Kaplan, late manager of the Kaplan Greater Shows; H. K. Adams, Harry Biggs and the ever-popular story-telling H. Ike Friedman and family, all bringing several neat concessions.

A bountiful Thanksgiving dinner, with all the trimmings, served by Jerry Rawlins and his corp of caterers, was the feature event of the closing stand, and all are glad that Jerry will have charge of the culinary department with the show again next season.—JOHN H. WEAVER (Show Representative).

SMITH'S SOUTHERN SHOWS

In Winter Quarters at Montgomery, W. Va.

Montgomery, W. Va., Nov. 28.—Smith's Southern Shows are now in winter quarters here and everybody is already busy with tools, paint and lumber, making preparation for season 1923.

Owner and Manager Steve Smith is on a trip North to purchase a Ferris wheel and other show property. He states that he will carry

JONES GREATER SHOWS

Wintering in Danville, Ky.—Manager A. H. Jones Improving

The Jones Greater Shows closed a long season recently at Hodgenville, Ky., and shipped the outfit to winter quarters at Danville, Ky. While the past season was not one of the best for these showfolks, yet the company's balance was on the right side of the ledger.

Manager A. H. Jones is certainly for the cleanup, and while he has never tolerated strong grift and objectionable girl shows he is tooth and nail for a cleaner carnival and will do everything possible to put out one of the cleanest small carnivals.

The show will again be motorized next season, using trucks and tractors for transportation. All the equipment will be rebuilt and repainted and the Dandy Dixie Minstrels attraction will again be the feature, with an entirely new outfit, including top, scenery, front and costumes. Mr. Jones still has the Minstrels on the road, playing houses in Kentucky under the management of Donald Wright.

Manager Jones is somewhat improved and is able to be up and around in his room again, after being confined to his bed for four weeks with rheumatism. Assistant Manager W. P. ("Dad") Sowers is spending the late fall and winter in Detroit, but will be back on the job in March, putting the finishing touches on the paraphernalia for the opening in May. The writer will open the film road show in a few days, with a new state-right feature, using a truck, and a new-for street publicity.—A. B. JONES (Show's Secretary).

two rides, four shows and about twenty-five concessions next season and that all will conform with the laws of decency and straightforwardness. "Slim" Clark and his crew are hard at work repairing and repainting Slim's carousel.

The new season's route will lead thru the coal fields of West Virginia and Kentucky.—WM. CASTEEL (Press Representative and Agent).

HONESTY? READ THIS

Secretary Ken Walker, of the Blue Grass Fair Association, Lexington, Ky., in a letter to The Billboard commends this publication on its fight for clean outdoor entertainment. Mr. Walker also points to the fact that there are high-class carnivals and that (alho prejudiced "objectors" fail to recognize the merit) honesty can be credited to many show people, as in any other profession. Relative to the latter Mr. Walker adds: "I am enclosing a little digest of just what happened with me in 1921, which goes to prove my contention that a man or woman can be honest and on the level in the carnival game just the same as in any other." It follows:

The time was Saturday night, the last of the fair. The scene was the secretary's office. The dialog:

"Mr. Walker, I've been short-changed out of twenty dollars" (the complainant was a lady about forty years old, with a child of eight or ten at her side).

"Where?" I inquired.

"At the 'Whip' was the reply. At the time all the lights on our grounds were out and I asked her to wait a moment. When the grounds were again flooded with light she and I walked to the midway and—

"Now," said I, while standing some distance from the "Whip", "you approach the lady ticketteller, make your complaint and let's see what happens." And she did.

In answer to her statement the ticket-seller pleasantly replied: "Yes, here's your change; I tried to call you, but in your confusion you got too far away." And her confusion was some odd change was still lying aside, awaiting the return of the rightful party to claim it. There was no hesitation in handing it to the lady.

This was an actual occurrence on the show grounds of our fair in 1921, when the Zeidman & Polite Exposition Shows were with us—all the week and with this one "complaint", which was adjusted just as above outlined.

WELL-KNOWN FREAK OF HUMAN NATURE DIES

George Williams, one of the best and most widely known freaks of human nature on exhibition in this country, died at the home of Clara Volkwine in Camden, N. J., November 26, of heart failure.

Williams, a colored man, in the early days of carnivals was known as "Turtle Boy George" and it was thru the impressive street advertising and shouts of the "barkers" at his exhibition, that the expression, "You will have to hurry if you want to see George" (humorously applied to each other by the citizenry throught the country) originated. During the past ten or fifteen years Williams' title was changed to "Monkey Boy George" and he was exhibited under the management of Mrs. Volkwine with various carnival companies and at fairs, the past three seasons with the World's Fair Shows. Being extremely low in stature and with his lower limbs short, he remained before his audience in a sitting posture, and the excruciating antics and facial expressions (always with a smile) with which he entertained his audiences can be recalled by thousands of people, old and young, within the borders of this country and a great portion of Canada; also, he made a few trips abroad. He was original in his jokes and manner of entertaining, possessed a keen memory and was "everybody's friend". He was 60 years of age and was born at Hot Springs, Ark. At this time he is not known to have had any living relatives when he passed away. Funeral services were conducted at the Volkwine home November 28, with interment in a cemetery at Camden.

M. L. MATHEWS SHOWS

The M. L. Mathews Shows played Earl, Ark., the week following the Gollmar Bros. Circus engagement there. Following Earl the shows played Hughes, Ark. They will remain on tour throught the winter in Louisiana and Texas. B. W. Brady is picking the spots and the route will soon lead into Louisiana.

The lineup includes Aley's two-abreast carousel, M. L. Mathews' Minstrels, managed by "Kid" Ridley; Mathews' Snake Show, managed by Texas Jack, and Mathews' Circus Side-Show. There are eight concessions. As before mentioned the show will ship North in April and will open at the Mathews & Welder Fashion Plate Shows. All of which is according to a representative of the show.

W. W. POTTS IN CHICAGO

Chicago, Nov. 30.—W. W. Potts, who had a string of concessions with the Wade & May Shows, has closed his third season with that organization after having what he styled the most prosperous year in his carnival career. He said he will doubtless go out with the same show next season and that in the meantime he will be busy looking after his rooming houses in Chicago.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

SOMETHING NEW!

TO TAKE THE
PLACE OF
COMMONPLACE
BLANKETS.
THE UNIQUE

"International"

BATH ROBE

FALL DAYS ARE BATH
ROBE DAYS

"INTERNATIONAL"
BATH ROBES



"THE BATHROBE WITH THE HANGER"
Reg. U. S. Pat. Off.

ATLANTIC BATH ROBE CO.

Fair Distributors of the "INTERNATIONAL" Bathrobes.
127-129-131-133 West 26th Street, New York City.

TWO WONDERFUL PREMIUM ROBES.

F923—LADY'S BATH ROBE. Made of Chinese Design Blanket Cloth. Collar, cuffs and pockets trimmed with silk ribbon. Collar fastened with neck cord. Fanny girdle at waist. Extremely showy. A sparkling gem for Wheels and Sales-boards. Boxed individually with a clever enameled hanger. Sizes 36 to 46. \$4.00 EACH.

F924—A GEM RICH AND GORGEOUS MAN'S BATH ROBE. Made of heavy Blanket Cloth. Collar, cuffs and pockets made of REVERSE side of goods, making this Robe the prettiest garment ever exhibited. Sure fire, possessing more flash and splendor than any Italian Bath Robe ever made. Assorted rich colors. Boxed individually with enameled hanger. Sizes 36 to 46. We want every premium user to try this Robe, and have made a special price of \$4.50 EACH.

Each "INTERNATIONAL" Bath Robe is packed in an attractive display box, together with a clever enameled hanger. Terms, 25% with order, balance C. O. D. NO ROBES AT RETAIL.

THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

In order to get a wide distribution for **Cayuse Indian Blankets** we quote the following reduced prices for a limited period:

CAYUSE BLANKETS, \$5.00 CAYUSE SHAWLS, \$6.00
WHITE GLACIER PARK BLANKETS, \$6.75

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr.

Office and Salesrooms: 207 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office).
300 Palmer House, Chicago, Illinois

FINAL FORMS,

Last Call

FOR YOUR AD

"TIME AND TIDE
WAIT FOR
NO MAN"

IF YOU WILL PREPARE COPY FOR
YOUR DISPLAY ADVERTISEMENT
NOW, AND MAIL IT, THERE IS STILL
TIME TO INSERT AN ADVERTISEMENT
OF ANY SIZE IN ~ ~ ~ ~ ~

The Christmas Billboard

BUT NOT IN A PREFERRED POSITION

NOW and not later is the time to rush copy for the

BUMPER EDITION-101,000 COPIES

Some of the best authorities on circulation claim an average of five readers per copy,
figure it at the lowest average two readers per copy. The result is impressive.

LAST FORMS CLOSE TIGHT
SATURDAY MIDNIGHT
DECEMBER

AT CINCINNATI

9th

ISSUED
DECEMBER 11th
DATED SATURDAY
DECEMBER 16th

The Billboard Publishing Co.
BOX 872 CINCINNATI, OHIO.

Puritan

CINCINNATI

Chocolates

Ask the men whom we serve. Their satisfaction is our best recommendation.

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

CARNIVAL CARAVANS

Conducted by ALI BABA.

The Toronto "fireworks" is over! Some were made sorry others glad; some made merry, others "mad"!!!

Facts were quoted, also noted; both (some) show and fair men "battered"!!!

There were promises made, some requested; many to be credited, some to be tested—by both fair and carnival managers!!!!

again next season? Why, man, how could you be so foolish? Clark has been with Mr. Brundage since 1906 and from all data Ali has at hand they still seem perfectly satisfied with each other—and, incidentally, don't make a whole lot of "bones" about it either.

Rube Dairo, the veteran Wild West show clown, who of late years has been doing "Rube" advertising at fairs and special events, and his wife were among those seen "going to the fair" at Jacksonville, Fla.—aboard a pioneer day or cart, appearing perfectly natural and contented, altho "expectant", and both dressed in commendable habiliments of their characterizations.

There was justification, meditation; declaration, reservation; also a little prevarication—that the public now demands is "FULFILLATION"!!!!

Word from W. W. Coe last week had it that the word "exposition" would hereafter be substituted for "shows" in the title of the Lew Dufour organization.

Frank H. Swain, ice cream sandwich man, reports closing a profitable season with the Zeldman & Poffle Shows and as having signed up with them for next season. Frank H. also states that he will have two of his stands on each of three other caravans next year and is building two beautiful frameups for the Z. & P. midway.

"The greatest, grandest, most stupendous", etc., adjectives don't count so much these days in press agents' stories in newspapers. The people have just about become "Missourians" the country over.

Eddie Owens, as usual following his and Mrs. Owens' return to Cincinnati for winters, has landed a good position, that of traveling agent in the Claim Department of the L. & N. Railroad being tendered him last week, and he accepted. He is instructed to report to Louisville, Ky., his assigned headquarters, December 4, to begin his duties. He will visit the Missus in Cincy occasionally.

That old saw about a "sucker being born every minute" is said to hold good right now, the same as ever. Sure! And there's a helluva lot of them right in what many infer the "all-wise" show business!

Mrs. Frank I. Stone, who opened last spring with the K. G. Barkoot Shows, has been on a special trip to Norfolk, Va., to visit her mother and thence to Boston to oversee the placing of a monument, recently completed, at the grave of her deceased husband. She expects to return to the Barkoot Shows the latter part of December to look after her concessions still with that caravan.

Henry Johns, musician, of Allentown, Pa., informed that he had closed the season with the Wortham Shows at Beaumont, Tex., and is playing saxophone and clarinet at Beaumont with Stella MacDonald, blues singer, and working continuously.

DAN MacGUGIN



Doc Carpenter, Hawaiian showman (not of the mixed talent type, he assures), who has been in and around Pittsburgh of late, postcards that he is again in Detroit working up Christmas trade business with specialties, but will be back with the caravans next spring.

Mr. MacGugin has been in the show business since 1892, as owner, manager or treasurer of various attractions. For the past ten years he has been treasurer for such shows as C. W. Parker, Wm. B. Jarvis, Floto's Allied Exposition, Russell Bros., Brown & Dyer, Siegrist & Slibon, and has signed up for next season with Sedlmayr's Exposition Shows.

Next week the big Christmas Special edition of The Billboard. Each consecutive year it has been bigger and better, and with a greatly increased circulation. The issue dated December 16 will by far not prove an exception.

When a Miami (Fla.) real estate concern decided to open an office at Jacksonville to boost its Coral Gables suburban site, Jimmie C. Donohue, for the past seven years special agent with the Con T. Kennedy Shows, was selected to manage the Jacksonville office. Jimmie, by the way, spent the past two winters at Miami and did some commendable work for the real estate firm. That his efforts were appreciated is evidenced by his recent promotion.

Edward Parons, concessionaire, formerly with various caravans in the Northeast and the past season independent at Canadian fairs, arrived in Cincinnati from the East, November 26 and said "bowdy" to The Billboard. He expected to leave for the Southeast in a few days, probably to Daytona or Miami for the winter.

Miss DeVonn informs that Lucile, one of Eva DeVonn's art posing dogs with Billie Clark's Broadway Shows, was sick for eight weeks and died at Kingston, N. O., November 10. The death of the faithful canine actor brought sincere grief not only to the DeVonns, but many other show-folk who have seen the willingness and alacrity with which she went thru her performances.

"Two dogs strive for a bone, and a third dog runs away with it"—an old axiom. Respectable show, ride and concession men create the interest and draw the crowds to the lots, and while they ballyhoo, sweat and engage in rivalry for the prize (business) the conspicuously silent, sneaking grifters rake in the shekels.

Hear that the well-acquainted-in-Texas general agent, H. B. Danville, discovered a system the past summer for weight reduction. He lost 30 pounds in two weeks lifting railroad embargoes. When railroad conditions threatened Danville got lousy, it is said, with the result that all the fairs were played as contracted—and his waistline was slightly reduced. And as a finale he stepped out and hooked six towns in as many days—who said "nobody loves a fat man"?

C. E. Lane and his mother, concessionaires, some time ago finished their fair dates in Iowa and on November 24 motored thru Cincy with a day's stopover, on their way to Miami, Fla.

Speckman and Banyon, concessionaires, the past two seasons with the Minneapolis Bazaar Company, write that the recent American Legion Bazaar at Hibbing, Minn., was not a success, as was reported, but was a great disappointment to all concessions. They add: "We met a few well-known concession men, including Joe Walsh, 'Smithy' Smith, 'Fronchey' Stone, Marty Connelly, Joe Barry and others. In all there were ten concessions."

There are to be several policies tried out by managers regarding concessions in 1923. Several have already stated so. But nary a one has gotten down to details in the statements.

Mr. and Mrs. Jack King (Billie Stevens-King) and little daughter, Ruth, ended the season with Fink's Exposition Shows at Kingston, N. Y., and remained over for the Kingston Exposition, at which Miss Ruth modeled for children's clothing and Mrs. King released the local talent models. The Kings are now at Glens Falls for the winter. Incidentally, Mrs. King's

Have you chosen your company for next season? "Company" can be read with two meanings—make use of both in your deductions—your cash profits and moral reputations depend upon selections.

H. L. Wilson, manager Jolly Dixie and Her Congress of Fat People, advised that they were closing a successful season of thirty weeks with the L. J. Huth Shows at Bessemer, Ala., and would immediately return to Joliet, Ill. The show is again booked with the Heth caravan for 1923, making its sixth season under that banner.

Harry Schwartz had a much better season at Chester Park, Cincinnati, with his pig slide than he expected early in the season. He has an idea of a concession, for his individual use, next year that should prove a bundinger, if he is successful with hewing off the "rough spots" of the contraption in prospect, and he says he will be.

RIDE OWNERS

ARE YOU THINKING OF 1923? Will it be necessary to replace your power equipment?

The Eli Power Unit

Is a dependable, practical power for your ride. It is built for service. You can rely upon it. For specifications and prices write

ELI BRIDGE COMPANY

Builders.

N. West Street. JACKSONVILLE, ILL.



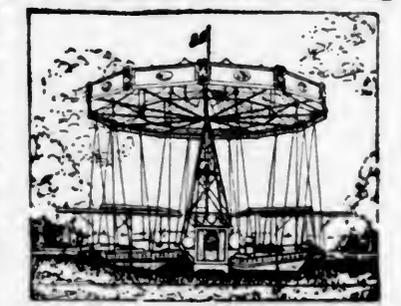
PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., Inc.

NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

LATEST CAROUSELS

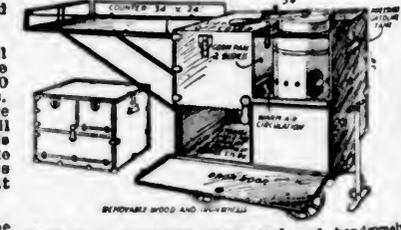
Write for illustrated circular and prices

M. C. ILLIONS & SONS,

2789 Ocean Parkway, Coney Island, New York.

BEST FOR THE ROADMAN TALCO KETTLE CORN POPPER

NEW LARGE OVERSIZE MODEL. LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious tender, "popper in favor" corn, which always outsells any other kind and brings greater year-round profits—at the rate of \$200.00 to \$1,000.00 monthly—depending upon opportunities. Write for full information. Electrically operated if desired. We also make numerous other designs of Kettle Popper Machines.

TALBOT MFG. CO., 1317-19 Pina St., St. Louis, Mo.

MR. SHOWMAN!

We have your needs in PULLMAN CARS. Submit your requirements. We can give you what you want. W. E. STEWART, 713 Scovitt Building, Kansas City, Mo. Phone, Delaware 1178.

BRIEF CASES

A Real Item For Premium Users

Made of genuine Cow Hide Leather, with lock and key, in black, brown and mahogany.

\$3.25 each, \$36.00 doz.

SAMPLE, \$3.75, PREPAID.

We manufacture a complete line of Brief Cases from \$2.00 up. Also Boston Bags from \$1.75 up. Special Prices on Bill Folds.

20% deposit must accompany all C. O. D. orders.

HYGRADE LEATHER GOODS CO.

71-75 Spring Street, NEW YORK CITY.

"Let those that serve you best, serve you most."

Quality-Service-Price

PROGRESSIVE SPECIALS

Hula Hulias, Fatimas, Flirts, Lamps and Fan Dolls.

PROGRESSIVE TOY CO.,

102-4-6 Wooster St., New York, N. Y. Phone: Spring 2644.

Removal Notice

S. BOWER

has moved his

BUDDHA SUPPLIES

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FUTURE PHOTOS

to the

Bower Bldg., 430 W. 18th St., New York

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

FOR SALE Merry-Go-Round

45-ft. Deized Merry-Go-Round, stationary type, in good condition. Motor and small Organ. Now standing in Johnstown, Pa. Address WILLIAM VELTE, Mars, Pennsylvania.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.

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The Superior Model Parker Wheel, with Park Front, complete (less power), weighs only 13.611 lbs., and can be erected by three men in less than three hours.

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World's Largest Manufacturer of Amusement Devices.
LEAVENWORTH, KANSAS.

alister, Dot Stevens, is with Harry Ingalls' "Checker Girls" Company for the 1922-'23 season.

A "Showman" wants to know if out-of-the-ordinary incidents on the individual shows with carnivals are acceptable as headed items in The Billboard? Sure, man! Why not? News from the various shows and ideas is just as interesting (if of news value and unless outright advertising) to our readers (and in some instances more so) than what great things are being done by companies, as a whole, and in which latter stories the individual show or ride men and women seldom get mention.

Harry E. Crandell, general agent of the DeKreko Bros. Shows, and his estimable wife were to leave New Orleans November 27 and motor thru to their "home, sweet home", at Altoona, Fla. Harry's venerable father and mother, Mr. and Mrs. J. L. Crandell, were to leave Berrien Springs, Mich., about the same date and join them in Altoona for the winter. Harry is re-engaged for season 1923 with DeKreko Bros. He admits that the past season delivered "ups and downs", but he adds that the hard spots were made smooth by his pleasant business relations with the DeKrekos.

At the November election at Bloomington, Ill., the commission form of government was voted out and aldermanic form voted in. A business man of Bloomington, who is also actively interested in some permanent local amusement projects, writes All that this doubtless will mean that clean shows (without grifters and disreputable exhibitions) will again be permitted within the city. Of late shows had to play about two miles out from the business section. However, this citizen intimates that a number of influential ones there will see to it that clean-only shows and concessions be operated, as the public wants carnivals during summers, but it wants and will have them respectable.

Among the general utility men with the John T. Wortham Shows this year was Arthur Garrison, press representative. The non-fun player on the Water Circus went to the hospital and Garrison, who also was the regular "orchestra" on the Midway Follies (piano), doubled on the non-fun, dividing his time between two attractions, including the hospital—and it might be added that managers of the two shows did not come to blows over either "holding the orchestra too long". Another "flexible" man with that caravan was Tom Adams, who managed the Follies, besides helping 'em sing and assisting the electrician Mondays, and some time ago when one of the company band men was ill he beat the big drum in parades and at fair grounds concerts. That's versatility, what?

The Farewell Banquet and Dance given by T. A. Wolfe's Superior Shows at Goldsboro, N. C., was a greatly enjoyed affair, and the souvenir program All pronounces a nifty gotten-up production—probably by W. X. MacCollin. It shows Gean Nadreau as chairman of committees, his assistants being Herman Singer, E. D. Mahoney, Capt. Hartley, Tom Marion (also toastmaster), Lee Chase and Henry Murphy. The entertainment end: "Mickey" MacDougal, sleight-of-hand; "Smiling Sam" Macy, in songs; Harry Schaefer, eccentric dancing; Dick Hennessy, songs and parodies; Herman Singer, novelty magic act; Frankie Edwards, Hebrew monolog; Rastus, specialty dancing, and Nadreau's Troupe of Hawaiians, vocalists and instrumentalists. The menu (uniquely worded): Celery, Radishes and Olives; Blue Points a la Ferris Wheel; Chicken Broth—Motordrome Sauce; Baked Blue Fish—Concession Sauce; Roast Chicken a la "Whip"; Minstrel Mashed Potatoes; Hawaiian Candied Yams; Carousel Salad; French Pastries a la Fun House; Hippodrome Cakes; Ice Cream a la Fun House; Liberty Root Beer; Dame Tossup.

Really wonderful is the undisputable popularity of outdoor amusements of the carnival caliber throughout the country regardless of what the outside self-interest propagandists and their pencil-pushing tools have said and had printed to the contrary. There is evidence to the deduction that with no for-rights fighting organization of any kind and with all sorts of organizations and associations fighting them, individually and collectively, for the past years, there were more carnival companies on the road this year than ever before, and in the face of all the opposition the midway were crowded with visitors almost daily. Carnivals have been fought with trained forces and with absolutely no fight in their own behalf they have continued and prospered. The fact is, it seems ridiculous "nerve" for writers for the opposition to try and jam it down the throats of the populace that they (the populace) do "not" want carnivals when the patronage itself stamps "falsehood" on the sentiment expressed. Since the masses DO want carnivals and will have them it seems the propagandists would turn their attention to having the local civic officials favor and encourage the clean and entertaining exhibitions and obliterate the riff-raff—that old stall about not knowing the good from the bad is bunk—allib. This instead of their unjust campaign against "all" carnivals. The oppressors "tip their mitt" (Continued on page 90)

Jumping Frog



\$6.00

Per Gross

No. BB-N191—Jumping Frog. A big novelty and fun maker. Made of metal pressed into exact shape of a live frog. Length, 2 1/4 inches; natural green color. Underneath the frog is a secret and powerful spring, which releases itself, causing the frog to make a quick jump. **\$6.00**

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No. BB-45C23—Rubber Belts. Black and cor-dovan, with nickel-plated buckle. **\$15.00**

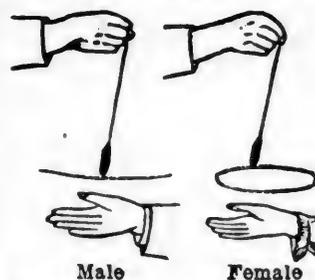
MEN'S KNITTED TIES



No. BB-11D10—Men's Fibre Ties. Attractive Roman and Persian color combinations. Newest shape. Per Dozen..... **\$3.75**

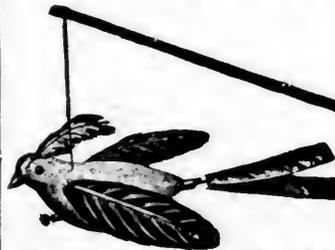
No. BB-11D70—Men's Knitted Grenadine Ties. New patterns, snappy colors. Combination silk and fibre. Assorted 1/2 dozen in box. Per Dozen. **\$5.75**

Sex Indicator



No. BB-N138—This little instrument, simple in construction, demonstrates the mystery of sex magnetism on human and animal bodies. By holding the instrument by a thread above any human or animal body it will indicate the sex. If male the instrument will move forward and backward, if female the instrument will go in a circular motion. Mystifying and baffling to every one and produces a vast amount of amusement. **\$6.00**

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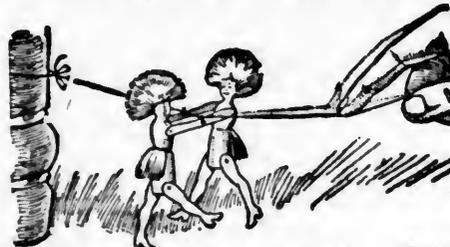
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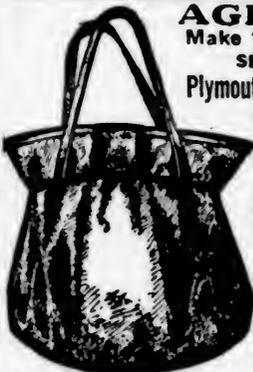
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One all-aman sold 12 dozen in 7 days. His profit was \$93.00. You can do the same. Made of leatherette, 15x18. Satin lined and waterproof. Samala Bag, 65c. Pressed.

Ladies, call them in your spare time. Money back if not satisfactory. Write for wholesale prices and make some real money.

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PRICE—QUALITY—SERVICE

Buy NOW—Save Money. IMPORTED MUSICAL

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(as ill.) Plays Assorted songs. Movement White House Clocks, at \$2.15. Silver Plated Carving Sets, \$1. Flashlight Canteen Boxes, \$2.25. Small Ivory Clocks, \$1.40. Postage paid on all above items.

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MUIR'S PILLOWS

ROUND AND SQUARE FOR
Carnivals and Bazaars
ALWAYS GET THE PLAY
Chinese Baskets

Same prompt service and square dealing as our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

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A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.



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Paneled colored shade constantly revolves around blue or red bulb inside of a tinselled, red festoon wreath.

WONDERFUL COLOR EFFECT
The "BEST YET" WHEEL ITEM for Inside Circuses, etc.

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\$42.00 NET PER DOZ.
Sample sent prepaid, \$4.00.
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ALUMINUM WARE

10-Inch Roaster	\$ 9.00 Doz.
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8-Cup Perculator	11.25 Doz.
3-Quart Water Pitcher	11.25 Doz.
2-Quart Pan, Dbl. Boiler	11.25 Doz.
10-Inch Heavy Fry Pan	10.50 Doz.
14-Inch Oval Roaster	13.80 Doz.
3-Quart Pan, Tea Kettle	15.00 Doz.

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OUR NEW FLAPPER PLUME (SHIR and Shade complete)	50.00 per 100

All the above Plume Dresses and Shades come in a variety of ten different colors.
Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.
UKELES, Quantity Price \$1.50 Each
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Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.
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CARNIVAL CARAVANS

(Continued from page 89)

when they make such cracks as "There was a snake show, a fortune teller and some stands," etc., when the people themselves see the mammoth riding device (ranging in cost from \$2,000 to \$25,000 alone), not to mention the many thousands of dollars invested by any large company in unquestionably worth-while-interesting, instructive a little further, many times have the knowing, unprejudiced populace been given a good laugh when they read of or heard some merchant with a few thousand dollars invested in store stock roasting some show owner as having a lot of "cheap show stuff"—how have they the "guts" to pull it? The object of the minimization is so obvious. It proves a "bung-hole" in their barrels of too "weak" to-be-appreciated "dreams"

S. W. BRUNDAGE SHOWS

Work at Winter Quarters Already Started

St. Joseph, Mo., Nov. 28.—While the closed season is yet young many visitors have appeared at the winter quarters of the S. W. Brundage Shows at Lake Contrary Driving Park to talk over prospects and plans for next season. Many showmen from the trouper's colony at Kansas City have paid the winter quarters a visit, some of them seeking to close contracts with Manager Seth W. Brundage for 1923.

At this writing Manager Brundage has in view a trip to Miami, Fla., to look over his holdings at that famous resort center, he receiving two wires during the past two weeks from Miami parties regarding property Mr. Brundage has owned there for several years, it becoming more valuable each year.

The shows' chief porter, Luke Thomas, and his amiable wife (who is an efficient aid to Luke in caring for the comforts and wants of the trouper on the sleepers), have finished their work and departed for Kansas City, where Luke has a position offered him by a large land company in connection with its Texas excursions.

Owing to the tame and wild game which abounds at Lake Contrary this winter, Joe Goshert and wife decided to hibernate at the winter quarters, where they have a cozy home. Joe is now in the trapping business and has many traps set in the brush and woods around the lake, the rabbits being the ones that fall in the greatest number for Joe's deceiving inventions. (Rabbit meat for all at the winter quarters is supplied by "Trapper Joe", who takes much pleasure in running down his game). Denny Howard, having finished his duties as treasurer and closed his books for the season, left for Kansas City last week.

The outcome of the "clean-up" meeting at Toronto is awaited with much interest by all in winter quarters. Work which must necessarily be done out of doors is being pushed now, as weather has been pleasant and suitable. Thomas (English) Owens is getting along fine from the effects of the blood poison scare of this summer, when a rusty nail in a pop case brought him much suffering and the loss of half of the season's work. Tom will not go to Texas this winter, as planned when the show closed, but will remain at Lake Contrary Park until the show opens next spring.—"JONESY" JONES (Show Representative).

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LITTS' AMUSEMENT CO.

Closes at Augusta, Ark.—Winters at Little Rock

According to advice from an executive of the Litts Amusement Co., recently that organization was preparing to bring its season to a close Saturday, at Augusta, Ark., under auspices of the Augusta Concert Band, ending a tour of 25 weeks. The show was to move to Little Rock to enter winter quarters and immediately start rebuilding and repairing for next season and open in that city about the first of April.

Further advice was that the season on the whole was successful and that Manager Litts and his associates were planning a 15-car show for 1923, with ten shows, four rides and ten good concessions. Mr. and Mrs. Litts were to go to California for the winter, after a few weeks' visit with relatives at Cedar Rapids, Ia. Mr. and Mrs. J. R. Ward and Henry Ward were going to Memphis, George Wright to take his two concessions to Louisiana, Mr. and Mrs. H. H. West back home to Iowa, Mr. and Mrs. George Smith to Little Rock for the winter, "Slim" Spencer to sit around the fire and "Hinton" on Billy's new radio, at Hot Springs; Macon E. Lewis, general agent the past season, and Jack Clark, concessionaire, were organizing a two-car gilly show to play Louisiana this winter, and the Augusta Concert Band was getting ready to deliver in touching melody, "Home, Sweet Home", to the showfolks when the season closed.

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REPAIR DEPT.
Most Complete in the Country
EXPERT REPAIRMEN
All Work Guaranteed
NOW IS THE TIME



STORAGE DEPT.
ABSOLUTE PROTECTION
Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter.

FREE OF CHARGE
In the spring we'll overhaul it and put it in first-class condition. Write today. No obligation to you.

to have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the big Winter Season. Free estimates given at lowest factory costs.

NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC.
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Buy Your Pistols Direct From Importer and Make Middleman's Profit

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CAN PLACE Cook House, Doll Wheel and any Merchandise Store at reasonable terms. Blankets, Legitimate Wheels and Corn Game open for X. A few more clean Shows, with own outfits. Positively no graft or joints wanted. Stock Stores only. Wire or come on to Fulton, Ky. All winter South.

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HIGH-GRADE ACCORDIONS.
Gold Metal P. P. I. E.
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TAFFY APPLES, CANDY APPLES—The best formula in the world. First time it has been offered for sale. Send \$1.00 and it is yours. A sure-fire money maker. Address FRANK H. SWAIN, 1154 Wealthy St., Grand Rapids, Michigan.

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WILL PLEASE ALL WHO ARE PARTICULAR

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BEST FIVE-CENT VALUE ON THE MARKET—THE 100% PURE FRUIT FOOD IN CONFECTION FORM

Packed 48 to a Box. Send 25c in Stamps for five full-size Samples.

S. V. BLAIR, 220 West 42nd Street, New York. Phone: Bryant 2991.

KANSAS CITY

(Continued from page 75)

have dates arranged that will bring them to Kansas in February.

Joe Rhoades, business representative of Roy & Richardson's Comedians, left here November 23 to secure routing for the show which opened November 30. This company will tour West this winter.

Had a nice visit from F. V. Miller, agent of Billy King's "Moonshine" Company November 24. Mr. Miller was ahead of this company which played the Grand Theater the week of November 26, and which by the way did practically capacity houses after the first night.

Chas. Tremaine, former advance representative of "Prince Tamar" a J. Dorsey attraction, and with Carl M. Dalton three seasons, dropped in last week for a brief visit.

Arthur T. Brainerd, general manager of the Great Patterson Shows, wrote from New York November 25: "After putting the show away at Paola we went to Chicago for a few days, then to Cincinnati, Baltimore, Washington and Philadelphia, stopping over in each city for a couple of days, and we have been here a week, taking in all the good shows, etc. We leave here for Toronto, Can., November 27, to attend the fair secretaries' meeting and from there we go to Niagara Falls for a few days, then on to Chicago to attend the park managers' meeting, and from there to the capital of the world, dear old K. C., for the winter."

J. E. (Jockie) Day spent November 27 here, leaving the next morning for Centerville, Ind., where he was to act as referee for a pugilistic bout there Wednesday night, November 29. Mr. Day has secured a contract for a big indoor circus to be held in Centerville the week of December 25. Mr. Day will put on all the aerial acts, ground acts, animals, etc. The event will be under the auspices of the State Militia.

C. E. (Whitey) Himes and wife are in K. C. for the winter.

J. Paul Jones, wintering in Lees Summit, Mo., bought a beautiful dramatic outfit from the Baker-Lockwood Mfg. Company last week, to be ready for a spring opening for his shows.

Nat Cross left here the last of November for Waverly, Kan., where his company was scheduled to open December 4 for a winter's tour of Oklahoma.

Jackson and Collier, who were with the Jack Johnson Players last summer, are at present in Kansas City.

Opal Silverton joined the Harriet Players at Cushing, Ok.

Verne Callicotte and wife, Peggy Williams, are in Kansas City for a short stay.

J. F. Anger and wife, of the Bess Robertson Players, were arrivals here November 26.

"Nig" Allen, Georgia Root, Mondalme Phillips and Ethel Levy troupe, were the entertainers for the Manufacturers and Jobbers' Association, of Amarillo, Tex., November 23-24. They were booked thru the Ed F. Felst Theatrical Exchange.

Frank North, manager of the North Bros.' Stock Company, opened in permanent stock at the Princess Theater, Wichita, Kan., November 20, and reports an excellent opening.

Newk Newcomb, manager of the theater of Burlington, Kan., was a Kansas City visitor last week.

The Meiba Players, under the management of Ben S. Benson and Bob Hardaway, report excellent business in Kansas.

Louise Dale is a new addition to the Al and Lois Bridge Company, playing in musical stock at the Garden Theater here.

"Well Satisfied—Shipment No. 11 O. K."

SAYS NEWMAN



Enclosed find \$5.00 for standing deposit. Ship another Offer No. 11 to this address. FRED NEWMAN, Rocky Mount, N. C.

This is what they all say about Kirchen Flower Baskets—THE QUICKEST MONEY GETTER FOR THE CONCESSION BOYS.

KIRCHEN FLOWER BASKETS, Filled With Beautiful Artificial Flowers, Make the Flash That Brings in the Cash. SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 20 inches high. FILLED with gorgeous natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of red, beautifully colored gold bronze. FREE with this offer, four dozen beautiful large Chrysanthemums. 25% with all orders, balance C. O. D.

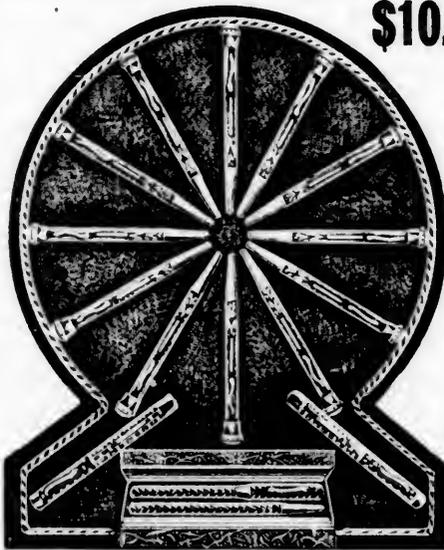
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\$10.75 SOMETHING NEW \$10.75

Operators all over the country are using this new assortment in place of Knife Boards and getting the money.

JUST THINK

Twelve (12) Gold Filled Pencils that repel and expel



the lead, two full mounted gold-filled self-filling Fountain Pens, and one Pen and Pencil Set for the last sale on the Board. Pencils that sell for \$3.00 in the store; Pens that sell for \$5.00. Fifteen (15) wonderful premiums, beautifully displayed on a velvet display pad, easel back, with a 1,200-hole Board, at 5 cents per sale. Cashes in \$60.00 every time. We will furnish larger Board, no extra charge. In dozen lots, \$10.50 each. 25% with order, balance C. O. D.

Puritan Novelty Co. 1911 W. Van Buren St., Chicago, Ill.

REDUCED PRICES ON CHINESE BASKETS.



APPROXIMATE SIZES: 12x5 inches, 10 1/2 x 4 1/2 inches, 9 1/2 x 3 1/2 inches, 8x2 1/2 inches, 7x2 1/2 inches. No. 5—5 Rings and 5 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.50; less than case lots, \$2.60. Sample Nest, \$2.75, prepaid. No. 6—7 Rings and 7 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.65; less than case lots, \$2.75. Sample Nest, \$3.00, prepaid. No. 7—8 Rings and 8 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.75; less than case lots, \$2.90. Sample Nest, \$3.25, prepaid. All five Baskets to the Nest. Plentifully trimmed with Coins and Beads. Bright finish. A. KOSS, 2012 North Halsted Street, Chicago. Tel. Diversey 6064.

Mabel Granger, formerly of the Karl Simpson Comedians, and James Booth, joined the Drama Players, formerly of Kansas City, for the engagement at the Liberty Theater, Oklahoma City, opening there December 2. They were placed thru Ed F. Felst.

Ed Wynn, in "The Perfect Fool", Thanksgiving week, at the Shubert Theater, filled the house to capacity at every performance and the town simply went wild over him.

A. U. Eslick, operating the Coliseum Roller Skating Rink, at 39th and Main streets, is certainly making a cleanup and roller skating has come back in a big way. The rink is only open Saturday, Sunday and Monday nights and Sunday and Saturday afternoons and holidays, and is crowded from the time the doors are ready for admission.

Cyrus Jacobs, manager of the Globe Theater, home of W. V. M. A. Time here, is always in a good humor. No wonder, his house is always filled, afternoons and evenings, and the shows there are always worth while.

John Aughe is a prominent concession owner wintering in Kansas City.

It was recalled by the folks around the Showman's Club, when Jack Dempsey played a week's engagement at the local Pantages Theater recently, that Doc Zeiger, owner of the Zeiger United Shows, managed Jack in 1914, when they were with the Allman show.

Vincent Book is a prominent arrival in K. C.

Guy Wheeler, calliope player, came in from Shreveport, La., his home. Said he was undecided about his plans for the winter.

A letter from the Paffen Vaudeville Show, from Navasota, Tex., states that Mr. Paffen and his wife have been sick for about two weeks with dengue fever, but are recovering and

expect to open up again about the first of December.

Frank McGinnis, general agent, and Robert Young, with the Panama Exposition Shows last summer, are wintering here. Mr. McGinnis is in the automobile business.

The John Francis Shows are in winter quarters in Oklahoma City and have opened a store show there which is reported doing very nicely. The shows had a successful season. Both Mr. and Mrs. Francis are popular members of the Heart of America Showman's Club.

AND MERCHANDISE WHEELS DON'T GO IN QUINCY?

The following newspaper clipping from The Brockton (Mass.) Enterprise of November 28: "Following the example of societies and clubs that have found selling chances on automobiles a popular and easy way of making money the merchants of our neighboring city of Quincy went into the game by wholesale last week in a Ford-day campaign to stimulate trade. For three days coupons were given with every purchase and somebody among the buyers became possessor of a five year let of holding a lucky number. The shopping revival was opened with a night parade of 140 motor cars, led off by a tractor rigged up to look like a locomotive, while the tradesmen and their clerks were the train passengers and with horns, rattles and red fire let the folks all along the route know something was doing. It was the biggest and noisiest parade ever staged in the once calmly dignified City of Presidents, and must have made even its granite hills wonder what the shooting was all about. It is worth mention that Mayor Bradford drew the lucky number that made a citizen winner of the first car and that the drawing took place in the Chamber of Commerce rooms."

DE KREKO BROS.' SHOWS

Make Arrangements for Two Weeks' Return Engagement Under Same Auspices at New Orleans

Morgan City, La., Nov. 29.—The last ten days of showing under the T. M. A. Lodge, in New Orleans, for the DeKreko Bros.' Shows, proved very satisfactory in a business way. The weather turned cold in the middle of the week, but warmed up for Saturday and Sunday and crowds came out both days. Charles Detzel, L. E. (Buster) Klein and Eddie Gonzalez, the committee in charge, proved very capable and accommodating, working hard to make the event the success it was. In fact, relations were so congenial that another contract was signed under the same auspices and the shows will return to New Orleans after this (Morgan City) date and play on Louisiana and Howard streets for two more weeks. Harry E. Crandell, general agent, and wife left Tuesday for their winter home in Altoona, Fla. They made the trip overland in their auto. Harry's parents will meet and winter with the "youngsters". Just before leaving Jean DeKreko tendered Harry a contract for next year and the latter will again do all the booking for the caravan in 1923.

Due to the transfer company being late arriving to haul off the lot, the train did not get away from New Orleans until late Monday night and did not arrive in Morgan City till Tuesday morning. The shows and rides were all placed on the main streets, under the local Elks, for their Christmas Toy Fund. The local high school football team left this morning for Pine Bluff, Ark., to play Thursday, and the show hand was used to lead a monster parade of all the children of the schools in giving the team a good sendoff. Over 800 children were in line.

Clyde Leggett called and visited yesterday, his shows being here on their way to Brownbridge. Billy Luck and John Poulas joined last week to add their strength to the Athletic Show. John Ellis, the "Greek Demon", still has charge of the show. Mrs. Jean DeKreko arrived on the scene last week and her smiling face was in evidence all over the lot. She had one of her famous Oriental dinners for the bunch on Sunday and all voted it one grand feed. Crandell says: "Sarna and drama are great eating." A new show was added yesterday, the Human Turtle, owned by "Dad" Courtney and wife. (Cable DeKreko will arrive back on the show this week. The shows move back to New Orleans after Sunday's showing here.—CHARLES WEDGE Press Representative).

HIS VERSION OF IT

In a recent conversation between a Billboard correspondent and a well-known carnival man, one who has traveled with all kinds, from the smallest to the best, the latter casually mentioned the campaign of The Billboard to clean up the caravans from the riff raff that has almost "queered" the business.

The party agreed with everybody that the cleanup is bound to come and an excellent thing, if it would last, but made the prediction that when another season loomed up the same old grifting, girl shows, local bootleggers and all other evils would be encountered, despite efforts to the contrary.

This carnival man stated that the worst feature of the dirty business is some grafting Mayors and communities, aided and abetted by Chiefs of Police and forces. It is claimed by this party, and it is doubtless known to everyone in the carnival game, that for a consideration some of the administration heads in communities will verbally sell the privilege to a grifting show to rob their fellow townsmen.

If such a permit is sold how can the coach shows, bootleggers and other evils be over-come?

He said: "Let all those in favor of operating a clean and moral carnival do away with their 'fixers'—and the town 'fixers'—and run everything on the level. Stop 'bribing' authorities and a good share of the disreputable carnivals will go out of business or never start."

ARMADILLO BASKETS Best Selling Novelty on the Market From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices. The APELT ARMADILLO CO., Comfort, Texas

PADDLE WHEELS SLACK BICYCLE CENTER Light, runs on Ball Bearings 32 inches in diameter. 60-Number Wheel, complete \$9.00 90-Number Wheel, complete 10.00 120-Number Wheel, complete 11.00 180-Number Wheel, complete 12.00 COLOR WHEELS 12-Number, 7-Spacer Wheel, complete \$11.00 15-Number, 7-Spacer Wheel, complete 12.00 20-Number, 7-Spacer Wheel, complete 12.50 30-Number, 5-Spacer Wheel, complete 13.50 Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, Hickeys, Stripes, Wheels and Games. Slack Mfg. Co. 128 W. Lake St., Chicago, Ill.



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LADIES' PEARL AND PEN AND PENCIL SET

\$5.00 EACH

Consisting of 21-inch Leonardo, high lustre, best quality Pearl Necklace, with sterling silver snap; also 14-Kt. gold-filled Fountain Pen and Propel and Repel Pencil. Put up in an elaborate push case.

FIVE BIG ITEMS. FOR \$5.00 CAN YOU BEAT IT?

LADIES' PEARL AND WRIST WATCH SET

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This combination contains a 21-inch Leonardo opalescent high lustre, highest quality Pearl Necklace; also a fine jeweled gold-plated Wrist Watch, gold-filled extension Bracelet, hand-painted Silk Ribbon. Put up in an elaborate push case.

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- 23-INCH FOUR-POINTED LAMP DOLLS \$16.50 Doz., Silk Metallic Shads and Dress, Trimmed with Best Quality Ostrich.
- SAME DOLL LAMP. \$14.00 Doz. Dressed in Sateen, with Ostrich Trimmings.
- 20-INCH FAN DOLL \$9.50 Doz. Dressed in Sateen, Trimmed with Ostrich and Tinsel.
- 18-INCH FAN DOLL \$8.00 Doz. Dressed same as above.
- 16-INCH FAN DOLL \$7.00 Doz. Dressed same as above.
- 23-INCH LAMP DOLL \$10.00 Doz. Tinsel Trimmed.
- 16-INCH DOLL \$5.00 Dressed in Sateen Skirt or Bloomer, Trimmed with Ostrich.

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PIONEER DOLL CO., 413 E. FIFTH STREET, NEW YORK

PHILADELPHIA

By FRED ULLRICH. 908 W. Sterner St. Phone Tigra 3525. Office Hours Until 1 p.m.

Philadelphia, Dec. 2.—Marjorie Rambau in "The Goldfish" closed her most successful stay here this week at the Walnut Street Theater. Excellent attendance prevailed. Pauline Lord in "Anna Christie" opens December 4.

At the Shubert, vaudeville, the "Steppin' Around" show did good business. It will be followed week of December 4 by "Troubles of 1922". The Keith house had a strong bill of ten acts headed by Elsie Janis, to big business.

The much-heralded "When Knighthood Was in Flower" comes to the Stanley photoplay house week of December 4. The advance sale is large.

"Nero", the colossus of spectacles, continues to draw big houses at the Stanton Theater. The orchestral programs are a special feature and are under the able direction of Conductor Sidney Lowenstein.

The San Carlo Grand Opera Company will close its fine presentation of standard operas at the Metropolitan Opera House week of December 4. The attendance has been immense.

"Blossom Time" continues to draw big houses at the Lyric, and "Tankerinc" at the Shubert. "Just Married" closes this week at the Adelphi. Its attendance has been excellent.

William B. Naylor, general press representative of the Sells-Floto Circus, was a visitor to Philly this week and was royally entertained at the Pen and Pencil Club. We renewed old-time friendship and talked of the clown night held at the circus last summer when a bunch of the club members dressed up and tried to be "funny".

Now that the Frankford elevated is in fine running order and is bringing business to downtown theaters, we are hot after the Broad street subway running from League Island to Olney, as it will also help show-house business.

"PICKED UP" AT GREENVILLE

Greenville, S. C., Nov. 24.—Sam Mechanic left here today for Philadelphia, having stored his rides and shows for the winter.

W. E. Coe, general manager of the Lew Dnfour No. 2 Shows, left here last night for Chicago. He expects to return to winter quarters about the first of the new year.

Wm. Stone and the Missus are going to drive their new automobile to North Carolina in a few days.

Mr. and Mrs. Al Hubin expect to leave for Richmond, Va.

Mr. and Mrs. Bert Cobb have put their merry-go-round in winter quarters and have established themselves in a nice five-room flat, where they will reside for the winter.

Fred Marrow and Billy Ritchie will drive W. E. Sincley's motor truck to Greensburg, Pa. Harry Fitzgerald, the well-known press agent, is doing newspaper publicity and handling the program for the Shrine Circus to be held here the week of December 11.

Mrs. Frank Miller has refurbished and repainted the interior of her dining car (in blue), making it one of the finest cars on the road.

Wm. F. Sincley has secured the blanket and lamp doll privilege for the forthcoming Shrine Circus here.—S. H. GOLDEN.

EVA DAVISON ILL

Richmond, Mo., Dec. 1.—Eva Davison, 22 years old, of Bonner Springs, Kan., who came here several weeks ago with the McClellan Shows, with which she had a concession, is ill in a local hospital. While her condition is serious, it is said she will recover.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

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WANTED — Sail December 19th From SAN FRANCISCO for PHILIPPINE ISLAND EXPOSITION, MANILA A-1 MALE HIGH DIVER

must do at least 94 Feet and be Naturalized American Citizen

Helen Osborne and Mae O'Laughlin

Wire me immediately if you care to make a trip through the Orient. Can use you both in Los Angeles, December 8-16, if you will come.

W. (BILL) H. RICE, 1510 S. Figueroa St., LOS ANGELES, CALIF.

THE NAT REISS SHOWS

NOW CONTRACTING SHOWS AND CONCESSIONS FOR 1923 SEASON

Have complete new Ten-in-One outfit, Wagon Fronts and Platforms. Want to hear from reliable showmen only. Have four Rides contracted.

GEO. H. COLEMAN, General Agent.

H. G. MELVILLE, General Manager.

Winter Quarters: Streator, Illinois.

Littlejohn's United Shows Want

Colored Musicians to enlarge Plantation Show Band. Can place Baritone and one more first-class Cornet. Have opening for few Legitimate Concessions. Tallahassee, Fla., week Dec. 4th; Marianna, Fla., week Dec. 11th.

THOS. P. LITTLEJOHN.

GIRLS' RAIN CAPES



Style as shown on this cut is the Famous Little Burke style, with fancy hood. All hoods are lined with a pretty plaid silk lining. These Rain Capes are made of a better grade diagonal bombazine rubberized to a pure Indian rubber.

\$12.00 per Doz.

Sample, \$1.15 Each.

We can also supply Girls' Sateen Rain Capes in a guaranteed fast color sateen in either Navy, Red or Tan, regulation lengths, cut full and roomy, at

\$16.00 per Doz.

Sample, \$1.50 Each. All the above come in sizes 6 to 11.

25% deposit, balance C. O. D.

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- Esmond Indian Blanket, Size 6ix 78. Price \$ 2.85 Each
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 - Beacon Indian Pillows 13.50 Doz.
 - Beacon Plaid Blanket, Size 66x80 3.25 Each
 - Corduroy Ladies' Bathrobes 4.50 Each
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- Terms: 25% deposit with order, balance C. O. D. Immediate delivery guaranteed.
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RAY "I SAW IT IN THE BILLBOARD."

MENTION US, PLEASE—THE BILLBOARD.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Augusta, Ark., Nov. 24, 1922.
Editor The Billboard—In reply to the open letter signed by R. (Cotton) Billis in regard to gaff stores on the Litts Amusement Company, which appeared in the November 20 issue of The Billboard. He stated that the only gaff store on the midway was owned and operated by my general agent, M. E. Willis. Why he took personal spite on Mr. Willis I can't see. I pay my general agent for advance work and he can have no time to operate "gaff" stores or any other kind. I have had nothing but straight and legitimate concessions with my show since my first year in the business, twenty years ago. I would not let R. (Cotton) Billis stay around my show and his letter was evidently for the purpose of "getting even".
I still say: "We are for your cleanup, by money or time—100 per cent—and down with the 'snatch' and 'grab' artists!"
(Signed) GUS E. LITTS,
Owner and Mgr. Litts Amusement Co.

Gainesville, Fla., Nov. 24, 1922.
Editor The Billboard—I am for the cleanup campaign. I have waited a long time and see I can't wait longer. I am an excruciating performer, ten years in the game. The reason I quit the business was on account of graft. Many a night the manager had ordered everybody to stay on the lot for fear of a "hey rube" and to help the grifters battle. That wasn't very nice. I have awakened many mornings with a black eye from the results of a clam on the lot the night before. What caused it? The grifters beat some fellow on the nuts in the kid show. When that is all out I may troupe again. I saw the Sparks Show recently at Ft. Myers, Fla. It was as clean as any in the business. I was at Douglas, Ga., last week and saw the Majestic Shows. I saw roll-downs, set splashes and marble throw working. They closed the p. c., but the set ran on. So did the roll-down. They also had a '49 camp running full blast.
(Signed) A. W. DILL.

Chicago, Ill., Nov. 24, 1922.
Editor The Billboard—A line or two to let you know that I have always been a reader up until a couple of months ago, but lately I have been spending 15 cents a week for a joke book. It looks to me like it is a great scheme to wise up everybody and also to increase circulation for the "chumps' educator", as that is the Chicago name for "Billyboy". Now I have been a concessionaire for quite a number of years and I know that the average man knows nothing about concessions, but they are now getting wised up. A chump will get his hands on The Billboard and pass the word along to another. Pretty soon the result will be that it not only hits the illegitimate but the legitimate as well, as they have all the so-called inside dope. I will cite one instance: The other night in one of Chicago's popular burlesque houses I saw six Billboards on the main floor being read with Mr. Sidney Ansell's ad on the back page in full view of a number of people, while the boys were making a vain attempt to sell "Smiles and Kisses". You are getting the circulation, but do you think it is fair? I will spend 15 cents more to see if you have nerve enough to publish this and give an answer. If not, I know I have struck the nail on the head.
(Signed) A. H. WALKER.

Note—The answer is that Mr. Walker is not what he purports to be, a legitimate concessionaire. He is a grifter and stands with the grifters. The legitimate concessionaires shrewdly The Billboard on grifting and mull-making. With the exception of about a dozen super-slugs they are with us, to a man.—Editors of The Billboard.

Aledo, Ill., Nov. 23, 1922.
Editor The Billboard—In a recent issue of The Billboard appeared an article containing quotations from the Aledo (Ill.) Times-Record, at one time the leading newspaper of Mercer County, severely criticizing the management of the Mercer County Fair. The statements quoted from the Aledo paper were so utterly devoid of truth that it could be seen with the naked eye.
The Times-Record took occasion to abuse the management of the fair. To read its articles one would think the officers were a lot of grifters and the executive committee a gang of roughnecks, yet any fair-minded person acquainted with the individual members of the board knows that it is composed of some of the best men and women available in the county.

In order that the fair should be properly protected and no gambling or intoxicating liquors allowed on the grounds the management procured the services of an ex-sheriff of the county as chief of police, considered to be as good a man for the place as was in the county. He was assisted by two experienced policemen from a nearby city and twenty-seven of the best men that could be had from the county. Besides these, two plain clothes detectives from the city were on the job constantly, and filed affidavits with the secretary, after the fair was over, that all gambling devices of any sort and the sale of intoxicating liquors were not allowed. The State Militia men have been sent for, but in view of the excellent protection provided the management did not deem it necessary.

The charge of 25 cents a day for checking children was one of the great sins of which the fair officials were accused, yet the state was reasonable. A playground was fenced and equipped with slides, sand piles, cots, Red Cross nurses and assistants and children cared for all day, just as safely as at home, for 25 cents, and The Times-Record thought

the people were being robbed. Nothing, however, was said against the checking of dinner-baskets for 15 cents each. No other fair in this part of the State has a supervised children's playground, and it was not intended as a money-making scheme.

Who is this notorious secretary of the Mercer County Fair that they so unjustly condemn for a large part of the wrongs? None other than G. C. Bowers, who by reason of his long years of successful experience is recognized as one of the leading fair secretaries in the State today. At the State meeting in Decatur last spring he was appointed with several others to get together and decide what is and what is not gambling and to formulate rules which should be printed and sent to each secretary in order that they may know what is to be considered as gambling. Five of the committee reported in favor of paddle wheels, while Mr. Bowers brought in a minority report against wheels of any kind and, after a fight lasting two hours on the floor of the convention, was outvoted by only a few votes. He is opposed to gambling in any way, shape or form and was not in favor of a street fair or carnival.

The board granted permission to the general superintendent to enter into a contract with a carnival company as swings and rides could not be had otherwise, but they had to be run according to the rules laid down by the State Association. Out of 900 feet of space contracted for, the company was only permitted to use 242 feet, which may be taken as positive proof that its shows and wheels were not allowed.

The carnival came well recommended, but did not live up to the recommendations. It was not a credit to the profession. It made an attempt to open some games that did not appeal to us as being straight. As soon as it did open these games, so we could see what they were, they were closed.

On the first day of the fair the following motion is recorded in the minutes of the meeting of the executive committee: "That if unlawful wheels or gambling devices of any nature attempt to operate, the superintendent of grounds and chief of police are hereby instructed to close the same." This certainly shows the attitude of the management.

This is the second carnival company we ever had on our grounds, and it will be the last unless we can get cleaner companies.

When it is reported that we allowed gambling and immoral shows to exhibit on our

grounds without hindrance, it is an absolute falsehood.

(Signed) S. E. COLLINS,
President Mercer County Agricultural Society.

Memphis, Tenn., Nov. 25, 1922.
Editor The Billboard—I have read with interest every letter, editorial and clipping you have published regarding the clean-up crusade for carnivals and circuses. I thought at the beginning that it would only be a matter of weeks until the showmen, those who conduct their shows on a straight basis, by eliminating undesirable features as soon as detected, would combine with you so strongly as to make it impossible for the other class of shows to procure dates. Now, after considerable time has elapsed, I am beginning to think that it is not going to be as easy as one imagined to eliminate the undesirable class. Why are the legitimate showmen not coming forward with something more concrete than letters saying "I'm for you," "Count on me," and the like?

It appears that a subject so vital to their own well being, one which the gain or loss of will mean the difference between pursuing their given profession under much better conditions and environments than heretofore, or giving it up entirely and hunting new fields, should bring every man to the front at the first crack of the gun.

With few exceptions those to whom we naturally looked for the first help, suggestions, opinions, criticisms, etc., have made themselves conspicuous by their silence. Then, too, quite a few of those who did come to the front did not change the principle of their shows one iota. The p. c.'s continued to operate. The privilege car still functioned as of old. The boys still "knocked 'em dead" with the joints and with the possible exception of furnishing a new topic for discussion at the nightly poker session it was considered a flurry of The Billboard which would soon blow over.

It is got my intention to knock the owners and managers. The majority of them are honest, conscientious business men and, once convinced that The Billboard intends to fight to a finish—and win—will give you their sincere support.

But as long as owners and managers adopt the attitude of "The rest are getting by with it, why not me?" it is going to be an uphill fight for you.

Form an Owners' Association, elect an executive board, invite all owners to join, make the obligations so rigid that a man of any principle would hesitate to break them. Make the membership fee small enough not to exclude the little fellow, but large enough to assure a substantial working capital. Establish a reserve fund thru subscription, solicit merchants and jobbers who cater to the showman and legitimate concessionaire to contribute to this fund. You can, with little argument, show them where it will increase their trade and also do away with the

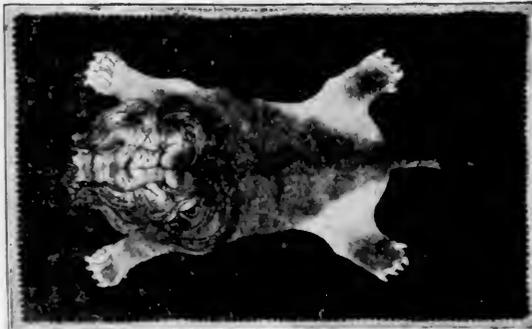
AGENTS, WHEELMEN AND SALEBOARD OPERATORS

DON'T OVERLOOK THESE ITEMS, BIG FOR YOUR HOLIDAY TRADE.

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Cost you \$12.50 per Dozen. Made from Cotton Felt. Sample sent, postpaid, for \$1.35. If you want it in Wool Felt, the price is \$18.00 per Dozen. Will send you a sample, postpaid, for \$1.75.
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Table Cover and Piano Scarf

The One They All Like!

Made from beautiful black or dark brown Felt, painted and air brushed beautifully. Has four Oak leaves air-brushed and painted to look natural. Makes a very pretty and attractive article for any home. Comes in two sizes. For Table: No. 803, size 18x18. Per Dozen, \$30.00. Sample, postpaid, \$2.75. For Piano: No. 804, size 18x34. Per Dozen, \$42.00. Sample, postpaid, \$3.75.

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SILK UMBRELLA SPECIAL

Women's Gloria Silk Umbrellas, with white ring handle, in black only, in dozen lots only \$10.50 Per Dozen

Less than Dozen Lots, \$1.00 Each.

Women's Pure Silk Umbrellas, with white ring handle, all colors, in dozen lots only \$13.50 Per Dozen

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Men's Umbrellas, with curved handles, in both of above qualities, at same price.

25% deposit, balance C. O. D. Convince yourself of this extraordinary offer, and send for sample.

A. A. MITCHELL, Manufacturer, 16 Surten Manor, New Rochelle, New York.

WANTED, Good Acts for Pit Show LUNA PARK, MIAMI, FLA.

Send photos. Opened December 3rd. If you want to spend this winter in God's country, live and let live, you can have three months' work. Address ESKIMO VILLAGE, Luna Park, Miami, Fla.

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POWHATAN INDIAN CHIEF LAMP



Painted in natural colors. 25 inches high. Ready for use. With Socket, Plug and 7 ft. of Cord, without shade.

\$18.00 per Doz.

With Parchment Shade, Indian Design; \$24.00 per Dozen.

With Fancy Scalloped Silk Fringed Shade, \$28.00 per Dozen.

With Fancy Chenille Fringe, 12-in. Silk Shade, \$36.00 per Dozen.

FLAPPER STYLE PLUMES, made of genuine Ostrich Feathers, 50c Each.

CALIFORNIA DOLLS, \$30.00 per 100.

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13-IN. TINSEL SHADES, with Fringe to match, complete for Lamp Dolls, \$35.00 per 100.

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No delays in shipments. Expert packing. First-class work.

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WAXHAM LIGHT COMPANY,

Dept. 15, 550 West 42d St., NEW YORK CITY.

COMPLETE CARNIVAL, \$2,000.00—Merri-Go-Round, four shows, complete. All extras. This worth price. Owner quitting and willing to sacrifice for quick cash sale. Write NOW for details. CARNIVAL BARGAIN. cars Billboard, Cincinnati.

Unreliable showman or concessionaire who each season causes them no little loss thru ordering goods shipped C. O. D. and failing to take the shipment. It would surprise you to know how many orders are shipped each season without a deposit which are never taken out of the express office. Establish a department to visit fairs and celebrations. Call them "investigators" if you like. Have them warn the showman or concessionaire of their intention to expose his scheme in The Billboard as well as local publications. If they operate their illegitimate practices go to the local newspaper and explain the existing conditions. Any newspaper with the good of the community at heart will give front-page space to such a cause and help in every way. While the "investigators" would gain the enmity of a few at the start they would eventually be welcomed on all fair grounds and carnival midways. After the fair secretary and the carnival man saw how they were being helped, saw the increased attendance, as well as the better class of people becoming interested in that class of outdoor amusement when operated so that a man can send his wife and children, knowing they will be entertained, treated with courtesy and not be subjected to "smart cracks" of half-wise operators to concessions. Surely then they would welcome this "disciple of right" with open arms. I have been in the show business for the past eleven years in capacities ranging from concessionman to manager. The last three years I've been connected with the Freed Shows. During the entire eleven years I do not know of any owner or manager who has benefited by his association with the grift.

(Signed) L. E. DUKE,
364 Shelby Street.

Miami, Fla., Nov. 27, 1922

Editor The Billboard.

"If you find a misstatement or error in any copy of The Billboard please notify the editor."

A number of times I have thought of doing this, but this is my first. I am prompted principally thru the campaign being waged by The Billboard for a cleaner and better carnival and fair midway, which certainly has my hearty support. But down to my subject:

In the November 18 issue was published a full-page advertisement, signed by Con T. Kennedy, whom I had always held in high regard until then. In his advertisement, telling concessionaires of the prospective opening of Luna Park, Miami, Fla., Mr. Kennedy, or whoever was responsible for the advertisement signed

CAUTION—BUY DIRECT FROM THE MANUFACTURER. Our Merchandise Cannot Be Duplicated Elsewhere.

Fortunes Made SELLING MEN'S GAS-MASK RAINCOATS

These coats are snapped up quickly, wherever they are shown. The fastest, most profitable, and the most satisfactory seller you ever heard of. Rush your order for sample lot. Don't hesitate to send order. You will follow it with rush orders for gross lots as hundreds of others are doing—but if you want to see a sample coat, it will be rushed to you on receipt of \$2.00. No delay in shipping. Orders forwarded same day received.

HERE ARE THE SPECIFICATIONS.
Made of Bombazine. Lined with pure, new Para rubber. Smart, full-cut, full-sizes—not skimped. A good-looking, serviceable, durable coat.

In Dozen or Gross Lots, **\$1.90** Each.
20% Deposit. Balance C. O. D.
Individual Sample Coat Sent on Receipt of \$2.



Guaranteed All Fresh, New Merchandise. Every Coat bears our Famous Goodyear Label
SEND FOR PRICE LIST OF OUR COMPLETE LINE OF MEN'S, WOMEN'S, CHILDREN'S RAINCOATS—
Also POLICE AND FIREMEN'S COATS.

Goodyear Raincoat ©

Factory Headquarters—Dept. G—835 Broadway, - NEW YORK CITY

by him, has made more misstatements and told more outright falsehoods than any advertisement I have ever seen in The Billboard. I make this statement knowing full well the laws of libel, and I am willing to back them up.

The Kennedy advertisement states that Miami has a "floating population of 50,000 weekly and a permanent population of 100,000." He errs. Census figures give it less, but Miami's year-round population today is approximately 48,000, and this figure includes all the suburban territory as well. About January 1 the tourists will have swelled our numbers to perhaps double that.

That's not so bad, but look at his statement: "Six large hotels and eighteen hundred homes are in the course of construction." Last year's total number of new homes, which greatly exceeded any previous year, was only 900. This statement is absolutely false, and while there are one or two large hotels being constructed I don't know where he counted six.

Furthermore, Mr. Kennedy states that "Three Clyde Line steamers land daily." Another whopper! Do you realize that means 21 steamers a week, 90 a month? The truth of the matter is that TWO Clyde line steamers land here weekly, and they are freight steamers, which do not carry passengers. One other line runs a freight steamer from Baltimore, but the sailings and landings are not as frequent. There are no passenger steamers landing here.

The Miamians can forgive Mr. Kennedy for his exuberant expressions of "God's footstool", and the other adjectives he uses in concealing Miami to be the wonder spot of the universe. We agree, but with all our enthusiasm we curb our expressions so that they don't misrepresent.

One other terrible error Mr. Kennedy states that Luna Park is the home of "the Miami County Fair, which last year had over 250,000 paid admissions." In the first place, there is no "Miami County". Miami is in Dade County, and for the past two years the grounds, occupied for the first time last year by Luna Park, have been the scene of the fair—and by the way there is no gate—it's a free fair, and certainly in the five days it was held there were not 250,000 people in attendance.

I could point other misrepresentations, but the advertisement so grossly misrepresents that it is a comedy of errors. But who knows that the comedy may be a tragedy for some concessionaires and operators who may take it at face value? That is what prompts me to write this letter, inasmuch as I had a rather trying experience some years ago, when I stepped my art of newspaper writer long enough to drop a little bank roll in the amusement business. In the course of my experiences I was taken, thru an advertisement of a promoter, to a little town in New Jersey, where the figures of population and statements were pretty well enlarged. The "week's celebration" backed by the many lodges and city council proved to be a one-day elvish affair and a five-day carnival. The result was that everyone on the lot lost plenty thru having paid excessive concession rents expecting big-time doings.

For two years I have been in Miami, and while some day someone will come here and add to our already big list of amusement enterprises, I am afraid it won't be thru advertising of this sort. Miami is a wonderful spot—with opportunities of many kinds. Unfortunately, one of the opportunities is to drop the summer's bankroll, unless caution is used. And Luna Park last year was the biggest

SOMETHING NEW Salesboard Operators

A CANDY ASSORTMENT WITH NO BLANKS!!

EVERYONE BUYS EVERYONE WINS!

No. 9 ASSORTMENT
Sells for \$11.25. Retail for \$30.00.

300-Hole 10c Board Free.

Contains

- 15 35c Boxes. 1 \$2.00 Box.
- 6 75c Boxes. 1 \$3.50 Box.
- 2 \$1.25 Boxes. 275 Chocolate Bars.

No. 10 ASSORTMENT.
Sells for \$20.00. Retail for \$60.00.

600-Hole 10c Board Free.

Contains

- 30 35c Boxes. 1 \$4.00 Box.
- 8 75c Boxes. 1 \$6.00 Box.
- 4 \$1.25 Boxes.
- 2 \$2.00 Boxes. 554 Chocolate Bars.

Only high-grade, delicious Chocolates, assorted flavors, caramels, marshmallows, etc., are used in these assortments. Packed in attractive boxes.
By dealing direct with the manufacturer you are guaranteed fresh Chocolates at all times, as well as prompt shipments.
Our superior grade of Chocolates means repeat business for you.
Complete price list of our full line of fancy box Chocolates sent on request.
Big operators, who make up their own assortments, get in touch with us and let us quote you prices and send you sample.

CURTIS IRELAND CANDY CORPORATION
28 Walker St., NEW YORK, N. Y. 24 S. Main St., ST. LOUIS, MO.

EDDIE FERNANDEZ HAS EXCLUSIVE HONOLULU MID-WINTER CARNIVAL

Wants Giant Twin Whip, Balloon Rider, Shows, Attractions, etc. Write or wire care **St. Francis Hotel, San Francisco**, Dec. 1st to 10th. After that date care **Billboard, San Francisco**.

FOR SALE, CHEAP FOR CASH

Pullman Sleeper, 73 feet, 9 inches over all; 6-wheel steel trucks. Will travel in passenger service. This car must be seen to be appreciated. Also three abreast Parker Jumping-Horse Carrousel, in first-class condition and ready to set up. Address all mail to **WOLF GREATER SHOWS, 432 Wabasha Street, St. Paul, Minn.**

front of the season. Good business lasted about a week, and then the whole bottom dropped out of the project. I was really surprised to learn Mr. Kennedy had taken hold of it. I am in a position to hear most of these things, and no announcement has been made locally that anyone would try to reopen Luna Park.

Keep up your good work, "Billyboy", and success to you. While I don't like to hide, kindly leave my name off this communication, but as an evidence of good faith you may furnish it to anyone who wishes to write me further regarding Miami or Luna Park. Give it to Mr. Kennedy if he wants it. I can prove all I have said, and I certainly would not tell The Billboard anything that is not so.

Williamsport, Pa., Nov. 28, 1922.
The Billboard.
As jobbers catering to locally conducted bazaars and carnivals and to the concession and general trade, we are heartily in accord with

your campaign of cleanliness and decency, regardless of who or what is or is not behind it.

Until all phases of the carnival and circus business come to the front for a program of decency, integrity, honesty and sobriety in methods, actions and demeanor, personal as well as business, your campaign will be of no avail and the "riffing" adjuncts will continue to force themselves upon a thoroughly disgusted yet temperate public.

In these days, when an unsuspecting and believing people are being subjected to every kind of chicanery and fraud, by men who imagine, sometimes, that the wisdom of ages has been dished out as their special heritage and that the intelligent, influential directors and committees of hospitals, churches, lodges and organizations of every kind are their special "meat". It is high time that everyone connected with conducting, owning, managing or directing amusements in this field, as well as those interested in buying for or selling to

them, put the stamp of disapproval upon methods that are leading the entire structure of outdoor and indoor amusement enterprises into destruction and everyone connected with it into disgrace. It is high time that those having financial interest at stake take steps to throw out the propagandist of "riff" and "immorality" and insure themselves their proper place in the minds of men.

When the sources of supply are closed to carnivals, circuses and promoters, similar to one which strutted an "immoral girl" show in Central Pennsylvania, with a naked dance at 50 cents (showoff) every third show, the degenerates behind them will not continue to exist and bring condemnation on the "real" and capable concessionaire and owner.

Dealing as we do mostly with committees in selling them novelties and supplies for bazaars and carnivals, and of some consequence in different phases of fraternal, civic and social life that are not entirely local or confined to the boundaries of one State, I want to say, advisedly, that people are up in arms and easily led by opinion fanatics against anything and everything that has the tinge of carnival, and the immoral, dirty, degraded and obscene attributes of the soon, if not already, ostracized traveling debaucheries has caused it all, and until the "riff" and "immorality" are actually stamped out and sent back to the lanes where they belong even the carnival and circus manager and owner of intelligence and scope is going to get a continuance of lean business and leaner welcome.

As it is, in addition to your crusade to stamp out fifth, which is a campaign for the preservation of the good and farsighted owners and concessionaires and jobbers, a campaign of education will be necessary to tear down the prejudicial and other barriers that crookedness and its half-brother, narrow-mindedness, have raised against us. Anspices are about dead, and with another season of cold-blooded damning of all that is for constructiveness and preservation even the "survival of the fittest" will not obtain. And, not satisfied that one business has been nearly ruined, by tactics which real showmen and concessionaires are fighting, a very noticeable hustling into the lanes of "individual promotion" is seen on the part of some of the same "riffers" who upon conducting a "blower" cannot pay their bills and to the consequent detriment of the legitimate promoter who soon will take his life in his hands in approaching a committee.

Keep the carnival alive, healthy and exhilarating. That means keep the concessionaire and the midway. Also, it involves preservation of all of the ideals of the honest-to-goodness circus man and the selling, outright, of legitimate privileges only, be they carnival or circus.

The greatest market place in the world is the one open to this business. Let the wheel makers be salesmen instead of "agents" for percentage-hungry owners. Make profit by moving merchandise. Get men who can sell and men who can raise the standard of salesmanship thru efficiency and understanding. Adjust and repair the structure but don't tear it down. Build now on a foundation purged of uncleanness and "riff". But—build.

It is a sad state of affairs when everyone connected with the business is considered "shady" and the true state of character and gentlemanly behavior of the majority of showmen is being sordid in the face of criticism that arises from the campaigns against carnivals and circuses in some States and localities.

To know the real worth and character of the majority of the men connected with the business is to appreciate what can be done by constructing work instead of by "selling". Ringing up anyone else, who is honestly and potentially an able to continue practices detrimental to society. Adhere to the business, and it should be considered a business, not an avenue of easy living. If a reality is made to make it financially a success for everyone concerned, and the only way to do so is to make it and conduct it in a manner pleasing to the public and by creating a demand, which is correct.

(Continued on page 100)

PITCHMEN! CANVASSERS!

READY MONEY. THE LIVEST PROPOSITION.

The Magic Writing Pad

You write on it—presto—the writing disappears. A permanent, practical novelty that makes 'em cold. Brand new. Canvassers run from 100 to 150 a day. Street Men simply clean up. Send 25c for sample. Special price in one and five-gross lots. Take a tip and try this. It will open your eyes. Address

AGENCY MANAGER,
1110 Davidson Bldg., Kansas City, Mo.

MASKS Per Gross, \$2.65; Dozen, 30c.
Wax Nose, \$1.00; Wax Ears, \$1.00
Masks, Goggles, Hats, etc. For Free Catalog, G. KLIPPERT, 46
Cooper Square, New York.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

THE STORY OF THE TORONTO CONVENTION

A Detailed, Comprehensive and Complete Report of the
Thirty-Second Annual Meeting of

THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS, NOV. 28-30

S. N. Mayfield Elected President, Succeeding John G. Kent—Don
V. Moore Re-Elected Secretary-Treasurer

MEMPHIS GETS 1923 MEETING

Banquet Pretentious Affair—1923 Dates Se-
lected—List of Delegates, Etc.

The thirty-second annual meeting of the International Association of Fairs and Expositions was called into session by Mr. John G. Kent, managing director Canadian National Exhibition, Toronto, and who was in the chair. Mr. Kent introduced E. C. Drury, of the Province of Ontario, who welcomed the delegates to the city. He made a plea for the virtual abolition of the boundary as we are all interested in the same general welfare. He paid a high tribute to the work that the fairs and expositions have accomplished.

The response was given by R. A. Brown, president of the Alabama State Fair, Birmingham, Ala. He paid a very high tribute to the great, hearty welcome that had already been shown to the people who had made this welcome possible. He also paid a high tribute to what he said was the greatest fair on earth, the Canadian National Exposition, and to John G. Kent, who was proclaimed to be the greatest fair and exposition head in the world.

After the address of welcome and response the usual committees were appointed. The convention then adjourned to the Royal Winter Fair and Live Stock Show, where it was the guest of the Royal Winter Fair Association.

The delegates were asked before leaving the meeting hall to inspect the exhibition of the various ways and means of advertising fairs. The exhibits covered a very wide range and presented a multitude of ideas.

John G. Kent, president of the International Association of Fairs and Expositions, seemed to be a very bappy individual as the fruits of the Toronto labors began to show that the great event was to be a success.

There are more than 4,000 fairs and expositions held in the United States and Canada. The gross attendance at these great institutions is estimated to be 50,000,000. These institutions represent an actual investment of \$300,000,000.

Delegates and visitors to the International Assn. of Fairs and Expositions began to arrive Sunday morning, among the number being R. A. Brown, president, and J. L. Dent, a member of the executive board of the Alabama State Fair; A. H. Barkley, Steve A. Woods, J. Boyd, Chicago; W. J. Stark, Edmonton, Canada; Edward Carruthers, Chicago; C. R. Graham, Winnipeg; George W. Huntley, Covington, Va.; Ira L. Myers, Muskogee, Ok.; J. W. Harrison, Kingston, Canada; Mr. and Mrs. E. A. Whittaker, Okmulgee, Ok.; Cecil M. Hunt, Montreal, Canada; H. B. Carrie, Nashville, Tenn.; R. W. Wilder, Rochester, Minn.; Geo. H. Strader, Bluefield, W. Va.; Johnny J. Jones, Orlando, Fla.; Mr. and Mrs. Bert H. Swartz, Wheeling, W. Va.; A. D. Alliger, Chicago; Arthur H. Stern, Max Linderman, Al C. Beck, Wm. Holland, New York; M. J. Clair, Boston; D. V. Moore, Sioux City, Ia.; Fred Rokett, E. G. Fuller, Detroit, Mich.; John Sheesley, Harrisburg, Pa.; E. C. Talbot, Chicago; Al T. Holstein, Kansas City, Mo.; C. R. Ellis, Thomas E. Witt, Milwaukee, Wis.; S. N. Mayfield, W. V. Crawford, Waco, Tex.; Fred High, Chicago;

Oliver Wooster, Portage, Wis.; J. S. Gordon, Chicago; G. A. Gerber, Frank D. Fuller, Memphis, Tenn.; T. V. Ashby, W. F. Barry, Jackson, Tenn.; Sam Levi, Chicago.

His Worship, the Mayor of Toronto, S. Alfred Maguire, gave an address of welcome in which he paid a high tribute to the work of the fairs and expositions. He said that Toronto never fails to uphold the management of the Canadian National Exhibition, whose members serve without pay and give their time and energy simply for the rewards that a great service to the people naturally bring. He paid a high tribute to the wonderful community spirit that has imbued the minds of all those who have helped to make Toronto one of the greatest exhibition centers on earth. He said that Toronto has welcomed many distinguished bodies of men, but none more important than the one in session.

President John G. Kent gave an address in

which he expressed the greetings of the Canadian Fair Managers. He laid stress on the acuteness of the carnival problem as it is now up for settlement.

President Kent said: "The whole atmosphere of unclean entertainment is out of harmony with the ethics of the exhibition world. The commercial morality of the dishonest concessionaire, whom we have been hearing about lately, adopted as a standard by the average business man would bring the guilty trader into contempt, his business to ruin and the police to his door."

Charles E. Ringling, of the Ringling Bros.-Barnum & Bailey Combined Shows, spoke on the subject "Children of the Fairs". This paper will be found elsewhere.

William H. Donaldson, of The Billboard, then made a plea for the support of the officers and members of the International Association of Fairs and Expositions in the battle for cleaner shows and games. His paper was entitled "A Plea for Better Business Methods".

This paper also will be found in another section of this issue.

Jos. E. Rogers, superintendent of Ontario Police, told "How Ontario Deals With the Traveling Show". He related his experiences with the circuses formerly operated in the mad rush to get the money, even employing the strong-arm method. He told how he had induced the attorney-general to have a law put on the statute books regulating the conduct of the show business. He said that the only trouble they now have with the shows is with the small carnivals—the sort that have two cars—one of graft, and with very little of anything

in the other one. But these can only go a few days at most, he said, as they are soon overtaken and driven out of the Province.

He had printed and distributed a great number of copies of the act as it now obtains in this Province.

He cited how formerly the officers were given fifty per cent of the graft that was extracted from the public if they would just close their eyes to what was going on. At present that has been eliminated, as the records show.

He showed that there is a section in their act that prohibits shows and carnivals from making contracts with patriotic and benevolent organizations under the guise of a certain percentage going to the society. He cited how thieves and grafters have been sent to the penitentiary within twenty-four hours from the time the offense was committed.

He cited the stringent enactments passed by the recent Parliament which make it a criminal offense to operate a wheel of fortune, a game of chance, and one of skill or partial skill in which merchandise or other things of value are offered.

Frank D. Fuller, secretary-general manager Tri-State Fair, Memphis, Tenn., cited the fact that his connection with fairs began at the early age of six. He stated that he got into the fair game by inheritance, for as far back as he has been able to trace his ancestors they have been interested in the fairs, races, horses, etc.

He stated that as far as he was concerned and the operation of the Memphis Fair, the conditions referred to in Mr. Ringling's and Mr. Donaldson's papers are entirely over the heads of the fair managers, as the conditions cited do not exist in the fair game as represented by the members of this association. He stated that it is his belief that the campaign as projected by The Billboard is ill-timed and ought not to be made a part of the fair's activities. He cited the way the Memphis public patronizes the midway—the carnival was made a part of the main feature of the show.

He said the carnival companies are looked upon as the fair's allies. He pleaded for the co-operation of all elements of the community. He pleaded with the officials to take in to their confidence the ministers and explain the purposes of the fair.

He put up a defense of his own fair, as The Billboard had an article copied from a Memphis paper stating that the public had been "kyped" for cats and drinks, etc. He showed how the local scrap in Memphis started. He opposed the appointment of a bureau of censorship, or fact gatherers, as he said the fairs are capable of taking care of themselves. The carnival and circuses may need these things, he said.

He made a plea for the fairs and expositions to refuse to be dragged into this scrap of trying to clean up the shows and carnivals. If these things need cleaning up get the shows and carnivals together and clean them up, but don't try to have the fair association wash the carnival's dirty linen, he said.

On behalf of the carnival men present he asked that they be allowed to express their views showing that the carnival men present are in agreement with the plans and purposes as stated by Mr. Ringling's paper, and asked that they be allowed to go on record as endorsing and living up to the letter and spirit of Mr. Ringling's paper. The convention, by its action, showed that it was the purpose of the convention to keep the show and carnival troubles out of the fair meetings.

J. Lockie Wilson, president of the Ontario Province Association, made it plain that their three hundred fairs are all on record as being against all gambling devices, and are not given the government's financial assistance. Eighty-five per cent of fair interest should be for education and instruction and not over fifteen per cent for amusements, he said.

"Boys and Girls' Club Work at Fairs and Expositions" was discussed by Milton Danziger, field agent Extension Methods, Department of Agriculture, Washington, D. C. He showed that the boys and girls' club work was presented at 2,200 various fairs and community gatherings; 150,000 children were in attendance. He used a number of slides to illustrate his speech, and like many illustrated lecturers he spoiled the effect by nonsensically hammering the floor when he wanted a slide changed. He had good material but is a very poor showman.

He showed the various ways of presenting all forms and phases of home economics in which the government furnishes illustrations and plans.

He showed pictures of various State teams that were sent to Washington and to various States where many contests were held. The

"THE RESOLUTION"

Be it Resolved by the International Association of Fairs and Expositions, That we go on record as favoring clean Fairs which maintain the highest possible standards for all attractions and concessions, and that nothing be tolerated on our grounds of a degrading or dishonest nature, to the end that our Fairs and Expositions render the maximum service in the years to come.

purpose is to interest in the great work that the boys and girls are doing thruout the United States.

The Power Farming Day at Fairs" was discussed by Guy H. Hall, director National Institute of Progressive Farming, Chicago, Ill.

He stated that in 1903 the people of America ate three and one-half pounds of meat per capita—last year it averaged three pounds. He stated that it was his opinion that the fairs of today are right in line as great educational institutions with the press, the pulpit, the church and the little red school house.

He cited many manufacturers who had given their views on the part that the farm equipment exhibits should occupy. Most of the manufacturers were strong for the fairs as educational institutions where new farm implements should be given a very prominent place.

The National Institute has worked out a great program in which the Children's Work will be given greater prominence than ever. They are ready to set 24,000 retail hardware dealers busy in co-operating in this work.

A. L. Sponsler took up the case of the Kansas State Fair in defense of the management, claiming the editor of The Billboard had cited them as the horrible example of what fairs have come to. He asked that that part of the resolutions passed by the farm bureau of Kansas at its meeting which was read by Mr. Donaldson and quoted from a Kansas paper be stricken out. It was unanimously voted that this be eliminated.

This motion of Alabama, asked that The Billboard, as marked showing games or chance, advertising for sale, be put on record of file. He stated that it is a fight between The Billboard and Variety—it's a fight between Ringlings and the opposition shows. He made a plea against the fighting out of other fellows' battles.

L. J. Taber, of Ohio, made an eloquent speech calling attention to the real issue at stake. He stated that the real issue is for the better entertainment, for the cleaning up of our amusements. He cited the fact that Ohio has had nothing like a midway, no games of chance or skill. His fairs have been deluged with letters and protests coming from hundreds of thousands of Ohio's citizens protesting against the unclean amusements, and the operation of dirty carnivals. He asked that a ringing resolution be passed putting the fairs on record as in favor of clean fairs.

George Jackson, of Nebraska, spoke strongly in favor of cleaning up the amusements that are presented by the fairs. He said you have no legal right, and God knows you have no moral right, to present gambling and other devices before the children. He said it would come with a great deal more grace if The Billboard would clean up its own pages first.

Newt Brown, of Indiana State Fair, pleaded for clean fairs, stating that Indiana has led in the work of cleaning up the fairs. He pleaded for a recognition of the fact that it is a moral issue and that the fairs must stand for clean fairs.

This discussion was passed over until the morning session when resolutions will be presented.

Charley Graff spoke strongly in favor of going on record as in favor of cleaner fairs in view of the fact that these charges have been heaped against the fairs; that the fairs must go on record as outlined.

E. L. Richardson, manager of the Calgary Exhibition Association, Calgary, Alta., read a paper setting forth the place and purpose of Canada's fair activity. His subject was "What the Canadian Fairs Are Trying To Accomplish", and it is found elsewhere in this issue.

The Banquet

The memory lingers.

It will linger long—the memory of the banquet enjoyed Wednesday night, November 29, by the delegates attending the convention of the International Association of Fairs and Expositions.

The banquet was held in the ball-room of the King Edward Hotel, being tendered the delegates by the Board of Management of the Canadian National Exhibition, and a right royal time was had by everybody. There was very little speechmaking. His Honor, Lieutenant-Governor Henry Cockshutt, who welcomed the guests, set the example, making a brief but very felicitous speech.

Robert Fleming, president of the Canadian National Exhibition, occupied the chair. The second speaker was Hon. Dr. H. J. Cody, former Minister of Education for Ontario. Dr. Cody is a fluent as well as an entertaining speaker and he made a splendid plea for what might be termed International patriotism. At the conclusion he was greeted with thunderous applause.

D. C. Ross, amusement director of the Canadian National Exhibition, had arranged a "muddled menu" which was in charge of Jules Brazzil, and there was not a dull moment. As the meal progressed colored lights flickered about the room and old-time melodies were sung, with Jules Brazzil as leader. Verses of such old favorites as "Little Annie Rooney", "After the Ball", "Sweet Rosie O'Grady" and others that were popular fifteen, twenty and more years ago were flashed on the screen and the assembly joined in the singing with wonderful enthusiasm.

Two pipers from the Scottish Highlanders also earned applause as they marched round and round the room with pipes skirling. A surprise was sprung when the "Blue Grass Boy" was introduced and placed before the chairman. High hopes were entertained by many of the guests as to the contents of the barrel, but their hopes were dashed when a little Negro boy sprang up and rendered "Tuck Me To Sleep" in approved style.

And so the evening progressed from one entertaining feature to another. There were opera selections by Miss Agnes Adie, well-known Canadian singer, the "Tell Me, Pretty Maiden" song from "Floradora", rendered by Jules Brazzil, and, later in the evening, offerings by Joseph Mack, Clinton and Capelle, Bowman Brothers (the Blue Grass Boys), Barrett and Kuhne, and George Price, all playing at Toronto theaters. George Hamid, of the Wirth-Blumenfeld Fair Booking Association, also gave an exhibition of tumbling.

The principal speaker of the evening, Rev. Canon H. J. Cody, taking his cue from the entente cordiale gathering into which the evening had devolved, gave a ringing address on the cordial relations existing and that should continue to exist among the English-speaking peoples. He

pointed out that the United States and Canada are bound together by the same political ideals as well as by geographical considerations, and his remarks were enthusiastically applauded. He also spoke of the reciprocal good feeling that had been growing between the British Empire and the United States, alluding to General Pershing's tribute at the tomb of the Unknown Warrior in Westminster Abbey and the presentation of status to the United States from Britain. The spirit of friendship that had existed between the United States and Canada, he said, had been worth untold millions to the world by reason of the idea back of it. There were differences in American and British temperament, but that was only a small thing. Both countries had the same ideas of freedom and representative government and these were the big things; and no men, or groups of men, could keep aander in any effort for the betterment of the world those whom God Almighty had assigned to be one, and to walk together.

During the course of the evening's entertainment many good-natured thrusts were made at some of the fair men and showmen present, causing much merriment. It was close to midnight when the jolly company dispersed after giving three cheers and a tiger for those who provided the entertainment.

Guests at the Banquet

Those at the banquet were as follows: Head Table—Col. Henry Cockshutt, Lieutenant Governor for Ontario; Hon. W. E. Motherwell, Minister of Agriculture for Dominion; Dr. the Hon. H. J. Cody, St. Paul's Church, Toronto; Col. Alex. Cradock, S. Dickson, Chief

Ross; C. T. Prescott, John G. Haggerty, G. W. Dickinson, Detroit; Con T. Kennedy, Frank Tokun, Minnesota State Fair; J. C. Clemmons, Beaumont, Tex.; Thos. Grant, Lowell, Ind.; J. Newt. Brown, Franklin, Ind.; W. L. Stallings, Houston, Tex.; Lillian Boyer, Billy Brock; Sam J. Levy, Chicago; S. N. Mayfield, Waco, Tex.; Sam Peterson, John Bator, G. S. Bell, Canadian Pacific Ry.; Albert Hewson, Matton, Ont.; M. J. Duff, Myrtle, Ont.; W. F. Batty, Brooklyn, N. Y.; W. D. Jackson, R. S. Duncan, Toronto; G. G. Brahmill, Simcoe; F. L. Davis, secretary Vermont State Fair, White River Jet, Vt.; Mrs. F. L. Davis, White River Jet, Vt.; C. D. Williams, Mrs. C. D. Williams, Vermont State Fair; C. H. Versee, secretary Texas-Oklahoma Fair, Wichita Falls, Tex.; Geo. Freeman, Jr., president; R. T. Carr, first vice-president; Happy Fox, chief clerk, and Wm. Hirsch, secretary manager, Louisiana State Fair, Shreveport, La.; Max Goodman, J. R. Cusick, M. Morris, Wm. Glick, also representing Louisiana State Fair; W. C. Hanna, Dave Housh, J. C. Simpson, Leo Frieduan, G. Carney Cross, Al Dornenberger; G. G. Garrett, San Jose, Calif.; R. S. Uzzell, New York City; Wyatt Boger, Burlington, Col.; Ralph T. Hemphill, Oklahoma City; C. E. Duffield, Chicago; J. H. McDonald, Muskogee; W. J. Collins, Edwin W. Watts, Muskogee; Sturt Kollins, W. F. Stanley, Oklahoma City; H. V. Cummings, Toronto; Don V. Moore, Sioux City, Ia.; Emma B. Glosser, Mrs. Ingol Booth, Fred B. Parker, Batavia, N. Y.; F. W. McRoberts, Fargo, N. D.; W. H. Stratton, Dallas, Tex.; John C. Simpson, Springfield, Mass.; Milton Panzger, Washington, D. C.; Fred Margerum, Trenton, N. J.; C. A. Noah, Springfield, Mass.; J. S. McKinnon, Cecil Stohhs, Wheatley,

Bird, Toronto; A. R. Lavoye and J. F. Blair, International Amusement Co., Moose Jaw, Sask.; Edward T. Neumann, American Tent Corp., Chicago; Arthur T. Brainerd, manager Great Patterson Shows, Paoli, Kan.; Thad. W. Roeder, general agent Great Patterson Shows, Pekin, Ill.; Mrs. Arthur T. Brainerd, Great Patterson Shows, Pekin, Ill.; Thos. W. Hand, S. R. G. Penson, Hamilton, Ont.; H. E. Terry, representing H. V. Bright, Cleveland, O.; Wm. Juddins Hewitt, New York; A. H. George, secretary-general manager Mississippi-Alabama Fair, Meridian, Miss.; E. G. Bylander, Arkansas, U. S. A.; Slatter S. Donaldson, St. Louis, Mo.; C. C. Warner, Chicago; Mike T. Clark, Madison, Ind.; Frank Balder, Mrs. Frank Balder, Erie, Pa.; Plain Dave Morris, representing Morris & Castle Shows, Washington, D. C.; J. C. McCaffery, U. S. Tent and Awning Co., Chicago; Louis Corbelle, World at Home Shows, Hyla F. Maynes (Caterpillar), Mrs. Emma Maynes, George Kramer, E. C. Stillson, Cushman Motors; H. A. Ackley, Ackley Shows; H. G. Traver, Seaplane Battery; Mrs. H. G. Traver, Mrs. H. A. Ackley; H. E. Kohn, U. S. Tent and Awning Co.; Robt. Matthews, New York City; Robert Kline, Felix; Wm. Holland, World of Mirth Shows; Zele Blei, general agent, and M. B. Lagg, manager, Knickerbocker Shows, New York; J. Saunders Gordon, Gordon Fireworks, Chicago; R. L. Lohmar, general representative C. A. Wortham Shows; W. F. Barry, secretary-manager District Fair, Jackson, Tenn.; Ray T. Speer, Minnesota State Fair, St. Paul, Minn.; Geo. J. Pink H. W. Cooper; D. H. Macdonald, T. S. Kirby, Stewart McCleachan, F. C. Nunnich, W. Macdonald, Ottawa, Ont.; L. O. Clifford, Oshawa, Ont.; Irving J. Polack, New York City; M. B. Golden, London, O.; F. P. Morency, New York City; W. C. Fleming and wife, T. A. Wolfe Shows; California Frank, wife and daughter; Verne Soules, International Auto Racing Assn., Chicago; R. B. Faith, Ottawa Farm Journal, Ottawa, Can.; Geo. Hamid, Wirth-Blumenfeld Fair Assn., New York City; T. A. Wolfe, T. A. Wolfe Superior Shows; George B. Jackson, fireworks; Mamie Francis, Royal Winter Fair, Ridgeway, Col.; Hens. Hulley, Royal Winter Fair; A. L. Hady, California Frank's Western Attraction; C. F. Curtiss, Iowa State Fair; Mr. and Mrs. A. F. Thavlu, Chicago; A. R. Corey, secretary Iowa State Fair, Des Moines, Ia.; Roy H. Wilkinson, secretary Iowa Fair Managers' Assn., Alta, Ia.; Carl Leytze, International State Fair, Sioux City, Ia.; C. E. Cameron, president Iowa State Fair; E. J. Curtin, Decorah, Ia.; Mr. and Mrs. A. L. Sponsler, Kansas State Fair, Hutchinson; W. D. and Mrs. Smith, Missouri State Fair, Sedalia; Bert H. Swartz and Mrs. Eva M. J. Swartz, West Virginia State Fair, Wheeling, W. Va.; L. E. Bond, Oshkosh, Wis.; Roy Sampson, Chas. H. Hopstead; C. E. Cameron, Alta, Ia.; E. J. Curtin and C. N. Curtis, Decorah, Iowa, of the Iowa State Fair; W. J. Stark, manager, Edmonton Exhibition, Edmonton, Canada.

SETH N. MAYFIELD



The new president of the International Association of Fairs and Expositions.

of Police; Controller Gibbons, Hon. W. E. Raney, Robt. Fleming, president C. N. E.; Sir Adam Beck, Controller Hiltz, Robt. Miller, first vice-president, C. N. E.; George Pepper, Toronto; Hon. Mr. Tolmie, former Minister of Agriculture; John G. Kent, president of International Association of Fairs and Expositions; F. F. Brentnall, treasurer, Canadian National Exhibition.

Delegates—Phillip Isser, New York City; A. C. Beck, Richmond, Va.; World of Mirth Shows; Max Linderman, Boyd & Linderman Shows; A. H. Barkley, J. J. Howard, C. R. Fisher, Walter H. Driver, Jos. E. Rogers, W. J. Ryan, W. J. Moffatt, C. E. Horning, J. A. Duncan and F. W. Bull, Yorkton, Sask.; J. O. Kettle, Saskatchewan; A. R. McLennan, Edmonton; H. A. Knight, Regina; Isabel Cummings, Ottawa, E. Ellerbeck, L. L. Taylor, C. F. Crosswell, Toronto, C. N. E.; G. Sharkey, Toronto; A. M. Shaw, Saskatoon; J. H. Grisdale, Ottawa; G. H. Hutton, Calgary; D. T. Elderkin, Regina; W. O. McDougall, Prince Albert, Sask.; W. J. Snaile, Brandon, Man.; F. Wright, North Battleford, Sask.; L. L. Cooke, Ottawa; Jean Mead, Regina; Mrs. L. L. Cooke, Ottawa; Jean Galbraith, Edmonton; C. E. Bain, Calgary; S. W. Johns, Saskatoon; Alex Galbraith, Edmonton; W. Russell, Sam McBride, John Winnett, Brig. Gen. J. A. Gunn, C. E. Chambers, Geo. H. Ross, Toronto; T. H. Hassard, R. M. Jenkins, W. J. Fairweather, H. A. Dorrance, J. M. McCallum, John Graham, R. E. Wilson, John Gardhouse, Chas. J. Hastings; F. M. Baker, Toronto; E. Cora Hind, Winnipeg, Free Press; W. J. Stark, Edmonton; E. L. Richardson, Calgary; Miss Thirling, H. Huxley, Lloydminster; G. E. W. Crowe, London, Ont.; Harry D. May, Toronto, C. N. E.; George L. Dobyns, Ed. O. Talbot, S. A. Woods, G. James, Chas. W.

Ont.; L. E. O'Neill, Toronto; Ernest Robson, London, Ont.; Chas. Graff, Geo. Jackson, E. R. Danielson, Lincoln, Neb.; Edward Marsh, Chicago; Thos. Bengough, Toronto; W. Elmo Ash-ton, C. E. Boyce, Fred Terry, Indianapolis; S. G. Sharpe and Coryell McCann, of the C. N. E., Toronto, Ont.; Chas. M. Marsh, New York City; Fred Hlgh, Chicago; D. E. MacKenzie, New Westminster, B. C.; R. B. Welliver, Red Deer, Alta.; E. Roy Sayles, Canadian Weekly Press Assn., Toronto; Thos. H. Canfield, Lee F. Warner, St. Paul, Minn.; Herman Roe, Northfield, Minn.; Chas. G. Kilpatrick, Chicago; A. E. Burgess, J. W. Somers, Thomas Foster, Sam Rydning, Thos. Bartrom, John R. Boemish, Toronto; John F. White, Huron, S. D.; D. P. Crabbe, Pain, N. D.; J. Alex Sloan, Jim Cunniff, Ruhen Gruber, Rubc Leibman, R. J. Pearce, E. R. Montgomery, Frank Duffield, Al Holstein, Chas. E. Witt, C. R. Ellis, Milwaukee, Wis.; H. W. Hunt, John F. Piper, New Castle, Pa.; Henry J. Lund, St. Paul; A. D. Alliger, Roggen, Col.; Nat S. Green, Cincinnati, O.; McF. Hall, Halifax, N. S.; C. R. Smallwood, Charlottetown, P. E. I.; F. L. Fuller, Truro, N. S.; John D. MacDonald, Pictou, N. S.; Robert Kennedy, R. A. Brown, Birmingham, Ala.; R. M. Striplin, Atlanta, Ga.; H. M. Hunt, London, Ont.; J. L. Deut, Birmingham, Ala.; Johnny J. Jones, Orlando, Fla.; Sydney Frances, Sherbrooke, Que.; Larry Boyd, W. C. Gaunders, Richmond, Va.; C. F. Banley, W. Bert Roadhouse, P. C. Creelman, J. W. Whalin, P. Pholan, J. Lockie Wilson, Horace A. Porter, Geo. C. Putman, L. J. Taber, director of agriculture, Columbus, O.; Ed S. Wilson, State Fair manager, Columbus, O.; Guy H. Hall, National Institute Progressive Farming, Chicago; I. T. Col. A. de L. Panet, Sam Harris, Toronto; Captain John Slatter, A. L. Schultz; Mr. and Mrs.

Thursday Afternoon Session

E. R. Danielson, secretary of the Nebraska State Fair, was the first speaker at the Thursday afternoon meeting, his subject being "Reduced Railroad Rates for 1923". He gave his experiences in procuring better rates for the fairs of Nebraska. Passenger rates were three and six-tenths cents a mile he stated, but he finally succeeded in getting a concession of one and one-half fare for the round trip. He and other fair men then took the matter up and a general hearing was granted in Chicago May 8. A flat rate of half fare was asked for, but the best that could be procured was one and one-third fare.

Mr. Danielson in his talk pleaded for the general co-operation of all the fair secretaries to ask for a flat one-way rate for next year. It was brought out that Louisiana last year got a rate of one and one-fifth fare by simply going after it.

Dr. J. H. Grisdale, Ottawa, Deputy Minister of Agriculture for Canada, talked on "The Influence of the Prize Ring at Fairs on Live Stock Betterment". He said that live stock has made the fair. The work of judging, advancing the breeds and disposing of cattle at fairs has had the result of increasing the general interest in live stock, he stated. He then took up the problem of what can be done in the future to increase interest in the breeding of live stock especially toward interesting the youth of the land. He cited the fact that many fairs are already meeting with great favor along these lines, and are making a real business of interesting the youth, in which they are meeting with marked success.

Dr. Grisdale pleaded for a broader classification, so as to get in more of the element of rewarding commercial breeding. He said that fancy shows are not long-lived, that it takes more of the solid element to make a fair permanently successful, and if the real vital interests are overlooked the show will be short-lived.

J. B. Hay, advertising manager of the Canadian National Exhibition, was the next speaker. He talked on "Publicity", giving an expert's experience in handling the various practical problems that confront the management of fairs. He told of how the Canadian National disposed of 50,000 tickets in advance, the tickets being put out thru drug stores, cigar stores, etc., being sold to them at 90 cents for a book of five, and being resold to the public at \$1 for the book. As about ten per cent of the tickets are never taken up, Mr. Hay said, this offsets the ten per cent given those who sell the tickets. Big three-sheet posters also are used to advertise the Canadian National, Mr. Hay said, about 1,000 being used and costing \$2.25 each. The posters are placed on frames made by the exhibition association and are then distributed to the various railroad stations of the Dominion, the railroads co-operating in this work by transporting them free and returning them after the fair season is past. The railroads even put up the frames and take care of them. Mr. Hay said that, next to newspaper publicity, these posters were the most effective advertising that could be used.

The Canadian National Exhibition also uses window cards, hangers, etc., in its publicity campaign. About 20,000 hangers are printed and five distributors are kept busy from early in June until the opening of the exhibition. More than 400,000 program booklets are distributed.

most of them thru the railroads, which are given the privilege of using the last page for their own ads, and the other two columns are filled with "Fair" ads in all states and other places. The Exhibitors' and Advertisers' cards, window cards, 5000 of a standard design, showing the nature of the Program of Shows, proved very popular this year. The design used, the "Industry Thrift" poster, was quite popular. The Exhibition has found the plan of admitting teachers and children free to be a successful and effective advertising scheme. This year 700,000 school tickets were distributed.

Mr. Hay made a splendid plea for a better understanding of the local press. He gave a practical "talk" that showed his thorough working knowledge of the newspaper and its activities, and its relation to the fair and its activity.

Thomas H. Canfield, secretary-general manager of the Minnesota State Fair, read a paper on "A Dream of the Future, a Reality of the Future". He told how, thirty-eight years ago, the fair association was formed, detailing a lot of incidents and humorous happenings that took up the attention of the various conventions, and reciting some of the benefits that have grown out of these meetings.

Mr. Canfield's paper was the concluding one of the afternoon session. Following its reading the convention took up the reports of special and standing committees, etc. A. B. Corey, G. M. Plummer, Thomas H. Canfield and Ralph Hemphill were appointed a Committee on Classification to meet with the various live stock association committees appointed to unify standards. New members voted into the association are as follows:

Arkansas State Fair, Little Rock; J. R. Alexander, president; E. G. Bylander, secretary-general manager.

Texas-Oklahoma Fair, Wichita Falls, Texas; Geo. D. Keith, president; C. H. Verschayle, secretary.

Virginia Association of Fairs, Staunton, Va.; Col. H. B. Watkins, Danville, Va., president.

Provincial Exhibition, New Westminster, British Columbia; D. E. McKenzie, president and manager.

Regina Exhibition Association.

The election proved a tame affair, there being no contests whatever. Seth N. Mayfield, secretary of the Texas Cotton Palace, Waco, Texas, was chosen president; Thomas H. Canfield, secretary of the Minnesota State Fair, St. Paul, vice-president, and Don V. Moore, secretary of the Tri-State Fair, Sioux City, Iowa, was elected secretary and treasurer. E. L. Richardson, secretary of the Calgary Exhibition, Calgary, Canada, and Edw. F. Edwards, secretary-manager of the New York State Fair, Rochester, were elected directors.

President-elect Mayfield promised the convention that it would be his purpose to try to get into working form the plans as outlined and set forth in the paper by Mr. Canfield. The other officers-elect made addresses much in harmony with that made by Mr. Mayfield.

Charlie Cameron, president of the American Trotting Association, was called upon and made a very felicitous speech, in which he said that the meeting had been the happiest, most enjoyable meeting he had attended in the past twenty-five years in which he had attended the association's meetings.

Following Mr. Cameron's talk, the matter of a meeting place for 1923 was taken up. A number of cities sent invitations. The contest, however, finally narrowed down to Memphis and Des Moines, and the voting for these two places began. As the roll-call proceeded with many members absent it soon developed that Memphis had the best of it and it was moved and seconded that Memphis be chosen by a clamor. This was done. The dates chosen were Thursday, Friday and Saturday of the week of the International Live Stock Show, December 6, 7 and 8. This will enable those who so desire to stop off at the International in Chicago before going to the fair men's meeting.

This concluded the convention's deliberations, and the visiting fair men and showmen at once got busy with preparations for their departure. Many of them went directly to Chicago to visit the International Live Stock Show, opening December 2. Many of the showmen, too, will remain in Chicago for the convention of the National Association of Amusement Parks.

DON V. MOORE



Re-elected secretary treasurer of the International Association of Fairs and Expositions.

Resolutions

The members of the International Association of Fairs and Expositions in attendance at the tenth annual meeting, held in Toronto, Ontario, Canada, and interesting through its sessions, enjoyable and interesting through its sessions, acknowledged to be one of the most successful and best attended conventions in the history of the association, do hereby adopt the following resolutions:

Words cannot adequately express our appreciation of the very cordial and sincere welcome extended to us by the official representatives of the Province of Ontario, the City of Toronto, the Canadian National Exhibition and the Association of Fairs and Exhibitions of the Province of Ontario.

We convey to the management of the Royal Winter Fair our appreciation of courtesies extended and our congratulations upon the remarkable success scored in the first venture in staging an international live stock show in Canada.

Our very special thanks is directed to the officers of the Canadian National Exhibition for the complimentary dinner tendered our members Wednesday evening at which we were REALLY entertained and enjoyed ourselves so genuinely that every member will carry away the most pleasant memories of the enjoyable occasion. Our Canadian brothers demonstrated most emphatically that they are royal entertainers and generous hosts. We convey to them our sincere and heartfelt gratitude.

WHEREAS, A misinformed publication has seen fit to give wide publicity to statements attacking the integrity of some of our fairs, and

WHEREAS, Fairs and Expositions have exerted a far-reaching influence on the Agricultural, Commercial and Educational progress of North America, and

WHEREAS, This influence has been in direct relation to the ability of our fairs to give education, information and inspiration and to their freedom from degrading influences, therefore

BE IT RESOLVED by the International Association of Fairs and Expositions, That we again go on record as favoring clean fairs which maintain the highest possible standards for all attractions and concessions, and that nothing be tolerated on our grounds of a degrading or dishonest nature, to the end that our fairs and expositions render the maximum service in the years to come.

WHEREAS, It is the purpose and object of this association to coordinate and harmonize the activities of its members in such a manner as to best the most benefit to all, and, as it has developed that in certain localities there are some fairs with conflicting dates, therefore

BE IT RESOLVED, That we recommend to the Committee on Dates that more care be exercised in the selection of dates by fairs in the same locality and that they confer and cooperate in such a manner as to reduce these conflicting dates to a minimum, as all such conflicting dates are a detriment to all parties concerned.

WHEREAS, There has been a growing realization on the part of Fair and Exposition Managers of the benefits derived thru encouraging and supporting boys and girls' club work not only in building up an intensely interesting and valuable educational feature of our fairs, but also in the constructive all-year-round incentive toward more efficient, efficient and profitable farming given to the boss and girls of today, who will be the farm men and women of tomorrow, therefore

BE IT RESOLVED, That we recommend that members extend their support of this important activity to the utmost and that we express our appreciation to the Department of Agriculture and the colleges of agriculture for the splendid work they are doing thru their Extension Divisions in promoting boys and girls' club work, and for the cooperation they are giving in developing this feature at our fairs.

WHEREAS, The Implement Manufacturers, thru the National Institute of Progressive Farming, have expressed themselves as anxious to cooperate in developing greater activity in and broadening the scope of their exhibits at Fairs and Expositions, and

WHEREAS, We believe this important Department of our Fairs is entitled to a prominent place in our educational programs,

BE IT RESOLVED, That we recommend to the members of this Association that a just proportion of advertising and effort be given the machinery exhibits and suggest that during the Fair a special day be designated, advertised and featured as Power Farming Day, on which appropriate programs and parades be arranged for by means of which the wonderful progress in farm machinery equipment will be depicted.

WHEREAS, Members of this Association have realized in recent years the benefit that would accrue thru the establishment of a central office or service bureau with a paid manager in charge,

BE IT RESOLVED, That the Board of Directors are hereby requested to make a special study of this proposal and submit at the 1923 meeting of the Association a report as to its possibilities and practicability.

WHEREAS, One of our valuable members, Mr. I. S. Mahan, of Oklahoma City, for the first time in fifteen years is not in attendance at our annual meeting on account of illness, therefore

BE IT RESOLVED, That we hereby express our regret over his absence and extend our sincere best wishes for his speedy recovery.

WHEREAS, This Association lost a staunch friend and the Outdoor Show World a leader in the death of Clarence A. Wortham last September,

BE IT RESOLVED, That we express our regret over Mr. Wortham's death and convey to his family and his business associates our sympathy in their loss.

In conclusion we wish to express our appreciation of the efficient service rendered to our Association during the past year by the executive officers and directors, to those who thru papers and addresses have contributed to the success of the program at this meeting, and to Edgar F. Edwards, secretary of the Rochester

Exposition, and others who co-operated with us in providing for the first time in connection with one of our annual meetings the collection of exhibits of fair publicity material, tickets, etc. With such a splendid beginning this practical and instructive exhibit should be extended and thru the cooperation of a larger number of fairs made a valuable feature of meetings in the future.

(Signed) Committee on Resolutions.
HERMAN ROE, Minnesota State Fair;
W. R. HIRSCH, State Fair of Louisiana;
E. W. WATTS, Okla. Free State Fair;
A. M. HUNT, Western Fair, London, Can.

1923 Dates

- Oklahoma State Fair Exposition, Oklahoma City, Sept. 22-29.
- Arkansas State Fair, Little Rock, Oct. 6-13.
- Interstate Fair, Fargo, N. D., July 9-14.
- North Dakota State Fair, Grand Forks, July 16-21.
- Colorado State Fair, Pueblo, Col., Sept. 24-29.
- Trenton Fair, Trenton, N. J., Sept. 24-29.
- Kansas Free Fair, Topeka, Kan., Sept. 10-15.
- Iowa State Fair, Des Moines, Ia., Aug. 22-31, 1922.
- Chattanooga, Inter-State Fair, Sept. 29-Oct. 6.
- Pacific International Live Stock Exposition, Portland, Ore., Nov. 3-10.
- Indiana State Fair, Indianapolis, Ind., Sept. 3-8.
- Erie Exposition, Erie, Pa., Aug. 25-29.
- West Virginia State Fair, Wheeling, W. Va., Sept. 3-8.
- Texas-Oklahoma Fair Assn., Wichita Falls, Tex., Sept. 29-Oct. 5.
- Mississippi State Fair, Jackson, Oct. 17-19.
- Interstate Fair, Sioux City, Ia., Sept. 16-21.
- Peoria District Fair, Peoria, Ill., Sept. 28-Oct. 6.
- Texas Cotton Palace, Waco, Oct. 20-Nov. 4.
- Kansas State Fair, Hutchinson, Sept. 15-21.
- South Dakota State Fair, Huron, Sept. 10-14.
- State Fair of Texas, Dallas, Oct. 13-25.
- State Fair of Louisiana, Shreveport, Oct. 18-28.
- South Texas State Fair, Beaumont, Oct. 30-Nov. 5.
- Minnesota State Fair, Hamline, Minn., Sept. 1-8.
- Canadian National Exhibition, Toronto, Aug. 25-Sept. 8.
- Ohio State Fair, Columbus, O., Aug. 27-Sept. 1.
- Memphis Tri-State Fair, Memphis, Tenn., Sept. 22-29.
- West Tenn. District Fair, Jackson, Tenn., Sept. 10-15.
- Oklahoma Free State Fair, Oct. 1-6.
- Kentucky State Fair, Louisville, Ky., Sept. 10-15.
- Rochester Exposition, Rochester, N. Y., Sept. 3-8.
- Staunton (Virginia) Fair, Sept. 3-8.
- Mississippi-Alabama Fair, Oct. 8-13.
- Nebraska State Fair, Lincoln, Neb., Sept. 2-7.
- Houston Fair, Houston, Tex., N. V., 2-12.
- Missouri State Fair, Aug. 18-25.
- Vermont State Fair, White River Jct., Sept. 11-14.
- Eastern States Exposition, Springfield, Mass., Sept. 16-22.
- Tennessee State Fair, Nashville, Sept. 17-22.
- Central Canada Exhibition, Ottawa, Sept. 7-17.
- Quebec Provincial Exhibition, Quebec, Sept. 1-18.
- Southeastern Fair, Atlanta, Ga., Oct. 6-13.
- Virginia State Fair, Richmond, Va., Oct. 1-6.

Delegates in Attendance

- at Annual Convention of International Association of Fairs and Expositions:
- J. L. Dent, secretary, Alabama State Fair; D. A. Brown, Birmingham, Ala.
- Sydney E. Francis, secretary-manager, Canada's Great Eastern Exhibition, Sherbrooke, Que., Can.
- John C. Kent, managing director, Canadian National Exhibition; P. C. Ross, J. B. Hay, Robert Fleming, F. E. Brentnall, Toronto, Can.
- Central Canadian Exhibition Ass., N. J. Pluk, H. Cooper, Duncan McDonald, Sidney Kirby, Ottawa, Can.
- Joseph R. Curtis, secretary, wife and daughter, Chattanooga Inter-State Fair; Judge Sam A. Conner, Chattanooga, Tenn.
- John C. Simpson, general manager, Eastern States Exposition; Chas. D. Nash, Springfield, Mass.
- W. J. Stark, manager; A. R. McLennan, Edmonton Exhibition Assn., Edmonton, Can.
- Frank Baeder, secretary-manager, and wife, Erie Exposition, Erie, Pa.
- W. S. Swilling, Houston Fair, Houston, Tex.
- W. Newt Brown, secretary, Thos. Grant, Indiana State Fair, Indianapolis, Ind.
- Roy H. Wilkinson, secretary, Iowa Fair Managers' Assn., Alta. Ia.
- D. V. Moore, secretary; Carl Leytze, Interstate Fair, Sioux City, Ia.
- Phil Eastman, secretary, and wife, Kansas Free Fair, Topeka, Kan.
- A. L. Sponsler, secretary, and wife, Kansas State Fair, Hutchinson, Kan.
- G. Carney Cross, secretary-general manager; W. C. Hanna and wife, D. Housah, Kentucky State Fair, Louisville, Ky.
- Frank D. Fuller, secretary-general manager, Memphis Tri-State Fair; Chas. Graber, G. DeMont, Memphis, Tenn.
- G. W. Dickinson, secretary; John J. Hagarty, C. T. Prescott, W. W. Collier, Michigan State Fair, Detroit, Mich.
- Thos. H. Canfield, secretary-general manager, Minnesota State Fair, Hamline, Minn.
- A. H. George, secretary-general manager, Mississippi-Alabama Fair, Meridian, Miss.
- E. R. Danielson, secretary; George Jackson, Chas. Graf, Nebraska State Fair, Lincoln, Neb.
- Fred B. Parker, New York State Fair, Syracuse, N. Y.
- F. W. McRoberts, secretary; Sam T. Crabbe, North Dakota State Fair, Fargo, N. D.
- Ed S. Wilson, secretary; L. J. Taber, director of agriculture, Ohio State Fair, Columbus, O.
- Ethel Murray Simonds, secretary; E. W. Watt, J. H. McDonald, Oklahoma Free State Fair, Muskogee, Ok.
- Ralph Hemphill, Oklahoma State Fair & Exposition, Oklahoma City, Ok.
- George Morisset, secretary, Quebec Provincial Exhibition, Quebec, Can.
- John R. White, secretary, South Dakota State Fair, Huron, S. D.
- R. M. Striplin, secretary, Southeastern Fair Assn., Atlanta, Ga.

E. L. RICHARDSON



Elected director of the International Association of Fairs and Expositions.

- J. C. Clemmons, South Texas State Fair, Beaumont, Tex.
- W. R. Hirsch, secretary-manager; George Freeman, Jr.; R. T. Carr, Hap Fox, State Fair of Louisiana, Shreveport, La.
- C. B. Kaitson, secretary-manager, and wife; H. B. Watkins, A. D. Starling, Staunton (Va.) Fair, Staunton, Va.
- S. N. Mayfield, secretary; W. V. Crawford, Texas Cotton Palace, Waco, Tex.
- E. R. Montgomery, secretary, The Grand Forks Fair, Grand Forks, N. D.
- J. Fred Margerum, Trenton Fair, Trenton, N. J.
- A. M. Hunt, secretary; J. H. Saunders, The Western Fair, London, Can.
- W. O. Saunders, secretary-general manager; M. Rottenberg, Virginia State Fair, Richmond, Va.
- W. F. Barry, secretary-manager, T. V. Ashby, West Tennessee District Fair, Jackson, Tenn.
- Bert H. Swartz, secretary-general manager, and wife, West Virginia State Fair, Wheeling, W. Va.
- Vermont State Fair, F. S. Davis and wife, C. V. Williams and wife.
- W. H. Stratton and wife, Mrs. Wortham, Dallas, Tex.
- Colorado State Fair, Wyatt Boger of the State Fair Comm.
- C. E. Cameron, Alta. Ia.
- M. J. Curtin, Decorah, Ia.
- Minnesota State Fair, Lee Warner, Frank Logan, Ray P. Speer, Henry Lund, Herman Roy.
- Wichita Falls, Tex., C. H. Verschayle, Alta. Ia., Roy H. Wilkinson.
- Missouri State Fair, W. D. Smith and wife, Portland, Ore., O. M. Plummer.
- Guests—George L. Dobyns, Robt. Matthews, Walter Driver, C. B. (Zebbie) Fisher, E. G. Bylander, Arkansas State Fair.

The Advertising Exhibit

One of the features of the convention was the large display of advertising materials, made by many of the leading fairs of the United States and Canada. There were exhibits of tickets, passes, window cards, hangers, post cards, booklets, folders, one, two and three-sheet posters and almost every sort of advertising material that could be used to advertise a fair. The Minnesota State Fair had a large display, including a number of large posters. Probably the most complete exhibit was that of the Eastern States Exposition, Springfield, Mass., of which John C. Simpson is manager. Mr. Simpson had a complete line of tickets of all kinds used at his fair, of posters, booklets and other advertising material, all attractively displayed. There also was a plot of the fair grounds, showing just how everything is laid out. Another splendid exhibit was that of the New York State Fair at Rochester.

Other fairs had very creditable exhibits, and there were plots of a number of the larger fairs, made by the architectural and landscape engineering firm of Pease, Robinson & Sprague, of Chicago and Des Moines. The start made this year received much favorable comment and was a credit to Mr. Edwards and Mr. Simpson, who had charge of arranging the exhibit. It will, no doubt, lead to an even more comprehensive exhibit next year, as its value was amply demonstrated.

Toronto's Welcome

A heartier welcome than that extended the visiting fair men by the city of Toronto can scarcely be imagined. Everyone exerted the fullest efforts to make the stay of the visitors a most pleasant and profitable one, and they succeeded in well attested by the many expressions of extreme gratification both during the meetings and afterward.

The Canadian National Exhibition officials, the management of the Royal Winter Fair, city and provincial officials, and the various civic clubs all did their part in seeing that nothing was left undone to entertain the visitors.

Toronto has many points of interest, and the fair men, in their few moments of leisure, found plenty of places to visit—the grounds of the Canadian National Exhibition; the big recreation grounds at Sunnyside; several magnificent cathedrals; a wonderful library; many historic spots—in fact, an almost endless list of attractions varied enough to suit every taste.

Sidelights

John G. Kent presided very ably. He had the meeting well in hand at all stages and brought out the consensus of opinion clearly on every issue. Cool, calm and competent always, he certainly proved a big asset.

Frank D. Fuller fired the first broadside against the resolution in the clean-up fight and led the opposition with brilliancy and great determination. Fortunately he has an open mind and is able to discriminate between fact and fancy, hence, when more than one hundred resolutions were hurled and he got to his attention he was big enough to examine, weigh and consider them. They gave him pause and stayed on his onslaughts.

The Canadian delegates were solid for the clean-up from start to finish. At no stage did they waver. At the same time they sympathized fully and freely with their indignant fellow members from the States, but it never even occurred to them that the resolution could be dodged or sidestepped.

After all is said and done, the man who is entitled to the greatest credit for the happy outcome is Don V. Moore. It was due to the fact that he had the best and clearest understanding of the situation. While he makes a rattling good speech, is ready in debate and fearless in expressing his opinions and convictions, his great strength lay in the fact that he was thoroughly informed. He had taken trouble to dig into the situation and get at real facts. Also, he never once lost sight of the fact that the International Association of Fairs and Expositions was going on record and that he was bound to see that it did so creditably.

Charles Ringling's paper, tho it stirred much ire, was rewarded with hearty and unstinted applause.

Despite Don V. Moore's observation to the effect that "fools rush in where angels fear to tread," Charles Graff leaped into the fray and fulminated and denounced freely. This honest fellow who probably does not know the difference between a squeeze and a cheese and has likely never heard of a booking agent, let alone done business with one of the hook stripe of that ilk, was sincere enough, but he certainly gave a shining demonstration of what evil sincerity is capable of.

What with the stock show, the banquet, the booking agents and Ontario's prohibition laws to circumvent, there was no lack of diversion and entertainment.

Out of a total membership of seventy-five, only thirty-five votes on the resolution could be mustered, but of these thirty-four were in the affirmative. It was an overwhelming victory for advocates of right, of honesty and of cleanliness.

Following hard on the passing of the resolution came word that John Sheesley had released his general agent. We do not know what this means, but we do know that Sheesley is a remarkably clear and far-seeing man.

Report had it that, despite the agreement on no bookings, J. Linn Jones succeeded in lining up his Southern fairs. Jones would neither affirm nor deny.

Larry Boyd, to all intents and appearances, was jovial and happy, but there really was a large fly in his cream.

Max Adams was not only present, he was obviously and conspicuously present.

Seth N. Mayfield, of Waco, Tex., the newly elected president of the association, is very popular and very highly regarded.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

E. F. EDWARDS



Reflected director of the International Association of Fairs and Expositions.

John G. Kent's Address

You have already been welcomed by the Premier of the Province, Hon. Mr. Drury, and tonight you will hear from His Honor the Lieutenant-Governor, and others, how pleased we are to have Toronto selected as the first city outside of Chicago to be visited by your convention since its organization. I believe you made a wise move when you decided to visit around and you would make no mistake in selecting another city with membership in this association for the 1923 convention, and then again in 1924, in fact for all time to come. That question will come up for discussion later.

We hope this meeting will be a profitable one and of a successful character from your point of view. It is a great pleasure to me, personally as president of the International Association of Fairs and Expositions, and on behalf of the president, directors and members of the Canadian National Exhibition, to have the privilege of saying welcome. We are all delighted to have you here; we hope you will be glad you came to Toronto, and that you will leave the city with good impressions of it and of the cordiality of the people.

You have an extensive program and quite a varied one before you, including the carnival problem. The solution of this, in my opinion, should be up to the individual fair or exhibition, but unfortunately our position as an association has become acutely emphasized by recent discussions. If we can do anything to remedy the situation as it is said to exist it remains for the association by earnest endeavor and by using the machinery of its organization to its utmost capacity to bring about needed reforms. If these evils we have been reading about exist we should not hesitate to condemn them. If there is an emergency let us meet it.

The whole atmosphere of unclean entertainment is out of harmony with the ethics of the exhibition world. The commercial morality of the dishonest concessionaire whom we have been hearing about lately adopted as a standard is the average business man would bring the gully trader into contempt, his business to ruin and the police to his door.

Speaking for the Canadian National Exhibition, our experience with carnival owners has been very pleasant and we have a great respect for them as executives and as men of probity and honesty.

Perhaps 90 per cent of exhibition success we may attribute to the good will of the masses. And as a business proposition we cannot afford to ignore the fact that the public will always be loyal to the fundamentally correct—the decent. There is no appeal from the decision of the public; someone has said that the public is always right. I believe that. It is no longer a question of whether a fair can be clean and still successful. It has been demonstrated beyond shadow of a doubt that a fair MUST be clean to be successful.

Fair men know this; no one knows it better, and for years it has been the aim of the best brains of the most progressive of our fairs' executives to eliminate the undesirable element. If isolated cases still exist, however, where conditions are not such as they might be and this association can co-operate to remedy these conditions I am sure we stand ready to do our best. But we must not condemn the whole carnival world without a trial. There is some will in the best of us. There is good in the worst of us.

Reverting again to the Canadian National Exhibition, I would like to point out that carnivals coming here undergo a fourfold censorship. They are inspected on the road by the officials of the exhibition. They are passed by the local theatrical censor, by the Toronto police and by the Provincial police, from whom they must first obtain a license before showing in Ontario. But our experience is that the three latter visits are not necessary. The carnival seldom, if ever, brings in a show which the exhibition authorities have advised against. You will hear more during the meeting about the Ontario statutes governing travelling shows from Mr. Joseph Rogers, Superintendent of Provincial Police, who has consented to tell us something about his experience.

Sympathy will be felt with any movement that will assure us a continuance of public support and confidence. We have problems and difficulties peculiarly our own. There are few, if any, businesses more complex or more subject to adverse conditions outside its control. The particular subject of carnivals is one of great intricacy. Let us put forth no wild proposals, but if we adopt a plan, let it be one that, fully carried out, will do justice to the wrongdoers, if any exist, without inflicting injustice on any other interests. A sound policy it must be, distinguished by the sanity of its demands. But once decided upon, let it not be jeopardized by apathy or hesitancy on our part to unite in its promotion.

I hope that the 1922 season has been a good one for our members and that 1923 may be even more successful. I thank you. Let us now proceed to business.

Carnivals and Concessions

(Paper by Don V. Moore, Secretary Interstate Fair, Sioux City, Ia.)

The most popular spectacle in any community is generally chosen president of the "Mothers' Club"; the best posted fraternal society man is generally the one who has committed an expose to memory; and following this rule in numerous instances, we come to the undisputed fact that the most violent critic of fair management is generally one who has had no experience except thru attendance at the local exposition for one or more days, and hence his conclusion on what he sees and on one or two lunches or meals of vily cooked and carelessly served food. But as long as this critic has paid his way into the grounds and consequently becomes the guest of the management, his opinion is entitled to consideration. If he or she is a long-haired crank and has become wedded to the uplift idea his or her attitude must be given considerable thought in order to distinguish between honest criticism and exaggerated one.

I sometimes think that those of us who are engaged in entering to the wants of the public in an amusement way become cynical in our mental attitude towards the public, and this attitude is accentuated in a large measure by the senseless and constant fault-finding of possibly

well-intentioned but misinformed men and women. With these thoughts in my mind it becomes rather difficult for me to claim that experience in the business entitles me to put myself up as a critic of the outdoor show world.

A foul rasher in whose a sensible man sits down and smokes his pipe, so in a rather rapid and disconnected way I am going to tell you of my own eleven years' experience in the business of building the amusement end of an agricultural fair. The first year was with a newly organized association. It was a very small show, but resulted very satisfactorily in all departments with the exception of the financial. We could not get a carnival, so brought two independent shows on the grounds—one an Oriental show, the other a plantation show. We had the usual games of skill and prizes. The next year the entire show was built around Irwin Bros.' Frontier Days, with the particular object of doing away with shows and vaudeville acts. Six weeks before opening town people succeeded it might be well to have a midway, both from an amusement and financial viewpoint. I gathered into the fold five or six wonderful Oriental dance shows as had ever up to that time been seen on a fair ground in North Dakota. We had the usual games of chance and skill. The next year I made a trip into Southern Iowa, looked over a carnival, went back home and afterwards made a contract with them. They carried an Oriental show and the usual concessions. In this year I think games of chance were barred from the State. We had no trouble with this carnival, but after leaving us they tore things wide open at Crookston, Minnesota.

In 1915 my experience with reputable and reliable carnival owners started, and in that year and in 1916 contracts were made with James Patterson. In 1917, 1918 and 1919 contracts were made with the C. A. Wortham Shows. I moved to Sioux City in early 1920 and that year, as also in 1921 and 1922, again made contracts with C. A. Wortham, who had had Interstate fair dates in former years. I want at this time to testify to the personal satisfaction I always had in doing business with Mr. Patterson and Mr. Wortham. That same feeling will continue as long as I do business with reliable showmen. Concessions, especially games, always caused trouble, and it lessened the burdens of the office considerably on going to Sioux City to find that for a number of years neither games of chance nor of skill had been a part of the fair. There is still trouble at times with such innocent concessions as a soft-drink stand, the farm newspaper's editor and the itinerant merchandiser, all of whom must be watched for a day or two. Occasionally an individual showman tries to do business in a way different than the contract calls for, especially when he thinks the owner of the carnival is not on the lot, but these troubles are a part of the business and easily remedied. Now and then some of your fair men during the balance of this week may try to tell me you have never had any of this kind of trouble. If you have been in the business 10 or more years your experience has been similar and in many cases you have had worse shows and concessionaires than I have enumerated. If you are just starting in the business you have a wonderful life before you, and I wish you lots of luck. But don't try to high-brow me.

My experience leads me to believe, and I make it as a statement: There never is a show or concession on any fair grounds in this country that has not been placed there with the full approval of the management. That the management is fully conversant with the kind of shows and concessions contracted for and with. That these contracts in almost every instance make the fair management supreme in every way. That on account of being in personal touch with officers of the law, it is possible for the management to compel strict obedience to the statutes, and that it is someone's duty in the organization of the fair to see that this is done. It is my belief that this is a true statement as far as the members of this association are concerned and that it is time that we did our part in placing the blame for dirty shows and dishonest concessionaires exactly where it belongs. I come here to the parting of the ways, and I have in the light of developments in the last three months but one course. I do not propose introducing anything filthy into this meeting. I am not going to be the one to start an avalanche which in the course of its downward plunge will leave any trace of black soot upon the character of my many friends in the outdoor show world, both living and dead, but I must bring to your attention a number of self-evident facts.

Early last summer I conceived the idea that on account of my pleasant dealings with the show world in general my experience might be of some benefit to the members of this association. I chose my subject without any fear of the results, but I thought it best to get in touch thru a clipping bureau with the sentiment of a large territory. It took the month of July to arrange this service which should be confined to adverse comment of weekly and daily newspapers—magazines and trade papers included. This service started in August and continued thru September and October. Three hundred and fifty clippings were received—reprints and funny articles were discarded—which brought the number down to 130. They come from 19 States. I am not going to try and give you an indexed result of this comment. The book is here. You are at liberty to look it over. The carnival and concession world is charged with every crime except arson and the clippings make scalding reading in the best. I am giving you, however, an editorial from The Nebraska Journal published at Lincoln, under date of August 7:

"The motion picture theater may be given credit for helping to wipe out the street carnival which twenty years ago was one of the blots on American small-city life. The movie is so much cheaper and cleaner than the old carnival that the change is a welcome one. Not until recent years has the depravity of the typical carnival been fully understood. A study made of the games of chance carried from town to town by these concerns shows that practically all of them are based against the player, while a large percentage of them are frankly dishonest. In recent years the carnival companies have been compelled to improve moral conditions around their shows, but the gambling devices are still entirely common. The country may witness the disappearance of the carnival without regret."

The above is the thoughtful conclusion of an editorial writer on an influential paper, and all thru these clippings you will see that the dishonest showman and concessionaire is the principal objection to the carnival. The book has

JULES BRAZIL



One of the outstanding features of the great banquet and entertainment at the Toronto meeting, and one that was especially appreciated by the showmen present was the genius and leadership of Jules Brazil who was here, there and everywhere and at all times keeping the movement up to the needed speed and spirit.

Jules is a sort of director general and all realized that much of the credit for the success of this event was due to the tact, gentlemanly conduct and extraordinary talent of Toronto's entertainer, extraordinary Jules Brazil.

Jules is a sort of Harry Lander, with a national gift to entertain, direct, lead and bring out all the talent that was in tap. The writer has seen him at conventions in the States and he is always a success.

numerous clippings from metropolitan dailies which print articles of news telling of medical societies, women's clubs, civic leagues, chambers of commerce, city councils and humane societies, which are all enlisting in the campaign to put the carnivals out of business thru legislation, both State and national. A few of the charges are "allowing children to play games", "opening on Sunday", "general effect on children", "takes money out of towns", and "the large number of carnivals booked in one town in a season". These reasons, gentlemen, are not the wild ravings of cranks. They are reasons you hear in every town against carnivals, and, taken from a business standpoint alone, it behooves outdoor showmen to put their ear to the ground.

I have always been an intermittent reader of Variety but took its articles on this subject as more of an expose of practices that were out of date. It was a pleasure in some instances to find out that I had been worked both as a patron and an official. Two months ago I looked upon the cleanup campaign of The Billboard as something that might do good, but doubted it. The article by Charles E. Ringling in the October 7 issue of that publication put a different face on the matter, and for the first time really showed me what a delightful subject I had picked up by which to expose my ignorance. If you do not believe that the outdoor show world needs cleanup, read The Billboard of October 7 and from that time on down to date. My clippings are of small worth. Read the late articles and see how carnival and concession men are breaking their necks to prove the other fellow unclean, and at this time I wish to bring in another factor. In this campaign there is just one thing the association is interested in and that is the conduct of its own members. There is probably another side to be considered. As near as my figures total there are 2,400 agricultural fairs and expositions in Canada and the United States. Now in the word being passed around the statement is being made that a large part of the graft and crookedness can be laid directly on the "small" fair secretary. This word "small" covers a lot of territory and in a way that the members of this association, but Mr. President, I wish to protest in the most respectful manner the charge that the small fair official is a crook. In my own State of Iowa there are about 100 county fairs. Every official of these fairs is an honored and respected citizen of the State. In many cases the secretary is also secretary of the Commercial Club of his town. Every director is either a business man of good repute or a successful farmer. Not one of them needs a dollar of dirty money. Even the members of this association have been accused of wrongdoing. It has been charged at several of our Chicago meetings that a certain man, well known to you all, receives a check for \$500 before he ever attaches his name to a carnival contract. Is it not about time for us to demand that names must be mentioned and proof presented or that the secretary be left out of all future discussions? Is it not time for us to go on record that we are tired of doing business with a class of men who are continually charging someone else with being a crook?

Since coming to Toronto I have heard it said that it was about time for the carnivals to organize and instead of giving the fairs a percentage of their earnings, that they demand a bonus for coming out our doors. It has been suggested by carnival men that the entire concession and show department be passed over to them and run under their supervision. Slightly talk, I hope to be able to meet with a fair where concessions and games are a part of the program. I am sure that you will warn the outdoor show world. When it comes to the time that a management must have any one particular amusement feature in order to conduct a successful agricultural fair, then some of us will have to go to work. There is not one thing in the amusement business that cannot be disposed of with. If you don't think so, let it be disposed of among our membership and see how many supposedly vital departments have

been eliminated during the past ten years and something better and more novel substituted. Gentlemen, I have no excuses to make. With my eyes open I picked out a live subject. I cannot say I have handled it to my own satisfaction, let alone yours. Charles E. Ringling and W. H. Donaldson are here today at the invitation of your officers. We considered the subject of such importance that we deemed their presence necessary. They are both men of large experience, and acknowledged leaders in their respective lines of work. Their message cannot help but be of great value and I bespeak for them your earnest attention.

Power Farming Day at The State Fair

Address of Director Guy H. Hall, of the National Institute of Progressive Farming; Gentlemen:

In accepting your invitation to meet you here today and discuss the question of a Power Farming Day at your 1923 fairs and expositions, I feel that the farm equipment industry is highly honored. When we brought the matter to the attention of the membership in a special bulletin, and asked their advice at the annual meeting of the Tractor and Thresher Division of the National Farm Equipment Manufacturers' Association at Chicago last week, they gave us free rein to come up here and say what we thought should be said in telling the story of power farming. Therefore I am here in my humble capacity as director of the National Institute of Progressive Farming to learn your thoughts on a Power Farming Day at all the fairs the coming year.

I am not here with any big-stick thought or talk. I come as one educator to a great group of educators, and if you decide we have a story that will aid your show in drawing and educating a crowd, we will go to considerable expense of time and money in getting a real power farming educational exhibit before your people.

I remember the first State fair I ever saw. Compare the collection of three-card-monte games, grafts, hoochie-kootchie dances and crazy quilts that made up that first fair I saw years ago with the advanced educational exhibits and high-class entertainments I saw at Milwaukee and the Twin Cities of Minnesota last fall, and in this city last evening, and one gets a jolt that causes his appreciation of the task and the accomplishments of the fair and exposition managers of America to rise to the point where he can honestly say that as an educator that State and provincial fairs and expositions of today stand right in the front rank with the press, the pulpit and the "little red schoolhouse."

Please pardon personal references but, being something of a "showman" myself, having handled the National Tractor Shows at Kansas City and the Tractor Show of the West, on the Coast and machinery superintendent of the Missouri State Fair, in recent years, I know something of your problem of balancing education with entertainment and your gamble against weather.

Now, to you gentlemen, in charge of America's farm show windows, in coming here today to present the case of Power Farming, let me say that the National Institute of Progressive Farming does not limit itself to power farming, nor has it anything to sell but unselfish ideas aimed to first make a more prosperous and happy farmer. I find in my answers from the leading manufacturers that there is a wide diversity of opinion as to the value of showing at State fairs and expositions. Different sections of the country, for example, demand different treatment. Specialized shows like the National Dairy, National Wine and the International, at which our manufacturers have heretofore never shown, except for limited lines at the dairy show, are up for special consideration.

Then, too, farm equipment manufacturers have been hit harder than any other. That may sound like an "old story" to you, but it is nevertheless true. Their business depends en-

tirely on the farmer's ability to buy. When the farmer no longer had a buying power the farm implement business stopped dead still. I'm not here to spread gloom; I'm not a crepe hanger. Personally, I believe that when the business starts coming back our manufacturers will have to move fast or get run over and trampled by the rush of orders. And the turn has already started. Farmers are getting their bills and notes paid and starting to buy. The dairy cow farmer and the hog farmer are both in good shape right now. Ditto the sheep breeder and feeder. Beef producers are now coming back fast. Others will trail along, but it is the live-stock man who is right in these times, and you men, thru your great media, have done and are doing more to put over the pure bred live stock idea than all other agencies put together.

I hold in my hand here five letters from five different manufacturers, some of them the greatest firms in the business of manufacturing farm implements and tractors. Listen to what this one says:

"First, let us say that we are absolutely for the State fair as an institution. We are also particularly desirous of exhibiting at the various State fairs in which States we have branch houses. We usually visit in the neighborhood of fifteen State fairs, New York, Ohio, Kentucky, Indiana, Illinois, Iowa, Minnesota, Kansas, Missouri, Texas, North and South Dakota, Montana and Colorado. The expense usually runs about \$1,000 per fair, totaling about \$15,000."

"We are strong for a Power Farming Day at the State fairs. We are of the opinion that power farming machinery has been, and will always be, one of the biggest drawing cards at the State fairs. We know from experience, and we think most of the secretaries of State fairs do also, that State fairs are usually not very well attended when there is not a large exhibit of agricultural machinery. As we said before, we are strong for a Power Farming Day, but we are absolutely against any special day for any one manufacturer, a Case Day, a Rumely Day or an Avery Day. A Power Farming Machinery Day would, we believe, be acceptable to everybody and would be a particularly big drawing card, as the younger generation is especially interested in machinery of all kinds and they are the ones who usually bring the older folks to the State fair, as the younger fellows drive the car."

"We do not believe that there should be an excessive charge for the usual space used by exhibitors of agricultural machinery, as a large area is usually required to show the machines which the various manufacturers build. The space should be given to the exhibitors free, or only a nominal charge should be made. Where space is charged for at a high rate we are not in favor of exhibiting."

Here's a second manufacturer and his thoughts on a certain phase of this Power Farming Day as it developed this year at two or three fairs:

"Personally, I am strongly in favor of a Power Farming Day at State fairs. I believe that such general exhibition of power farm machinery will not only bring maximum results to the exhibitors but will mean even more to the State fairs themselves. Certainly machinery exhibits go a long way towards making or breaking a State fair."

Now I never like to throw any cold water into a fine, enthusiastic meeting of this kind that may have something to offer us that I believe we need. Yet here is the other extreme on the thought of machinery manufacturers and the State fairs. I will not reveal this name, either, as these views were sent us in confidence for my own information in coming before you today. This manufacturer states:

"On the subject of State fairs, would say we are not favorable to making very large expenditures along this line, as State fairs have in too many cases ceased to be attractive to the farmer. In talking with a great many implement people and several members of our own organization who attended some of the leading State fairs this year, they particularly emphasized the fact that farmers were absent and that the crowds were largely made up of city people. This was particularly true at

_____ which at one time drew a larger crowd of farmers perhaps than any other State fair in the country. It has now developed into an automobile racing, street fair and midway proposition.

"Further than that, a good many of the State fair boards have sold privileges at high prices and the eating houses and other concessions of that sort have made prices that created a feeling of resentment in the farmer's mind rather than one of contentment.

"There is also a disposition on the part of the State fair boards to make exorbitant charges for space and until the various State, street and local fair boards are sold on the value of farm machinery exhibits as an attraction and as offering something of interest to the farmer, we would not be interested in going very far towards making exhibits at State or county fairs, believing that it would be a more or less useless expenditure. It is true we make some exhibits, but we try to hold them down to the lowest point possible."

Some of our men have evidently been getting more out of your fairs than others. Here is one more manufacturer who looks upon the State fair and exposition as an educator more than a salesman:

"We want to bring up specially the fact that machinery exhibits at State fairs have not been given the prominence that they deserve. Horse racing and live stock seem to be the major items at the average State fair. While the managing committee of the State Fair Association is composed almost entirely of farmers, this committee will spend considerable time at both major exhibits and probably only glance at a machinery exhibit when occasion demands. Again, the machinery exhibit is not, as a rule, allotted the desirable space that it deserves. State fairs, it seems to us, should be an educational short course for the farmer where he may study and view the products of the farm, and equally important, the means with which these products were produced, which would include farm equipment. As it is now, a great deal of space is given to the luxuries, to automobiles, etc., things which the farmer buys with money he makes thru his farm equipment.

"Why shouldn't farm equipment deserve a more prominent place? Why shouldn't the farmer have better opportunities to see the more improved farm equipment? Why shouldn't he be allowed to study it, to examine it critically? In fact, why shouldn't farm equipment be considered a major exhibit, with horse racing incidental with the other necessary amusements?"

"The special argument for power farming is the fact that power farming is the new order of things in agriculture. It is the biggest forward step that agriculture has taken in many a day. Its wider acceptance means a new era of prosperity and development for farming. We cannot conceive of any activity which deserves greater recognition, therefore, in this big educational State fair week than power farming."

"Our expenses thus far this year for exhibits and shows of various kinds has been approximately \$25,000, of which \$20,000 is State fair expense."

Another manufacturer writes that he exhibits at the State fairs for educational reasons only, and as State fairs are usually held after the buying season few sales are made.

Another thing, he believes that the farm equipment department should share equally with other departments in publicity and advertising in the catalog, newspapers and other mediums. Also he thinks the State fairs should plan now to enlarge grounds for suitable exhibits of the future, and he unselfishly suggests plenty of playground space for the kids.

These are some ideas of five of the big manufacturers back of the Institute; only five from the scores of farm equipment exhibitors whose annual expenditures at State fairs must run into hundreds of thousands of dollars. In the meeting of the Tractor and Thresher Division of the Farm Equipment Manufacturers at Chicago a few days ago, they gave me unanimous backing to talk for them as a united whole. Therefore, in my ideas presented here today, I believe I am backed up by every manufacturer in our membership, as well as the accessories that go with power farming.

Following the aroused interest in Wisconsin's

special day for one manufacturer, the Minnesota people offered us, a special day with a parade in front of the grand stand. Our manufacturers refused to tackle it on such short notice unless we agreed to handle it. We therefore sketched out some ideas to make something more than a mere parade of tractors out of the day and shot these at our manufacturers. We did not have time to get the new idea drilled into their heads, however, and that parade was just about the old stereotyped procession with a lot of signs and banners as big as the tractors themselves. What we want to do is to get it educational, with no more signs and banners than tell the story. The trademarks that are welded into the machinery are sufficient signs, in such educational exhibits, I think.

One of the leading manufacturers has been gathering up a museum of "first issues" of the various types and kinds of machinery manufactured. We might borrow this and add all lines. The progress of seed bed preparation from the crooked stick and brush of Biblical times up to the latest model of plow pulled by tractor; going thru all its stages in all the various kinds of crops, harvesting of the various crops, and then comparisons of the U. S. farmer's machinery for each of the crops with the present methods in vogue in China, India, Egypt and the Near East; all these could be shown in still exhibits and again in parades in front of the grand stand, with the floats depicting the various steps in improvement from the early times to the present. The fact that the modern farmer is only two generations away from the farmer of ancient times would be then brought home to the younger generation, as well as to the older.

The place of power farming in the various systems of agriculture should be brought out for small grain, dairying, orcharding, cotton, potatoes, hog raising and baby beef making. The fact that modern farm machinery has been taken from the hand of American women the rake and the scythe, allowing them to devote their time to their home, social and political life should be demonstrated. Few people realize that that dreary hopeless picture, "Women's work is never done", has disappeared from the homes of farmers where farm machinery has reached its highest plane of power farming inside the home as well as outside is a fact that makes farm life actually as well as theoretically on a higher plane than city life. Go into the farm homes of Waukesha County, Wisconsin, where high producing cows, backed by a full complement of the most progressive farm machinery, with hard roads and automobiles and trucks, and you know this is not mere talk but fact.

Right here let me give you information that we have just launched into another activity that should do much to help you men put over such a day at your 1923 fair. This is Boys and Girls' club work, endorsed by our members at their recent meeting. It is our intention, co-operating with the dealers' national organization, to hook up 24,000 implement dealers in the United States in this work, co-operating with club leaders, school teachers and county superintendents of schools in aiding in this visual education of the younger generation. We figure it will do much in the educational way of bringing to the farm hundreds of thousands of the best youth of the land equipped to take their fathers' farms and get more profit out of them thru the better use of more time and labor-saving machinery. It should largely solve the service problems and make the farm tractor as easily handled by the farmer of tomorrow as is the plow by the farmer of today.

So keen are our manufacturers for this work that many are offering big prizes in machinery before we have the details worked out. Probably we will be able to offer several thousand dollars in farm machinery and tractors as prizes this year. It may be possible to have these prizes on exhibit and award them at the fairs, aiding in drawing the crowds to your grounds and speeding up the outside interest in this department.

If the boy and girl club movement with its enrollment of 600,000 now is to be increased to 2,000,000 in 1924, as planned by its leaders, you can see that its wonderful drawing power as already revealed to you in your fairs of the



DELEGATES TO THE THIRTY-SECOND ANNUAL CONVENTION OF THE INTERNATIONAL ASSOCIATION OF FAIRS

last few years, where it has become THE feature, not only in its infancy.

In the matter of infancy, we believe also that the fair and exposition business is still in that stage. Look back a few years at the changes that have taken place in evolving the present State fair and exposition. Power farming is also a child. The present efficient machine has come out of a fiery crucible that has given it the most severe test ever received by any tool. This baby was rocked in the cradle of the Canadian West, the Canadian fair giving it its first chance to show itself quickly to the farmers about twenty years ago.

One manufacturer caught your fancy last year with the Power Farming Day with his name hitched onto it. He proved the pulling power of the idea in paid admissions, I understand.

Now with a Power Farming Day a competitor writes that he has been informed that the Wisconsin Fair drew 30,000 additional attendance. Put all manufacturers into such a day at all your fairs and give the fairs a feature event that will tax their capacities to the limit.

You men here know as well as we do that we are living in a new age, as far as the farmer is concerned. The farmer no longer stays at home and has his acquaintance limited to a few next door neighbors. The automobile has taken him and his family out of the backwoods class. There are almost as many farm-owned automobiles as there are farm-owned telephones, according to the last United States census. The number of tractors, light plants and running water systems are creeping out over the continent to link up every progressive community and eliminate for all time the backward farmer. Pure-bred live stock, typewriters, bank accounts, tailor-made suits, college educations are all developing in this picture of a modern farmer and his family.

Your old-time s-d-e-show and carnival appealing to the base motives of the rural community has gone, as most of you already realize. The throng that formerly flocked to see the wild man "eat 'em alive", the muscle dancers contort themselves and the fortune tellers pass their dirty hands over their palms no longer are in evidence enough to make that kind of a State fair support itself. The calf and pig clubs are crowding them out. The best music by world-famed bands and orchestras, soil rotation, educational display with farm machinery in action and spraying exhibits by the agricultural colleges, and the finest vanderbille acts in front of the grand stands are demanded and given. In appealing to the farmer of today you must make your show to a business man who has been educated, traveled around and seen about as much as your city man. Not all sections are as far advanced as others, but the best sections give you a line on what the tendency is everywhere.

As to the power farming industry, we will begin immediately an educational campaign to get the entire industry from manufacturer down to the 24,000 dealers informed as to what we want to do on this day at your fairs and expositions in an educational exhibit that first aims at a prosperous farmer without regard to any immediate sales at the fairs themselves. We will drive home to the entire industry its opportunity in such a co-operation with State fairs in case you decide to adopt the idea in a big way. We will attempt to have the dealers all visit the fairs, along with the sales managers, branch managers, agricultural college farm mechanics' departments, boys and girls' clubs, county agents, Smith-Hughes and other vocational high school teachers and students and everybody else interested in such a movement. We believe that farm machinery deserves as big a place on the fair program as do crops, live stock, horse racing and entertainment. Modern farm machinery has made possible the time and labor saving on the modern farm that has permitted the building up of the great pure-bred live stock industry and that important branch of your show. It is only in its embryonic stage and will rapidly allow the doubling and redoubling of the pure-bred business with a consequent doubling of the show end of the live stock industry. The two go hand in hand. Power Farming Day has dawned on the farm; are you ready to let its sun rise on your Fair and Exposition Calendar?

Richardson's Address

Canadian prosperity depends to a very considerable extent on agriculture and live stock production. Canada's resources are varied and of great value, and her lumber, minerals, fisheries and manufacturing interests will become more important as her population increases. We have comparatively few large centers of population and it is a fact well recognized in Canada that her growth cannot precede the settlement and successful cultivation of her farms.

As live stock raising is the keystone of successful agriculture in this, as well as practically all countries, it is not surprising that Canadians many years ago turned their attention to live stock improvement. Their first step in this direction was the holding of small fairs, where neighbors would compete with the best they could produce in all lines, but especially in live stock. This competition created a desire to own better animals and pure bred stock was imported of the best quality that the resources of the settlers would permit. Gradually these small fairs developed in size and number until we have in Canada some 800 annual fairs, twelve or fourteen of which offer between \$25,000 and \$35,000 in prizes. Every Canadian is proud of the fact that Canada has in the Canadian National Exhibition at Toronto the greatest annual exhibition held anywhere in the world. This great exhibition has been of inestimable value in the development of Canada.

No words could tell so well of what the Canadian fairs are trying to accomplish as the actual demonstration of what is being accomplished at this first Royal Winter Fair. It has in its first year found the great pavilion costing a million and a quarter dollars adequate to house not more than one-quarter of the exhibits, has overflowed into the adjoining stables, and necessitated the erection of extensive temporary equipment. Those of you who have seen the show will no doubt regard it as one of the world's most wonderful and unique examples of co-operation—of all interests coupled with efficient management; it has broken world's records in some departments. It has progressed as far in a year as might have been expected in ten or fifteen years. Its success is a benefit to all of Canada.

The larger fairs of Canada which correspond to the State fairs of the United States are organized along quite different lines. In nearly every case the grounds and buildings are provided and owned by the city in which the exhibition is held. The exhibition board is a voluntary organization composed of public-spirited citizens who give their time without remuneration to help build up their city and district and who have to personally assume any financial liability. On the other hand the State fairs are usually conducted by the State boards of agriculture and most of the equipment is provided by the State, which also carries the financial responsibility.

While the fairs held in Canada offer prizes for all classes of exhibits, according to the resources of the district served, the live stock department is the outstanding one. Fully four-fifths of the total offering in prizes is for this department, and the only Government grants, both Federal and Provincial, given in aid of these fairs, are given by the Department of Agriculture especially to encourage agriculture and live stock raising.

The fairs of the Prairie Provinces of Western Canada, especially the larger fairs, specialize in the live stock departments. These fairs are held during July and the early part of August, before grain, vegetables and other field crops can be shown to advantage. There is very little fruit grown and the manufacturing interests are not developed to the same extent as in Eastern Canada. The data mentioned above appear to be the best for the territory served and the opportunity is presented for these fairs to devote their energy especially to building up the live stock industry.

The holding of fairs has resulted in a wonderful improvement in all classes of live stock in Europe and North America in the last half

century. Through showing rivalry the desire has been established for better stock, and the keeping of better quality live stock has made farm life more interesting and attractive for the girls and boys on the farm. In countries where farming and stock raising is most advanced fairs are most numerous and doing the most beneficial service. At no time in the world's history has it been as essential as it is now to produce and handle only the best breeds and market types of farm animals and to feed generously and skillfully as exemplified in the show rings of today. While live stock values are extremely low at present, the animal of the showing excellence is the most readily disposed of when compared with other stock.

I am firmly convinced that no other agency could have advanced the quality of live stock as much as the incentive for improvement provided by the annual fairs. The most striking illustration of this influence which has come to my notice in my twenty years' connection with the Calgary Exhibition is with regard to the development of the Hereford breed in Alberta. In 1911 there were only three Herefords shown by two exhibitors. By 1919 the competition got so keen that there were ten magnificent herds of Herefords, totaling 108 animals. This was undoubtedly the grandest show of Herefords ever seen in Canada up to that time. During that time several importations had been made, some individuals worth up to \$20,000. Alberta is now producing Herefords which surpass the imported stock. This was demonstrated at the great show now being held in this city when O. A. Boggs won the championship with his Alberta-bred bull against strong competition, also first prizes for get of sire and progeny classes. In other live stock departments at our exhibition most noticeable improvement in the quality of the exhibits could be seen from year to year. First prize winners and champions of one year were scarcely able to get in the money a couple of years later. The desire to win, to have something to be proud of and to let the world know it is so strong that no sacrifice of time, money and care is too great, and the result is that stock improvement proceeds to the limit of breeding and feeding possibilities. The show ring is essential for the realization of this desire, and the influence and usefulness of fairs will continue to expand so long as they are conducted along proper lines. That they are gradually filling a larger place and that their importance is increasing is amply demonstrated by the up-to-date equipment provided in every State and province in the United States and Canada during the past ten years.

This extensive exhibition equipment carries with it the responsibility of putting it to the best use, and in Canada the officers of the exhibitions are using every endeavor to have this equipment utilized to the utmost. You have a striking example of this at the Great Royal Winter Fair, where the same equipment is used for two of the greatest shows in the world.

At Calgary this policy had developed to such an extent that for the fiscal year of 1919 the turnover had reached the sum of \$570,341 not including revenue from sports, and while, owing to general business depression, the annual turnover is now considerably less, it will build up and surpass that sum when conditions improve. The activities include several stock shows and sales, collecting and selling wool co-operatively, winter poultry show, horticultural show, dog shows, stampedes, winter fair, curling, skating, hockey, baseball, football, athletic meets, conventions, public meetings, etc. These events, besides keeping the equipment in use, make it possible to carry a more efficient staff than would be possible if an annual exhibition only were held.

I believe, however, that the greatest service the fairs can render is still left for the future. I refer to the work started the past few years among the girls and boys. It has become more apparent year by year that the most rapid advancement can be made in any line by starting with the young people. The encouragement now being given thru these fairs to the girls and boys, especially of the farms, will no doubt increase until it forms

one of the most important annual accomplishments of all progressive fairs. The stock feeding competitions for girls and boys, with the goal of a holiday trip to the fair and the added interest of trying to provide a winner, take away much of the drudgery of the farm, at the same time creating a liking for better stock. This work is so intensely interesting and so worth while that it will interest the best citizens in every district, and will still further increase the service rendered to each community by the annual exhibition.

A Dream of the Present, Reality of the Future

Address of Thomas H. Canfield, Secretary-General Manager, Minnesota State Fair.

Thirty-eight years ago a few representatives of some of the larger fairs in the United States met and organized the International Association of Fairs and Expositions, later becoming the American Association and again the International Association of Fairs and Expositions. From that time until the present, the association has functioned in a more or less—generally less—perfunctory manner, as have hundreds of somewhat similar organizations in the early stages of their existence. At no time has its membership been as large as it should have been. A fair proportion of its members has sent delegates to an annual meeting at which time two or three days have been enjoyably spent about as follows, viz.: Listening to an address of the president; the reports of two or three committees, which, if made at all, were generally drawn up by the chairman, in the absence of meetings of the committees during the year; the reading of a tabulation of the dates for fairs of the next year; the several addresses by delegates and invited guests, and a statement of the secretary-treasurer, who, after a recital of the cost of stationery, postage and the printing of the latest annual report, expressed his hope that, after the nominal dues of the members present were paid, sufficient funds would be found in the treasury to meet the bill for the banquet, so that the officers who had made the arrangements therefor would be able to leave the hotel with their baggage intact. Outside of the hours of the formal business sessions, ample time has been allowed at the meetings of the past several years, for the interchange of individual opinions concerning the relative merits of the grand champion steer of the Chicago International and the sweepstakes heifer of the Follics; thus showing the continued devotion to duty of fair managers in considering the two important phases of fair work—education and entertainment.

Prior to the period mentioned and the organization of the Chicago International Live Stock Exposition, we of the younger generation cannot glean from the historical records of this association as to whether or not the delegates attending the earlier meetings laid sufficient stress upon the educational features of fair work.

Before the close of a meeting of this nature we have elected an estimable gentleman as president, for the honor entailed by the position; a board of directors whose members reside a sufficient number of thousand miles apart so that they will not feel the need of spending the following twelve months in ferreting out schemes for the overthrow of the administration on account of lack of geographical representation, and a secretary-treasurer with little or no salary, who is also a secretary of some fair and thus so tied up to the duties of his position at home that he can give but little time or thought to the work of the association.

After such an annual gathering we retain, very naturally, a feeling of pleasure in having renewed friendships and made new friends. We realize we have obtained quite a little information in regard to some matters of fair work, which have been discussed, and we pack our suitcases and silently steal homeward with



AND EXPOSITIONS AT TORONTO, NOV. 28-30. MANY WERE NOT PRESENT WHEN THE PHOTO WAS TAKEN.

the event, but I feel that some day the people of America will appreciate the importance of fairs and expositions—that our Government, provinces and States will fulfill our duties in their moral and financial support—that the railroads will handle exhibits and passengers with better facilities and lower rates that the amusement and attraction men will do all that they can to attract at half-price reasonable prices—that the agricultural crops will be immense—and that the weather for our next big show will be favorable and our various boards of directors will be pleased with our successful efforts that we will all be voted a resolution and a trip to another such annual meeting which will again furnish some instruction, and more social pleasure, and will result in very few pairs for the constructive advancement of our association and of fairs and expositions in general.

By anything said above I do not mean to imply that no good has resulted from this association of fair managers. On the contrary, many steps of advancement have been made, as for instance: A more uniform classification for live stock has been established; the value of the various fairs during the setting of concessions have been brought closer together; problems connected with the management of attractions have been studied to the advantage of all concerned; and the organization of the board of appeals perfected; regulations have, from time to time, been taken up with the railroads, which have resulted in some considerable changes towards rates more favorable to fairs; during the war strenuous efforts of its members brought about the preparation and routing of Government agricultural and other exhibits; much advantage to members has resulted through a mutual discussion of advertising campaigns and forms of tickets used at fairs, and of great importance to the fairs and to automobile racing has been the incorporation of the International Motor Contest Association. Problems connected with practically every phase of fair management have been discussed over and over again, and many most excellent addresses have been delivered at the annual meetings of the association, which merited, but did not receive, nationwide publicity.

A few years ago a report of a committee on statistics was presented at our annual meeting, containing some figures regarding fairs, which were very illuminating. Last year our secretary reported a membership of sixty-six fairs and expositions, and the committee on statistics made a partial report on returns from some thirty-one of these fairs, which showed that the receipts from admissions in 1920 equaled \$2,727,000. The expenditures in 1921 were as follows: For premiums, \$1,138,000; for operating expenses, \$3,425,000; and for buildings and improvements, \$871,051. As less than half of the fairs made answer to the questionnaire sent out the totals of the above items of all the fairs in the association would probably be twice as great. But even though the delegates to this meeting made the subjective that they manage the largest fairs of this country, the amounts of money entailed in the operation of their fairs make very small totals compared with those of the hundreds of so-called county and district fairs throughout Canada and the United States, as for instance, the county and district fairs of Iowa—some 90 to 100 in number—show a valuation of grounds and buildings of over \$4,500,000, annual receipts of over \$2,500,000, premiums (not including purses in the speed department) of \$215,000, paid to 29,000 exhibitors, and an attendance of 1,800,000 people. The Minnesota county and district fairs—some ninety-six in number—show a valuation of grounds and buildings of \$1,500,000, annual receipts of \$1,000,000, premiums of \$200,000, paid on entries numbering 150,000, and an attendance of 500,000 people.

I have used figures from reports of only two States, which happen to be at hand. Could the figures representing the activities of all the fairs and expositions in America be brought together, they would make a total so immense that I doubt if today any delegates to this meeting of the International Association of Fairs and Expositions could estimate within hundreds of the number of fairs held annually—within thousands of the number of men and women actually interested in their management—within hundreds of thousands of the number of exhibitors participating within millions of the number of people in attendance—and within tens of millions of the number of dollars invested in real and personal property.

The Dominion of Canada has, I believe, a bureau of fairs, functioning under a department of agriculture, and many States of the Union have more or less oversight of fairs, but the Federal Government has as yet taken no particular cognizance of the business of fairs and expositions in the United States. For my part I should prefer to see the International Association of Fairs and Expositions determine to set its house in order and undertake of its own without the great work which has nearly before it. After it has proven by its performance what it can accomplish there will be time to decide whether or not to ask the assistance of the Federal Government in the way of greater recognition or direct financial aid.

You will all admit that in the past ten years fairs and expositions have made great strides in advancement with regard to educational and entertainment features and that their managers have had a broader vision of their proper lines of development.

There could be no more auspicious time than the present when the basic industry of agriculture is suffering from such extreme financial depression and both the dwellers in the cities and the representatives in legislative halls are so keenly alive to the existing situation, to bring about the co-operation of all concerned towards a fuller realization of the value of the fair, not only towards the encouragement of agriculture, but also as a medium of bringing closer together the producer and the consumer. It is certain that, if the fairs, even though momentarily feeling the pinch of tight purse strings, can spend money liberally in broader, more constructive measures, they will reap their moral and financial rewards when general business conditions come back to normalcy and our country of the States is again "saved for the Democrats".

But what of ourselves in connection with any forward movement?

The International Association of Fairs and Expositions has been referred to as the parent association of fairs. I do not like that name,

NOVELTY-ACTS

CAN USE FEW MORE BIG ACTS FOR 1923 FAIRS

GIVE FULL INFORMATION FIRST LETTER.

ASSOCIATED FREE ATTRACTIONS, Mason City, Iowa

as any ordinary parent who had functioned for a length of time of thirty-eight years might be considered as closely approaching the age of senescence. I prefer, therefore, to liken our association to the embryo in the shell, which has gradually been gaining sufficient energy year now to burst its prison bonds, and, spring forth, flap its wings and crow loudly to the world. Though it has lain dormant a long, long while, it has not become at all a bad little egg, but has just suffered retarded development from lack of proper fertilization during the period of incubation.

We can well ask the following questions of the International Association of Fairs and Expositions: Has it, during its existence, taken stock of itself and its members—has it sought or obtained national publicity for itself or fairs in general—has it adopted any concrete plan for constructive development, commensurate to the immense interests it represents, and provided the funds and machinery for the fulfillment of such a plan. To all these questions, with due regard for veracity, the answer can be made only in the negative.

I believe that never before in the history of America has the time been so opportune for leading the fairs to the people and vice versa, the people to the fairs. Remember that the word "International" is part of our name, and to accomplish work of an international scope is a very large order.

As there must be some means provided to perform a task of the character mentioned, I propose the following program which I think all of you will agree is sufficiently revolutionary to jar us from our lethargy of the past (before the elections of November 7 in the States I might not have had the nerve to do this): Increase the dues of the members of the association sufficiently to provide a sum of \$20,000 annually for a period of three years, and at the same time adopt as ours, the campaign slogan of the Non-Partisan League, "We'll stick"; agree upon a budget covering the scope of the work; engage as secretary for a three-year term the best man obtainable and one worth the money, at a salary of from \$10,000 to \$12,000 per annum, and establish a permanent office in Chicago.

As our association is now incorporated in the State of Illinois the machinery for progress thus far has already been provided, and only the amendment of the by-laws in a few particulars would be necessary.

At the very beginning an agreement should be made with the directors of the International Motor Contest Association to elect our secretary the secretary of that association and thus combine the duties of the two offices. This would lessen the expense and react to a mutual advantage. I am not at all sure, but that it might be better to liquidate the International Motor Contest Association entirely. Would not the announcement thru the megaphone, in the stenorian voice of the automobile race promoter, "These races are run under the sanction of Association of Fairs and Expositions" carry the Motor Contest Board of the International Motor Contest Association with the name, International Motor Contest Association, which, at least in the minds of the harness-horse enthusiasts, has been largely but wrongly confused with the word "hippodrome"?

All of you would have immediate suggestions for work on which our secretary might begin, so I also offer a few.

As a most important adjunct of our office an historical and reference library ought to be established as soon as possible. In addition to all outside works of every nature pertaining to fairs, there should be on file, of every fair a member of the association, a history of its organization, an outline of its method of operation, and its annual report, premium list, catalog and other publications it may issue. A complete and up-to-date file of statistics ought to be maintained, and questionnaires sent out when necessary, to obtain such data for compilation. Plans of grounds and photographs of the largest and best buildings existing for exhibition purposes should be procured and many fairs would be willing to contribute plans for buildings recently erected. Information most eagerly sought for each biennium is that regarding the amounts of financial aid granted fairs by States, counties and municipalities, and how much, if any, money is appropriated by States to county fairs. A large number of new fairs are being organized; others are undertaking extensive expenditures for improvements; governors, boards of agriculture and statemen (?) generally are proposing changes in laws and plans for the consolidation of the independence and identity of fairs and for their complete subjugation to the evils of partisan politics. Information along these and other fair matters is daily being sought, and our central office should be the source from which much of it should and could emanate, if such an historical and reference library were established, as, for instance, what would be the value to every member of our association if on November 1 of each year he would be informed of the amounts and character of the appropriations received by fairs? I know that I answer each year a large number of questionnaires from other fair secretaries—having answered some dozen or so in the past two months—and many questions covering the same point are repeated time and again.

By accomplishing this much in our rejuvenated organization, we shall have taken the first step towards national publicity by putting into the hands of our secretary such information as a basis for countless articles regarding fair activities. What magazine of national scope would refuse a human interest story as it could be penned, of the 20,000 farm boys and girls, who, as a result of achievement in club work, have won a trip to the fairs and the opportunity further to demonstrate their ability by exhibiting their calves, pigs, poultry, corn and potatoes, and their proficiency in bread making, canning and other

projects? Would not such an article be strengthened and the fair put in a more favorable light, if the total amount of premiums offered by the fairs as a whole for such purposes could therein be stated?

In the late spring or early summer a series of stories could be prepared, dealing collectively, of the premiums offered in educational departments. The farm and live stock papers would appreciate those pertaining to live stock and agriculture; the women's magazines, those pertaining to the work and welfare of women; the medical and health journals, those pertaining to public health and child welfare; the art, journals, those pertaining to the art; and through the various phases of educational work, in the departments dealing with industrial and commercial exhibits, articles could be prepared showing the immense scope of these exhibits at fairs, which would be eagerly published by the various trade journals. In the preparation of such publicity matter there should be presented in a convincing manner to the manufacturers, the liberal policy which has always prevailed on the part of the fairs towards the encouragement of such exhibits, both in the offering of exhibit space at nominal or almost nominal charges and by the featuring of such demonstrative educational exhibits, the "model creamery", the "electrical home" and "power farming equipment". In such articles should be set forth in an affirmative way the value to the manufacturers of a national advertising campaign, carried on by exhibiting at fairs, because of the largest aggregate attendance which results in a low comparative cost per prospect. An extremely illuminating article of this nature appeared recently in The Farm Implement News, describing the tour of an implement exhibit to Iowa in one season. The total attendance of the exhibit in the booth was over 30,000; the percentage of men visitors was 77%; of men visitors interested, 55%; of men visitors very much interested, 12; cost of exhibit per visitor, 12 cents; cost per man visitor, 16 1/2 cents; cost of exhibit per each man very much interested, classed as a live prospect, \$1.39. If a sale had been made to but one out of every nineteen men classed as very much interested, the profit would have paid the entire cost of the exhibit. Relative to this phase of the matter a particular instance has come to the attention of the writer, which would go a long way if given national publicity in the pages of the journals towards stimulating similar exhibits. In this case an exhibitor exploiting an automobile of a type recently placed on the market, but one given a large amount of publicity, fenced off his exhibit booth in one corner of the building and kept accurate check of the persons passing thru the booth. On one single day their number was 32,564, and in six days 132,240. The machine in question is one that retails at \$500, and I do not suppose the entire cost of making the exhibit for the week was \$1,000. The exhibitor was much pleased with the results of his exhibit and plans to repeat it next year on a much more elaborate scale.

The country is overrun with specialized shows of different products such as dairy, automobile, power farming equipment, builders' materials, cement, electrical equipment, furniture, hardware and what not. With each of these shows with which I am acquainted the overhead cost is very high, the space charges and other fees excessive, and the attendance, as compared with that of fairs, relatively small. These shows are held in large cities and draw but few people from the rural districts. Each fair has its local problem in presenting its case to associations of exhibitors of these different classes, and success in obtaining their co-operation has been varied to say the least. A great share of such exhibits is made by large corporations, under direction of their long-distance managers who, in the past, have often combated against the fairs.

Therefore, a national publicity campaign of the International Association of Fairs and Expositions, conducted along proper lines, would serve to clear the atmosphere and be of inestimable benefit to the individual membership of our association.

In the matter of entertainment at fairs much could be done early in the year towards the enlightenment of the general public.

A better idea of the comprehensiveness of this program, with special emphasis in reference to its class and cleanliness, should be the theme of this publicity. Developments in muckraking the past year have shown the absolute need of some general spokesman to represent the fairs before the people. There is no question but that some of the firebrands cast fell into a forest of inflammable timber, but the result has been that in the absence of an organized means of development an efficient backbone, a general contagion ensued, which consumed the healthy timber with the dead and down in any campaign of the fairs in national publicity regarding entertainment features, a line can be drawn between that which is good and that which is bad. In regard to the entertainment features classed as sporting events, such as horse and automobile racing, much advantageous work can be done. While there are several associations and periodicals devoted to horse racing, very little has been published concerning the work and accomplishments of the International Motor Contest Association and fairs have suffered much from the general ignorance of the public in regard to the dominance of this association in the conduct of automobile racing in America. During the fair season different successful phases of fair activities may be touched upon and late in the fall a resume of the accomplishments of the fairs in different lines may be presented to the public.

The plans for national publicity of any organization of large interests will show constant growth and will require changes as occasion demands. The development of such a

campaign for fairs and expositions, which in themselves have an almost unlimited number of points of contact with the people at large, would be of surpassing interest to the publicity manager with adequate information and vision, and far be it from me to do more than suggest some phases of the work which it would seem are of immediate importance.

Soon after the organization of a central office and installation of a secretary there should be published a small fair newspaper in the nature of a house organ, for our membership. It can be made of great value by the publishing of articles of history, and statistics made available from the library already mentioned; of addresses from the annual meetings of our association and other connected with phases of fair work; of programs and budgets of individual fairs; of correct lists of proposed dates for fairs; of a complete tabulation of the seasonal bookings with fairs, covering automobile racing, aviation features, vaudeville acts, track events, carnivals shows, night spectacles, fireworks and similar attractions.

As the fair season passes each member should file a condensed report of the result of his fair as to attendance, support by exhibitors, the attitude of the people in respect to their desire to attend more fairs, concessions and amusements, and any features of special note. Secretaries might contribute such articles to their own publication when they would not take the time or trouble to write and send them to some of the existing publications of larger scope endeavoring to develop fair departments. Members should be kept informed by descriptive articles, regarding all new buildings of fairs, programs for legislative appropriations and the results obtained and of changes in officers representing the various fairs. Its columns would be open for the discussion of fair problems and policies and for conveying information from the officers of the association to all members. At the beginning this "Fair News" should be published monthly in a modest and inexpensive form, for circulation free of charge to the members of the association. If it were successful in making a place for itself it might become self-supporting by subscriptions of non-members and from advertising, and then steps for enlargement and for greater frequency of issuance could be taken. I feel sure there is a field for such a paper, as there exists no authoritative fair publication of this nature and nearly all of the fair news published today is confined to the amusement phase with evidence aplenty that the carnival proprietor is now on the top in the procurement of publicity both from within and without.

In addition to the matters mentioned, a secretary, if established, with some means for work in a centrally located office, would be of great value in planning and carrying out policies of the association and in making arrangements for participation by the members individually in the results obtained. I refer to matters such as co-operating with the departments of agriculture and other governmental agencies in the preparation and successful routing of exhibits; keeping watch of proposed national legislation which might affect fairs and expositions in regard to taxation and in other ways; developing a closer unity of action between the fairs and the live stock registry associations; discussing mutually with the National Farm Equipment Manufacturers' Association and other organizations of exhibitors allied with fairs, the problems relative to the exhibiting of farm implements; and obtaining early each year an opportunity to present the needs of our members to the many freight and passenger traffic associations of the railroads.

Favorable results obtained in certain years of the not distant past in any one of these projects by a secretary constantly alive to the duties of his office, would have returned in money value to the members of the association far more than the cost of maintenance of a central office as outlined above.

Other ways in which the secretary could perform service of immediate importance thru-out the year to the individual fair would be too numerous to mention.

In advocating some such general plan for the future advancement of the interests of our association, please do not think that I believe I am proposing anything at all revolutionary. Webster's dictionary gives eight different shades of meaning for the word "revolution".

(1) "A progressive motion of a body around a center or axis, such that any line of the body remains parallel to its initial position, to which it returns on completing the circuit." From that definition we can agree that our course for thirty-eight years has been a progress of complete revolution—always returning, after a dizzy flight, to the point of origin. (2) "The time taken by a heavenly body to make a complete round in its orbit. Still traveling in a circle, but the meaning is disqualified for a lack of celestial atmosphere permeating the membership of our organization. As we run down the page we become more warlike. (7) "The overthrow or renunciation of one government and the substitution of another by the governed." Still rejected—too LaFollette-like, as it were. (8) "A total change in thought." As quoted from Macaulay, "The great philosopher speedily produced a complete revolution thruout the department." This definition is more to our liking, but if the "great philosopher" were at hand, he would tell us that while we might think we were about to do something revolutionary, the world at large would consider that we were several decades behind the modern business method of intensive organization for united forward movement.

The vehicle and implement manufacturers, who assist greatly in the success of fairs, years ago formed a strong central organization to cope with their problems in a national way, and the fairs have felt their influence on many occasions in the past. More recently they have backed an organization for educational work towards development and improvement in methods of farming, called the National Institute of Progressive Farming, about which we are to learn more at this meeting.

The Horse Association of America was founded a few years ago actively to encourage the breeding and use of the horse, and behind this movement there was put the combined efforts and money of the horse breeders, fanciers, the manufacturers of harness, saddlery and wagons, and the purveyors of feed

and force. Through its efficient management the country was flooded with effective educational literature regarding the place of the horse on the farm and in the city.

The breeders of registered live stock, whose interests are close to those of the fairs, organized years ago on national lines by breed activities and then again as an association of purebred live stock record associations. An evidence of the faith they have in the value of their work thus organized, I will cite two instances only, one association being of considerable age and the other of very recent origin.

The American Shorthorn Breeders' Association from an income this year of \$262,000, awarded for premiums thru fairs and shows, \$19,000; for extension work, \$19,000; for field work, \$18,000; a total for the above, without any charge for general officers' salaries, office rental or other overhead expense, of \$186,000.

The Poland China Breed Promotion Committee, formed less than two years ago by three Poland China breed associations which finally united for mutual promotion work only, expended this year \$70,000, of which about \$40,000 was paid out in premiums thru fairs and shows, and \$30,000 used for publicity and expenses of administration.

If the scattered units of these and many other associations have found it necessary to combine in closely knit, strongly centralized organizations, for the better advancement of their interests before the world, let the members of this association hesitate no longer to adopt a similar plan.

It has the latent power in reserve, it has the men of brains and vision, and all it has lacked is the punch.

Gentlemen, I believe the International Association of Fairs and Expositions will soon deliver the punch that will pleasantly awaken the dreamer to view the realization of his dreams.

THE CLEAN-UP WINS AT TORONTO MEETING
(Continued from page 6)

upon the clean shows as well, condemnation and inspire in the minds of decent people a feeling of disgust.

I can not see how the fairs can be held responsible, in large measure, for such shows, for most of them operate six or seven months a year, while they are shown in conjunction with the fairs for a short time only in the autumn.

But I can see how you have today a big opportunity, and one with far-reaching possibilities. If you will go on record now and definitely agree that you will not tolerate such shows on your grounds, you will do more in a single sweep to clean up out-of-doors shows than can be done in any other way I know of.

I know you will have your critics, we are all criticized, sometimes justly, often unjustly. But we can all stand that if we feel that we are right. Sometimes unjust criticism acts as a justification.

I hope you will not take it as an attempt on my part in the interest of my firm to pose as a perfect model, and ask to be placed on a pedestal as something to be set apart as a special wonder. There are many honest shows and when I tell you that, from the time, forty years ago when the Ringling Brothers started their shows, until this day, we have persistently made every possible effort to treat our patrons fairly and have done everything within our power to prevent graft, not only by our own employees, but by traders and outside as well, I do not fear contradiction, for I believe those facts are well known. I do not think this singles us out for special distinction, for some other shows of our type can claim the same for themselves.

Recently I read in an obscure newspaper an article calling attention to the fact that Ringling Brothers were active in a campaign to promote honesty among out-of-door shows, and stating that the writer had been charged twenty cents for a bottle of soft drink or the like, at Ringling Bros.-Barnum & Bailey's Circus, and suggesting that Ringling Brothers start the honesty campaign "at home". Every man who sells refreshments at our shows wears a big number, plainly displayed upon his breast, and on every tray in which refreshments are carried by the man, there is shown in large, clear letters the price that may be charged. If the man who claims to have paid twice the price thus displayed actually did so he was aiding a dishonest employee to get by with an imposition on his employers. But, certainly, in any case, this man is going a long way to try to belittle or condemn efforts that make for honesty and high standards. He would tear down the whole house because he thinks the door squeaks. And so the fairs, too, will meet unjust and trivial criticism. That is to be expected, and will be a proof that you are reaching those who hate to be forced to, go straight and play fair.

I have had many requests from other showmen to go for them and on their behalf since it was suggested that I might be permitted to speak to this association in the interest of the out-of-door shows. I have consulted a number of proprietors of circuses and carnivals, and I believe I fairly bring you their request for assistance you can render us all if you will make a very few restrictions with reference to the shows you give space to on your grounds. It is not much that you are invited to consider. It will not limit you in your exhibitions, and it will certainly be of inestimable benefit to all out-of-door amusements.

Personally I do not think you can afford to go on record as missing this opportunity to raise the standard of an important class of attractions.

At a meeting of out-of-door showmen to be held soon it is hoped that an agreement can be consummated which will go far to bring about many needed reforms. It is hardly to be expected that you fair managers can be asked to father all of the reforms to be desired, some of which affect the shows specially and have no particular interest to the fairs, but in the big way that counts, and that makes for the betterment of all, you certainly have an opportunity to point the way, at a time of the year when changes can be made, without hardship to any one.

I submit for your consideration and beg for your ratification of a proposal, that your association pledge itself not to tolerate upon the grounds of any of its fairs any show that operates in any one of the following:

- 1.—Gambling for money, either with or without apparatus.

Second—Squeeze, tilt or other unfair spindle wheel or other unfair apparatus or device, where merchandise prizes are given.

Third—Hoedie koochie dance.

Fourth—So-called "Camp Forty-Nine" or any other joint or concession, in which hired women dance with men patrons.

Fifth—Any secret or "behind the curtain" show or "blow off" given for men only.

Sixth—Any show or exhibition which in character is obscene or suggestive.

I thank you for your consideration and antipate your favorable action.

Mr. W. H. Donaldson, publisher and managing editor of The Billboard, then read a paper as follows:

W. H. Donaldson's Paper

Mr. President, Officers and Members of the International Association of Fairs and Expositions:

Altho deeply sensible of the honor and privilege of addressing you, I exhausted every resource and expedient at my command in endeavors to sidestep both of them.

Your secretary would not have it. He demolished utterly every alibi that I framed and sent on to him, and several of them were very good alibis—perfectly good ones.

I pointed out to him, for instance, that I could not speak ex tempore because, on account of long years of expressing myself with the stub of a pen and used to pause anywhere I wanted for inspiration or the choice of a word, even to the extent of lighting a cigar or taking a pull on a pipe, when either did not come readily, I have become utterly incapacitated for anything in the way of the spoken word other than a Frank Tinney monolog or a bad imitation of a stuttering impersonator.

That I considered a valid—a peach of an excuse—but not your uncompromising and iron-willed secretary. He promptly countered with "Very well, read a paper."

Consequently I am here, and so is the paper. But I will have to tell you that I do not read a big better than I speak without notes. I do not say that by way of explanation. I well know that you will find it out for yourselves long before I am half way thru. Neither am I

pleading extenuation, nor angling for consideration.

I simply want you, when I have rasped your nerves with my lame, amateurish and halting efforts, and your suffering is becoming keen, to know upon whom to fix the responsibility. Blame Don V. Moore, the hart, impetuous and more-fasting Sioux from Sioux City.

Remember—I would have spared you. Hold fast to that, and to my assurance that I will be as mercifully brief as possible.

But to get down to business. For lack of a better one, the title of the paper I am about to inflict on you is "A Plea for Better Business Ethics and Higher Standards in Outdoor Amusements."

And it is just that; a plea—a petition—a prayer.

I am asking—not demanding. I come here not to accuse anyone, not to tax anyone with sins of commission or even those of omission, but to crave, to beg for the countenance of your association.

Conditions among the carnivals and circuses have become not only deplorable. They are unendurable. Of the verity of this assertion, more later. In the proper place I will offer you in evidence a list of facts, every one of which has been carefully verified, that will prove to you that the very depths of infamy have been plumbed and that the existent state of affairs simply cannot go on.

But first I want to make my status plain. I am not here to represent or speak for The Billboard. Altho, as one of its editors, I can claim to be fairly well informed on the subject engaging our attention and even expert or at least sufficiently so to speak with considerable authority, I prefer that you regard me in a different capacity.

From the time this past season opened I began to receive protesting letters from carnival people. They started to come in late in April. They increased in May. In June they became a flood, and in July a torrent.

Their burden was "Help us. We are sinking in a sea of shame. For God's sake do something to rescue the outdoor show business."

Fortunately, I early began to set all such letters aside. I was prompted to save them at first by the thought that their sheer bulk and number, if shown to agents and managers

when they dropped in at our offices, might stir them to action of some sort, for I had always firmly believed that the cleaning up of the show business was the showman's business, and, the defeated time after time in my attempts, never completely despaired of organizing them.

When, late in July, these letters were counted and I found there were over 2,000 of them, I realized that they were all from honest, decent showfolk and divined that they really thought I could help them in their dire extremity, and it was borne in upon me that possibly they were right and that the least I could do was to try.

So, if consistent, I am going to ask you to consider me as the representative of these people. Let these 2,000 letters be my credentials. Permit me to raise my voice on behalf of the clean individual showmen, the ride men, the legitimate concessionaires and their woman-kind.

The Billboard is amply able to speak for itself—and does every week. But the vast law-abiding and orderly element of the carnival and circus world, utterly without organization, cannot hope for representation if I fall them.

They are ravaged as with a plague—a sweeping and deadly epidemic.

You can succor and save them from a terrible fate.

Lend them your countenance, vouchsafe them your moral support. These will prove the serums and anti-toxins that will check and stay the dread scourge that is mercilessly cutting them down.

Let us not regard it as a moral issue, but rather an economic one—a straight out matter of business—of better business practice. There is not a man within reach of my voice but that knows that "grifting" and "lewd, immoral, dirty girl-shows" have gotten out of all bounds. There is not a man here, moreover, but is willing and anxious to set his face against these evils and lend all of his influence toward abating them and stamping them out, if he can be shown a way which will not cost him personally or his associates or his interests too dearly.

Surely, then, if a way is pointed out to him which will not cost him or his business, or his far one single cent, he ought to jump at the opportunity eagerly and enthusiastically.

There is such a way. It even promises better than that. It holds out the lure of better business—greater profits. Nor does this plan contemplate making a tame show of the carnival or in any way promise to slow up the midway at fairs. On the contrary, it will add color and zest and make both livelier, spirited and joyous.

Gripping spoils everything. So do the coach shows, wells and camps. They are the assassins of laughter and murderers of merriment. They engender suspicion, distrust and hate. Owing to their prevalence the people for whom I speak are condemned to wear the scarlet letter. They are viewed as pariahs and outcasts unfit to associate with decent people.

You can rehabilitate these offending men and women and restore their standing just by lending them a helping hand. It means everything to them—comparatively nothing to you.

Of course, you also may assume the attitude that issues peculiar to the carnival and circus fields are outside of your jurisdiction. You can do so, moreover, with much show of right and justice.

But it will be largely show. "Am I my brother's keeper?" has been the nibble of the evaders and side-steppers from the dawn of time.

The whole show world expects from you not only an open and frank expression of opinion, but a bold and uncompromising stand.

If you fail them, disappointment will be deep and wide.

Furthermore, there will be many, very many persons, who will argue that there is a sufficiently close connection between the field in which you do exercise jurisdiction and authority and that of the carnival and circus to more than warrant a very specific declaration on your part.

Many agricultural fairs depend entirely on carnival companies to furnish the amusement features at the fair.

This past season there were at least seven instances in which circuses were featured as fair attractions.

We have been told that twenty fairs are negotiating with circuses for next year.

This is proof conclusive that conditions obtaining in the carnival and circus field are a matter of concern to fair and exposition managers.

If further proof is necessary I could cite dozens of notices like the following, which I lift from The Hutchinson (Kan.) News, issue of November 21. It is taken from a report of the meeting of the Farm Bureau of Reno County, that State, and reads as follows:

"The Reno County Farm Bureau, in the county convention held at Partridge yesterday afternoon, adopted resolutions which strongly protest against the character of concessions at the State fair, and condemn the class of shows tolerated at the fair. The resolutions also demand a change in the grading of wheat to give wheat producers fairer grades on grain." The resolutions adopted are as follows:

"Whereas it is the avowed purpose of our great Kansas State Fair to educationally entertain, and

"Whereas in the past there have been allowed on the main thoroughfare certain so-called entertainment features whose sole purpose has been pecuniary, inasmuch as they are simply gambling devices in which the odds are exceedingly great in the proprietor's favor, and

"Whereas we know our very efficient Fair Board has done all in its power to eliminate these said objectionable features, and

"Whereas it is possible to eliminate these nuisances by the substitution of classes of educational entertainment,

"Therefore, be it resolved by the Reno County Farm Bureau, in general annual assembly, that we do strenuously condemn the aforementioned concessions and condemn as their substitutes forms of entertainment which are clean and wholesome.

"Furthermore, we wish to extend our Fair Board our continued support.

"We further resolved that a copy of these resolutions be sent the State Fair Board, our county papers and any other person or persons which time may show beneficial."

As I said before, I could marshal dozens of these clippings and they do show that there is

ROYAL WINTER FAIR

Toronto, Nov. 30.—Toronto, the home of the famed National Exhibition, now has an added distinction—that of being the home of a successful winter fair.

The first Royal Winter Fair passed into history last night and has gone on record as a successful event. Successful despite the predictions of some pessimists who pooh-poohed the idea of a winter fair in Toronto amounting to anything.

When the fair was first suggested there was a large number of persons ready to knock—and who did knock. But there also were those who saw the possibilities in the idea and had the faith to back up their belief. And in the face of opposition they went ahead and secured the necessary backing, worked out their plans and created the Royal Winter Fair. Now that it has turned out so auspiciously the former pessimists are hastening to get on the bandwagon.

"Fair men of long experience, and who have 'seen 'em all', say that the Royal Winter Fair has proved itself a wonder. And even its sponsors are amazed at the reception the people of Toronto and Ontario have accorded the fair. Exhibits have gone far ahead of anything that was expected. The same is true of the attendance. Officers of the fair have been simply amazed. The federal and provincial governments lent their aid unstintingly to make the fair a success, the citizens of Toronto backed the show to the limit, and even the weather co-operated beautifully. The result is that quarters that had been planned as adequate for the next ten years are already practically outgrown.

The fair made its bow on November 22. For seven days it was a center of attraction—seven days full of profit, interest and pleasure. Nothing was overlooked in the planning. The result was an exhibition that for completeness, variety and scope probably surpasses any other winter exhibition ever held in America.

Interest, of course, centered in the live stock departments. There were 1,800 entries of cattle, representing every breed extant in Canada and rivaling in quality any of the big live stock shows of North America. Of the horses there were 800 entries, while 9,300 poultry entries made this one of the largest poultry shows in the country. And there was high quality shown, too. Cattle, horses and poultry that stacked up well with the very finest shown anywhere.

Canada is noted for its fruits, and without exaggeration it may be said that probably never has a more varied exhibition of fruits, flowers and vegetables been shown. Okanagan Valley apples, Georgian Bay apples, apples from the Niagara Peninsula were shown in endless variety—quality unsurpassed. There were vegetables that from a quality standpoint might have come from the most fertile valleys of California; wonderful flowers, ferns (including a beautiful fern grove that attracted much attention), a splendid aquarium exhibit and several comprehensive exhibits of the Ontario Department of Agriculture.

In all there were five distinct government exhibits, and there were entries from the provinces of the Dominion—Prince Edward Island, Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. Then in the horse show there were a number of entries from the States, some of which were among the winners. Dairy products were shown from nine provinces; live stock from eight provinces; fruit from five provinces, and faxes from four provinces.

Absolutely unique was the fox show. Hitherto an exhibit of foxes numbering twenty or twenty-five has been considered large, but here was a show in which more than 400 foxes were entered. Absolutely nothing like it has ever been seen before and the show attracted much attention. Most of the foxes were from Prince Edward Island, that being the center of the fox raising industry.

The international aspect of the show was evidenced by the fact that there were exhibits from at least seven States, the pick of herds from some of the leading live stock sections being entered.

One of the biggest features of the Royal was the horse show. Harness horses, saddle horses, hunters, jumpers, ponies and every type that goes to make up the modern, up-to-date horse show, caused the welkin to ring every afternoon and evening the seven days of the show. Feature events of the famous "Olympia" of London were incorporated in the program. The figure eight plan in the jumping program was adopted, with the triple-bar, the double jump, the double oxer, the stone wall the picket fence and the post and rails tested the skill of the riders and the horses' powers of making a clean performance, and gave the throngs that witnessed the show entertainment of the highest order. Twelve thoroughbred stallions imported at the expense of the Canadian Racing Association paraded in the amphitheater each day.

There were numerous other exhibits that lack of space prevents describing or even listing. A comprehensive exhibit of the various sorts of cheese, dairy products, dairy supplies, various commercial exhibits and many others, all splendidly displayed and all calling forth admiring comment.

In the entertainment line the chief—in fact, the only attraction was California Frank Haffley's Wild West aggregation on which performed in the arena each afternoon and evening. Large crowds saw the performance every day, and on two evenings it was necessary to stop selling tickets, so great were the throngs. Tuesday night's crowd numbered close to 12,000, altho the seating capacity of the building is only 7,000.

In California Frank's aggregation were California Frank himself, Clarence Francis (California Frank's wife), Renee Coffey, Hank Durillo, Charley Williams and Little Joe (comedy). Then there was Napoleon, the waltzing horse, ridden by Mmie Francis, and Apollo, the riderless jumping horse, which thrilled the audiences by leaping over an automobile filled with people.

During intermission a band gave concerts and there also was an orchestra in the main exhibit hall.

Working in the corridors were noticed a number of well-known pitchmen and sheet writers, among them being Whitey Payne, with two weighing machines; Eddie Mines and Baggis; Doc Fady, razor paste; W. H. Mitchell, makin' silhouettes; Frank Green, Wm. Marshall and Mr. Peterson, sheet writers; McIntyre and Cary, with Poultry Review; A. L. Salvail and wife, scopes; David Spence, sharpeners. Dr. Sutherland and Benj. McQuay, two old-time pitchmen, also were noted at the fair, but were not working.

Miss Florence M. Benjamin, a well-known song composer, had a booth where she was offering her songs and entertaining the fair visitors with selections of her own composition. She also had on display a beautiful fan that was presented to her by President Poincaré, of France, and bears the autographs of many noted singers, and a letter from the Prince of Wales. Miss Benjamin is not only a clever song writer, but is a thro' live wire and hustler in the bargain and bids fair to make a secure place for herself in the song-writing world.

Much more might be said of the Royal Winter Fair. The foregoing is only the hastily gathered impressions of the writer, who had but a few hours in which to see the show when three days might well be devoted to it with profit and pleasure. The fair will be an annual event, that is assured. Almost two-thirds of this year's exhibit is here signed up for next year, many of them taking much larger space. And the officers, still busy clearing up the details of their initial effort, are jubilant over the results and say that next year's fair will be bigger and better in every respect.

a very close connection between fairs and carnivals.

Action, such as we saw for here, if taken by you, may prove in a way a vaccination against the plague.

You are endangered. The slimy trail of the grafter is headed your way. There are ugly rumors that the infection is already discernible in spots in your field.

In all probability they are, but why not take time by the forelock and by ringing resolution help us—thereby helping yourselves?

Just one more clipping. It will interest you, I am sure. It is from The Raleigh (N. C.) Evening World of November 25 (last Saturday), and is in the shape of a dispatch from Asheville, near which Mrs. Vanderbilt makes her home and where the Board of State Fair directors held its meeting. It reads as follows:

Directors of the North Carolina Agricultural Association have re-elected Mrs. George W. Vanderbilt as president at a meeting at Raleigh. Her order against gambling games on the midway at the recent State Fair in Raleigh and her program for enlarging the fair were endorsed.

The principal objection to Mrs. Vanderbilt's policies was made by those who opposed the elimination of certain features of the midway, and a deficit of \$24,182 reported by the treasurer was attributed to loss of revenue in space rentals. It was later shown that an increase in value of the fair property of nearly \$300,000 offsets the deficit.

Governor Cameron Morrison's motion for the reelection of Mrs. Vanderbilt was seconded by General Julian S. Carr, Commander of the North Carolina Confederate War Veterans. Mrs. Vanderbilt thanked the association for its vote of confidence in her policy.

She has gone to her New York home and will start for Japan in a few days with her daughter, Miss Cornelia Vanderbilt, returning to Asheville next March.

HOW CAN YOU BECOME HELPFUL? Out of the battle, out of the disclosures and exposures, out of the mess of charges and denials, of accusation and recrimination, has come a definite, practical and very promising plan.

It was first advanced by Charles Ringling, of the Ringling Bros.-Barnum & Bailey Shows. Mr. Ringling proposed a central bureau which will be:

- 1. A fact-finding agency.
2. A fact-disseminating agency.
3. A protective agency.
4. A law-enforcement agency.
5. A legal-aid agency.
6. A publicity bureau.

It will have in the beginning (1) a manager who knows his business, who, by reason of long experience, is well versed in the ways of the show world; (2) a secretary who is a good press agent; (3) a treasurer; (4) three or possibly four field agents. These latter will be plain-clothes reporters. They will visit and check up shows and send in their reports to the central bureau.

In due course they will be given credentials and clothed with authority to represent and speak for the central bureau.

At the start, tho, they will devote their entire time to getting facts.

The secretary will also subscribe to clipping bureau services, correspond with newspaper men, keep in touch with reform agents and build up as fast as possible a line of volunteer local correspondents, in this way supplementing the work of the field agents.

As soon as possible the central bureau will begin active warfare on grifting and immoral shows and attractions.

To all intents and purposes the central bureau is a reality, an accomplished fact. You may regard it as established and operating. The supply houses grabbed the idea eagerly. There is enough money in sight to support it for a year from this one source alone. Besides, some dozen of the larger carnival men have volunteered subscriptions, at least five circus owners have signified a desire to aid and considerable help is in sight from reform societies and philanthropists.

The more money that comes in the more field agents will be added.

The publicity these evils are now receiving will be multiplied a hundred fold, and, as names, dates and places will be mentioned, it will be devastating.

I would urge that action on your part, recognizing and endorsing the central bureau, would be constructive.

Inasmuch, too, as the bureau will be able to give every fair manager a report on the character and standing of every carnival company, I further pray that you recommend its service not only to your members, but to the managers of ALL fairs and expositions.

The big feature of the central bureau's work is going to be its campaign of education.

It is not going after the grifters or the poor girls who do low and vulgar dancing. On the contrary, it will acquaint the public with the men higher up who get by far the most of the money these poor morons steal and earn.

Also it will tell the public that no show harboring swindlers and sluts can exhibit and exploit and victimize the unwary in any community without the connivance and the express permission and sanction of the city or county authorities, or both.

It will make it plain that this permission is bought and paid for not with a few paltry tickets, but with money.

It will cite cases in which license to rob and debauch a city, town or community is frequently forced on showmen by the crooked local fixers and politicians—that the shows are told that they will not be permitted to show at all until they have paid tribute to money—and that, when protest is made that no graft is carried, they are curtly told to hustle and get some.

virtually lives a life of penance. He is compelled in emergency to work on canvas, pack seat planks, set jacks, load and unload baggage and perform the hardest kind of manual labor for which he receives not one cent of pay—nothing but the "protection" of his employers—protection being their assurance that in case he is arrested they will "spring him" (get him out of jail) if they can, on account of the ease, facility and low prices that lawyers may be had everywhere, they do this much for the poor wretches.

Practically all of their gains ascend—go to men higher up.

And from the bankers down no one asks where the money came from—what kind of money it is—but as we range lower and lower down we finally come first on men who should suspect its origin, then those who should know, and finally those who do beyond a doubt. These latter can be reached and their shame fastened on them.

The central bureau can do it, and will. Therefore, gentlemen, the central bureau can be the savior of the people for whom I speak. They are deserving people. They constitute 85 per cent of the carnival and outdoor game.

On their behalf I earnestly beseech and implore from you an expression of endorsement. Again let me point out that it is not as a moral issue that they crave your consideration. Speaking for myself (and the same goes for every other member of The Billboard's staff), I do not feel that I am any better than the average showman—certainly I have no wish to, but I do want, and so do the great body of those I am representing here, better business standards.

You can be of very great assistance in helping us to secure them. I thank you for your attention.

At the conclusion of his speech, Joseph E. Rogers, who spoke on "How Ontario Deals With the Traveling Show", read the following, entitled "An Act Respecting Circuses and Traveling Shows" (R. S. O. 1914, Chapter 214, With Amendments to 1922):

His Majesty, by and with the advice and consent of the Legislative Assembly of the Province of Ontario, enacts as follows:

1. This Act may be cited as the Traveling Shows Act.

2. No menagerie, circus, wild west show, trained animal show, traveling carnival show, or show of any kind whatsoever, shall be exhibited at any place in Ontario unless the owner, proprietor, manager, agent or person in charge of such show first obtains a license for that purpose from the Treasurer of Ontario.

3. Every applicant for a license shall make and file in the office of the treasurer a statutory declaration setting forth the number of days upon which the show is to be exhibited in Ontario and the localities in which the performances or exhibitions are to be held, and for such license shall pay in advance to the treasurer the sums following for every day upon which the show is to be exhibited in Ontario: For every circus, menagerie and wild west show, traveling carnival show and not more than one side-show, if traveling with over twenty cars, \$150; if traveling with less, \$75; for every trained animal show, \$25; for each additional side-show, \$10. And for every other show such sum as may be determined by the treasurer for every day upon which the show is licensed to be exhibited. Where the treasurer is satisfied that owing to unforeseen circumstances a performance or exhibition has not been held on any day for which the license fee has been paid, he may direct the repayment to the licensee out of the Consolidated Revenue Fund of a proportionate part of the license fee so paid in advance.

4. If any such show is exhibited as part of an Industrial Exhibition or Agricultural Fair the applicant shall pay such license fee as the treasurer may impose, but not in excess of the fees fixed by section 3 for the particular class of show, and the treasurer may have regard to any special circumstances of the case and may if he deems it advisable impose a nominal fee.

5. (1) Upon receiving the statutory declaration hereinafore mentioned and upon payment of the license fee, the treasurer may, in his discretion, issue a license and may at any time revoke the same upon being satisfied that the show is made the occasion for violation of the law or that gambling or any game of chance has been carried on in connection therewith.

(2) In case of the revocation of a license, the amount received for the same shall be refunded to the licensee, less the sum paid per day for every day during which exhibits have been given under such license prior to the revocation thereof.

6. Any person in charge of a show, or the

owner, proprietor, manager or person having control thereof, who exhibits the same or any part thereof without obtaining a license shall incur a penalty of not less than \$200, and not more than \$300, for every day upon which such show or any part thereof has been exhibited at any place in Ontario.

7. No municipal corporation shall issue a license to any show to which section 2 applies until the applicant produces a license from the treasurer of Ontario authorizing the exhibition in the municipality, and any member or officer of a municipal corporation who is a party to the issue of a license in violation of the provisions of this section shall incur a penalty of \$20.

8. The members of the Provincial Police Force and the members of the Dominion Police Force shall have access free of all charge to all shows mentioned in section 2, and to every horse race, agricultural, horticultural or industrial exhibition, ball game, theater or public gathering, and to the grounds, tent and buildings in which such shows, races, exhibitions and gatherings are held, during the hours in which the public is admitted thereto, and any person hindering, preventing or refusing such free access after any such officer has demanded admission and displayed his badge of office shall incur a penalty not exceeding \$100, and not less than \$50, or in the discretion of the convicting magistrate may be imprisoned for any term not exceeding three months.

9. The penalties imposed by this Act shall be recovered under the Ontario Summary Convictions Act, but any prosecution for an offense under this Act may be commenced at any time within twelve months after the committing of the offense.

10. All penalties recovered under this Act, and all fees paid for licenses under the provisions of this Act, shall be paid over to the Treasurer of the Province of Ontario for the use of the Province.

11. The license fees payable under this Act shall be in addition to any fees imposed by municipalities.

12. Any contract or agreement whereby any person undertakes to procure a license under the Traveling Shows Act for the owner, proprietor, manager, agent or person in charge of a menagerie, circus, wild west show, carnival company, trained animal show or show of any kind whatsoever, to which this Act applies, or to provide for payment of or to pay for such license or to indemnify such owner, proprietor, manager, agent or person in charge of such show against payment for the same

AUDITORIUM, SOUTH TEXAS STATE FAIR



This is one of the substantial and attractive buildings erected by the fair association at Beaumont, Tex., and is concrete evidence that the association is building for permanency. The Beaumont fair has been held for fifteen years, but this is the first time that it has been held in its own permanent buildings, and the innovation has proved a wonderful success.

hibited at any place in Ontario unless the owner, proprietor, manager, agent or person in charge of such show first obtains a license for that purpose from the Treasurer of Ontario.

as a condition of the exhibiting of any such show or of any performance thereof or which relieves or purports to relieve such owner, proprietor, manager, agent or person in charge from any liability or responsibility with respect to such license, shall be unlawful and shall be null and void.

13. It shall be good defense to any action brought by the owner, proprietor, manager or other person in charge of the show in respect to any exhibition or performance or intended or proposed exhibition or performance or in respect to any matter arising out of the same that such owner, proprietor, agent or other person has with respect to such exhibition or performance or intended or proposed exhibition or performance entered into a contract declared by the preceding section to be unlawful.

LEW ROSENTHAL SAYS THE PAST SEASON WAS SPLENDID

Chicago, Dec. 1.—Lew Rosenthal, of the Lew Rosenthal Amusement Enterprises, was a Billboard caller this week and reported that he did a big business the past season. Mr. Rosenthal said he booked fifty fairs in Iowa and Wisconsin, and that his service got a wonderful increase from the different fair secretaries. Mr. Rosenthal's headquarters are in the Majestic Theater, Dubuque, Ia. He has also opened up a new department booking vaudeville and film houses in Iowa, Wisconsin and Nebraska, also Minnesota, and is in addition booking indoor attractions.

OKLAHOMA STATE FAIR Had a Most Successful Fair—Officers Elected for Next Year

"It's a Great Fair" was the general comment regarding the Oklahoma State Fair and Exposition at Oklahoma City the last week in September. This was evidenced by the high class of entertainment and amusement features and by the large number of exhibits in every department. The attendance was about the same as in previous years, but a more interested and a better entertained State Fair crowd was never seen in Oklahoma. The financial statement presented at the annual members' meeting held November 14

showed a profit of \$18,143 and everyone was well pleased with the outcome. John E. O'Neil was elected president of the State Fair for the year 1923, the other officers remaining the same as in 1922: J. M. Owen and Irvin Ashton, vice-presidents; J. L. Wilkin, treasurer; I. S. Mahan, general manager; Ralph T. Hemphill, secretary; Vera G. McQuilkin, assistant secretary; W. H. Birdseye, auditor and superintendent of privileges.

A number of much-needed improvements are planned for the State Fair this year, among them new swine barns and swine pavilion, improvements to the live stock pavilion and an extension to the Women's Department.

Along with the exhibitors of other departments the manufacturer and the dealer were never more deserving of the purple for the excellence of their individual displays. The manufacturers' and merchants' displays, the automobile show, the farm machinery and implement show were each more elaborate than in preceding years and of absorbing interest to the investigator.

And the concessionaires: To many of the oldtimers the Oklahoma State Fair is only another term for home-coming week. They all seem to prosper at Oklahoma City—perhaps that's the reason they all like to come back.

EXPANSION PROGRAM

Of West Virginia State Fair Includes Outlay of \$200,000 Before the 1923 Fair

Wheeling, W. Va., Dec. 2.—Plans for the improvement of the West Virginia State Fair Association, to cost in the neighborhood of \$200,000, will soon be under way, having been decided upon at a meeting of the board of directors, who were guests at the McLure Hotel of George W. Hannan, chairman of the executive committee of the board.

The improvements outlined by the board of directors include the building of a much larger exhibition hall to cost approximately \$100,000, an additional \$10,000 to be spent for the enlargement of the building housing the stock, and \$25,000 for various amusements such as a Ferris wheel, merry-go-round, etc.

Plans are in the hands of the board of directors for the foregoing improvements and many more of less importance.

After going over the plans carefully and after a general discussion of the proposed additions, the board resolved that work should also be started on the building of the enlarged exposition hall, extension of stock pens and amusement features as suggested.

1922 Greatest Year

George W. Lutz, president of the West Virginia Fair Association, spoke of the operations of the fair association in past years, of the wonderful growth and particularly of the last fair. Mr. Lutz said the 1922 fair was the largest attended and most satisfactory year in the history of the association. He said there were considerable earnings made despite the fact that the cost of premiums in all departments showed an increase of \$15,000 over any previous year.

The policy of the association is not to attempt to conduct fairs and exhibitions at a profit, but that every dollar earned is put back with a view of making it better and bigger each year.

Exhibition Hall

The present exhibition hall has been too small during the last few years. The new structure will be 400 feet long and fifty feet in width, two stories high and of fireproof construction throughout. Amusements of all kinds will be provided along with the Ferris wheel, merry-go-round, etc. The stock pens will be twice as large as the present one.

The exhibition hall will be three times as large as the present building and will be erected on the West side of the track. It will be an up-to-date structure in all respects and one that will attract the interest of merchants and manufacturers of not only Wheeling and neighboring towns, but throughout this section of the country. In addition to the above-mentioned improvements and additions many minor improvements are contemplated.

May Seek Citizens' Aid

The association will call upon the citizens of Wheeling for financial assistance in this great forward step in the purchase of bonds to be issued.

The plans outlined are the biggest ever attempted toward improvements since the taking over of the fair and exposition by the present board of directors in 1912. Since 1912 or 1913 there has been spent over \$150,000 in improvements to the plant and with the additional \$200,000 or more the total improvements since the reorganizing will amount to probably more than \$350,000.

Frank Wirth, representing Wirth-Blumenfeld Fair Booking Association, was awarded the contract for supplying the free attractions for the 1923 fair season. In addition to this the Wirth-Blumenfeld Company was authorized to go ahead and secure the biggest novelties available. A specially selected program which includes quite a number of imported acts has been agreed upon. This is the second year that this firm has secured the contract.

CANADIAN PAVILION

At British Empire Exposition

Ottawa, Can., Dec. 1.—Hon. Charles Stewart, Canadian Minister of Interior, in an interview last week with Major E. A. Belcher, assistant general manager of the British Empire Exhibition to be held at Wembley Park, London, England, in 1924, said that Canada would participate and will have a pavilion covering approximately 150,000 square feet. The amount of Canadian money to be spent was not stated, but the space taken is the same as that taken in Australia, spending \$1,250,000. The exhibition will continue for six months from April, 1924, and on a conservative basis it is estimated that over 10,000,000 people will attend before it closes.

SOUTH TEXAS STATE FAIR

Exceeds Expectations—New Grounds and Buildings Ready in Ninety Days

For fifteen years Beaumont, Tex., has been holding fairs, some good and some consisting of little more than an auto and carnival show...

For a full seven months a conservative advertising campaign was carried on, over 5,000 personal letters being sent out to exhibitors, stock raisers and farmers...

The exposition grew by leaps and bounds and preparations were made to care for the exhibits. Where the attendance had been an average of 50,000 the goal was set for 100,000.

An advance sale of tickets, five for a dollar, was conducted one day by the Young Men's Business League. This insured 35,000 advance admissions.

Days before the fair opened Manager Fowler was compelled to turn down entries owing to lack of room and accommodations, the live stock, poultry, textile, arts and culinary all being well represented.

The free outdoor acts twice a day pleased the ladies and children and also the men. While there was nothing hair-raising, all the acts were clean, pleasing and highly enjoyed by the thousands who witnessed them from the special stands erected between the automobile building and the auditorium.

The rodeo was presented twice a day by real cowboys and cattlemen, Mrs. Florence Hughes being especially engaged for fancy and trick riding.

Seven parades in all were held and thousands gathered to witness these pageants, which were especially attractive, the principal ones being the children's and school parade with floats and the joy night parade featuring costumes and masquerade.

an educational hall this coming year and possibly one other building. Other improvements in the grounds will be made and a race track installed to be used for athletics, football and other games and sports.

SPOKANE INTERSTATE FAIR

Maye Be Consolidated With Live Stock Show at Spokane, Wash.

Spokane, Wash., Nov. 30.—Consolidation of the Spokane Interstate Fair with the Western Royal Livestock Show, both annual features in Spokane, appeared to be assured following a meeting of the fair association last Friday.

Thomas Griffith was re-elected president of the Spokane Interstate Fair Association for his twelfth term, with D. L. Huntington as

WITH THE IDAHO FAIRS

J. M. Markel Sends Some Newsy Notes From the Northwest

J. M. Markel, secretary of the Twin Falls County Fair, Filer, Id., in a letter to the Fair Editor gives some live news of fair matters in his State, which we are passing on to our readers.

The annual meeting of the Intermountain Fair and Racing Association will be held at Boise, Id., at a date to be announced later. At that meeting an effort will be made to enlarge the membership and to better systematize the circuiting.

A reorganization of the Board of Directors of the Idaho State Fair took place recently at Boise and provisions were made to liquidate the debts of the fair. Guy Plummer was elected to succeed the veteran secretary, D. P. Henderdorst, resigned.

During the past year many of the fairs in the Intermountain Association have changed secretaries. Walla Walla, Wash., lost L. L. Lynn; Billings, Mont., chose Joe Schenker to succeed F. L. Lawrence; Helena, Mont., let Horace Ensign go to Wichita, Kan.; Horne, of Salt Lake, resigned and Harrison McKnight succeeded E. J. Feldsted at Blackfoot.

With these new men co-operating to make the Intermountain Association a factor, as was

ALL RECORDS BROKEN

By Mississippi State Fair This Year—A Review of the Fair

Jackson, Miss., Dec. 1.—Premium checks have all been mailed out and other odds and ends of the nineteenth annual Mississippi State Centennial Fair completed and officials have begun again to plan for an even bigger and better exposition in 1923.

All records were broken this season. The C. A. Wortham Shows furnished the best mid-way Mississippians have seen in many years. On School Day there were more than 35,000 paid admissions, which established a new one day's record.

There were several factors contributing to the success of the fair. Of course, first and foremost was the genius of Miss Mabel Stire, the general secretary. Miss Stire has been at the helm of the Mississippi State Fair now for about eight years and she knows the position game as thoroughly as anyone in her profession in the whole country.

Each day was given over to certain civic organizations to promote. Naturally they vied with one another in putting on parades, pageants and all that sort of thing. The result was that the fair, perhaps for the first time in its nineteen years' history, came pretty nearly bringing out Jackson 100 per cent. Six days of as beautiful weather as a fair secretary could wish for was another factor.

Then—and here is where other fair secretaries could learn something—there was the shifting of automobile races from the last to the first day, usually the hubbub of fair secretaries. Instead of only a fair sized crowd, the grounds were packed all Monday afternoon and night. Attendance of out-of-town folks was especially gratifying for a first day.

For the last day Miss Stire had saved her best bet, the great Mississippi football classic between the two strongest teams in the commonwealth, A. and M. College and the State University. The local league management in co-operation with Millsaps College and citizens in general built a new athletic field on the fair grounds during the summer and this was used to fine advantage for the several football games staged during the exposition.

And of course what helped a lot, just as it hurt other fairs a lot, was the price of the gate. That is, the admission fee was fixed by the city commission, which operates this city-owned fair, at 50 cents in order to enable all to visit the exposition.

J. Alex Sloan as usual furnished the automobile racers for the opening day attraction, and pleased a packed and overflowing grandstand, a crowd which Miss Stire enthusiastically described as "wonderful".

As mentioned before, the C. A. Wortham Shows furnished the midway and, according to Miss Stire, they cannot be praised too highly. She was much impressed with their devotion to their departed head, Mr. Wortham. "This was the cleanest fair I have ever seen here or anywhere," Miss Stire testified. "We had nothing unpleasant. Every show was open to the whole family. There were no games of chance, no beggars, and the concessions with lunch stands were hand-picked."

The show bands also assisted in the daily parades, much to the gratification of everyone. The Earl Frazier Newberry Band was the official band of the fair and made a great hit. They impressed fair officials very much by their hard work. They were playing all of the time. Another band composed of local professionals under Mr. McDonald, well-known local leader, was very helpful also. Miss Stire is completely sold on hand music to stimulate interest in the fair.

As to the free acts furnished by the United Fairs Booking Office of Chicago, there was not a single complaint about any one of them. As several citizens mentioned, usually there are two or three especially good ones and one or two not so good, but this year it was a tossup as to which was the best. Sam Levy of the United office personally directed this feature and made a very pleasing hit.

Thearie-Duffield furnished the fireworks, not only staging their routine features, but each night putting on scenes depicting Jackson's history, which made a great hit. The outfit came in with a crew of twenty-five men in plenty of time for the setup and did not spare work or fireworks. "Jackson never saw the like before," was the unanimous verdict.

The parades by the various local civic organizations every day were great, especially the elaborate commercial floats on Exchange Club Day. Methodists and Baptists each had days and brought enormous crowds into the city.

"Now," comments Miss Stire, dismissing the subject of this year's show, "we've got to get busy and live up to our reputation."

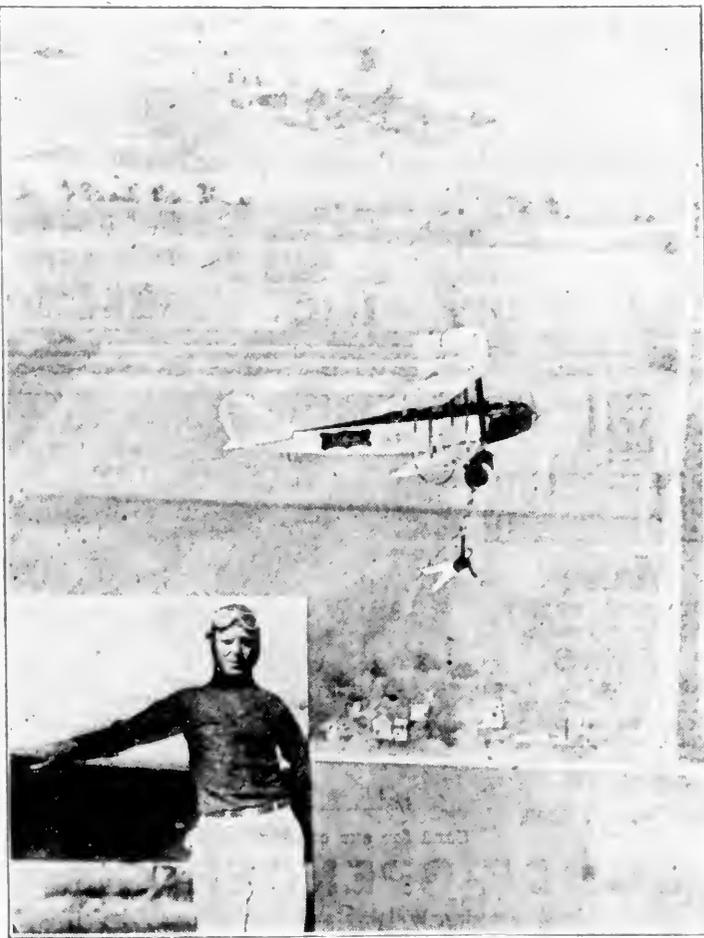
As to the agricultural exhibits, nine counties were represented, with two railroads also displaying, the I. C. and Gulf & Ship Island. A feature of the State Sanitary Board's exhibit was the head of Point Comfort 14th, famous Hereford bull, several times world's champion, which died recently.

The poultry department display consisted of 1,800 birds, while the beef cattle and Jersey and swine shows were well up to their usual high standard.

A splendid lot of harness horses furnished the best racing seen here in many years. The fast little half-mile track here was never in better shape.

Miss Stire was surrounded by a devoted army of workers on the grounds and in the office this year. Jonas Kahn was her right hand man in the office and City Treasurer Tobias her efficient and accommodating cashier.—G. L. SUGG.

SGT. C. G. BUTON



Sgt. Buton's season recently ended and proved to be one of the best he has ever had. Fair secretaries all over the country credit him with having one of the greatest aerial exhibitions in the country today, and were so well satisfied with his stunts that many have engaged his act again for next season.

first vice-president; R. Insinger, second vice-president; Waldo G. Paine, secretary, and P. M. Rothrock as treasurer. Operation of the fair, with which would be combined the livestock show, as a community profit-sharing organization with all earnings and assets reverting to a general trust fund to be used only for the fair or other civic purposes, was favored by the directors in meeting.

LISBON'S 1923 DATES

Lisbon, O., Dec. 1.—The Columbiana County Fair next year will be held September 11, 12 and 13. It was determined at a meeting of the directors. J. H. Morrison was named the new manager of the show. The show horse division will be in charge of Frank Dickey, of East Liverpool.

OFFICERS OF STURGIS (MICH.) FAIR

Sturgis, Mich., Dec. 2.—The St. Joseph County Grange Fair Association has elected the following officers: President, Howard Bucknell; vice-president, C. V. Huff; secretary, C. V. Bolender; treasurer, Claude Felker.

DELAWARE STATE FAIR ELECTS OFFICERS FOR 1923

Wilmington, Del., Dec. 2.—The Delaware State Fair, at its annual meeting November 21, elected the following men to serve as a Board of Directors for the ensuing year: Frederick Brady, R. G. Buckingham, H. E. duPont, F. V. duPont, S. H. duPont, William duPont, William duPont, Jr., Maximilian Hoopes, William Peach, Alexander P. Corbit, E. C. McCune, Daniel Thompson, R. R. M. Carpenter, J. Wirt Willis. Later the board met for organization and elected Mr. Bray president, Mr. Willis vice-president, Mr. William duPont chairman of the board, and appointed Joseph H. Gould secretary and E. C. McCune treasurer. There were a number of important features considered for 1923, among which was the changing of the date to the last week in August. Simultaneously with this meeting there was another held to consider an Eastern Guernsey show. Pennsylvania, Maryland and Delaware Guernsey associations were represented.

designed by its organizers, in the expositions of the Intermountain country, much may be expected.

Look thru the Letter List in this issue. There may be a letter addressed for you.

SAN FRANCISCO

STUART B. DUNBAR
209 Pantages Theater Bldg.

The installation of another big midway and amusement section adjacent to Chutes at the Beach is now under way in this city and it is expected that it will be completed and in operation early in the spring.

George Hart, owner and manager of "Bagdad", immense beach cafe, dance pavilion and amusement resort, is backing the new scheme and the midway is being built on his property to the rear of Bagdad.

The midway entrance will be just across the street from the north entrance to the Chutes' midway and will mean that a continuous midway or amusement street will extend over three long city blocks, furnishing those who go to the beach in search of pleasure a variety of opportunities to enjoy themselves hitherto unknown.

Rather than being in opposition to the Chutes, Hart's project is to be operated in co-operation with the older pleasure resort, which is owned and operated by Friede & Loof, and it is thought that the added amusement facilities will greatly increase the crowds that seek the beach daily throughout the year.

Frank Keenan, starring in the world premiere of "Peter Weston" at the Alcazar Theater, has succeeded in putting the new play over with such a "punch" that local dramatic critics are unanimous in their prediction of its success on Broadway, where it is to go immediately after its close here. The tremendous success of "Peter Weston" has been responsible for the holding over of the play for a second week.

Dick Wayne, whose "Outlaw" show has been proving a big money-getter up and down the Coast, was a Billboard visitor during the week just past and reported that he is looking forward to a very busy winter season, which will possibly include a trip East. Wayne is assisted in his presentation of his "Outlaw" show by Mrs. Wayne, who, by the way, is considered one of the best lecturers on the Coast. Wayne played Coloma, just outside of San Francisco, last week.

The glass runways have again made their appearance at the Hippodrome Theater, where Will King and his clever company are packing 'em in nightly. Since King's return engagement in San Francisco, after spending the summer season in Southern California, he has been handicapped by the lack of the runways, which were left in the Casino Theater, where he played his last engagement.

Jack Kennedy, of the Levitt, Brown & Huggins Shows, is still in San Francisco and has established comfortable headquarters at the Lankershim Hotel, where he expects to spend the winter. Kennedy is looking over the field for some line of business thru which he can increase the bankroll he brought here with him as the result of his summer's

A PROMINENT WESTERN FAIR MAN

Taking an active and prominent part in the fair field in the Northwest is J. M. Markel, of Filer, Id. Mr. Markel has been identified with fairs in Illinois and Idaho for the greater part of the last thirty years. For the past five years he has been secretary of the Twin Falls County Fair at Filer, Id., a county-owned and operated institution pronounced by herdsmen, horsemen, concessionaires and entertainers to be the best fair in the whole Intermountain country. Not the biggest, but the best from



the standpoint of country patronage, the best from the standpoint of accommodations offered and for prompt payment of premiums and purses.

Mr. Markel also has been for three years the secretary of the Intermountain Fair and Excess Association that includes fairs in five Intermountain States.

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work. As yet he has not found anything to his liking, but being a "live wire", it is expected that he will land something before long.

Harry L. Gordon, who was seriously injured when an automobile in which he and Victor D. Levitt were riding last summer overturned, has now fully recovered and is in Portland, Ore., where the Levitt, Brown & Huggins Shows are in winter quarters. Mr. Gordon expects to spend the winter in Portland, looking after the show's interests, and states in a letter to the San Francisco office of The Billboard that he will be with the outfit again next season when it goes on the road.

Mitzi Hajos, popular comedienne, opened an engagement at the Columbia Theater Monday evening, November 27, in her latest operatic success, "Lady Billy". A splendid company supports her.

E. K. Fernandez, Hawaii's foremost outdoor show promoter, has again secured the Mid-Pacific Carnival and it will fall to his lot to furnish all amusement attractions for that big show, which is the outstanding event of the year at Honolulu. Fernandez expects to come to San Francisco within a few weeks to look over the ground for new acts and attractions to take to the islands with him and, as usual, will be found at the St. Francis Hotel.

Frank Mahara, general agent for Rusco & Hockwald's Famous Georgia Minstrels, was in San Francisco during the past week and was a caller at The Billboard office. Mahara reports that the season's business has been excellent. He left San Francisco for towns of the San Joaquin Valley, where the show is hooked on its way to Los Angeles.

Harry Fox and his new "Oh, Look" Company left San Francisco November 27 to open at Gilroy, Calif. The show is booked thruout the Pacific Coast and after the Gilroy date is scheduled to play Southward to Los Angeles along the "one nighter" trail.

The Valencia Theater, which, after having been closed for more than a year, opened October 30 for a ten-day run with "Able's Irish Rose", seems to have once more returned to popular favor and is now playing feature pictures with "Wild Oats" being the current offering. According to the reports of the management the Valencia is receiving better patronage than was looked for and it is likely that it will continue open for some time to come. The house, since it was built shortly after the fire of 1903, has met with a series of disappointments, but with the building up of the adjacent residence district, every indication is that its days of ill luck are over.

Bert Chipman, well-known advance agent, who was a San Francisco visitor a few weeks ago and later left here for the southern part of the State, writes from El Paso, Tex., that he has changed his plans to winter in California and is en route for Kansas City. Chipman's decision was made suddenly, his explanation being that Coast-show conditions were such that he found it unsatisfactory to remain. He is accompanied by his son, Harry, with whom he has been traveling about the Pacific Coast for some weeks.

Joseph Enos, successively manager of the Frolic and Portola theaters, has again returned to the former post, having been brought back at the instance of no less a personage than Carl Laemmle, president of Universal, which controls that house. Enos' return to the Frolic is looked upon here as decidedly a feather in his cap.

Ben Tipton, scenic artist at the Wigwam Theater, where he largely has contributed to the success of the Redmond Players, has received several flattering offers from the East, and it is rumored here that he will sever his connections with the Redmond Players. His work has been the outstanding feature of the Redmond Players' Wigwam engagement and he is reputed to be foremost in his line on the Pacific Coast.

L. C. Zelleno, who has been in the real estate business in this city for some months, has recently been the recipient of several flattering offers to go ahead of shows that soon are to go on the road and it is likely that he may accept one or another of these and sever his local connections. Zelleno has been doing very nicely here and has built up a nice clientele for himself.

DELGARIAN MISSES MEETING

Chicago, Nov. 30.—Baba Delgarian, whose robust figure is known to all of the fair secretaries of the country, was not able to meet with the fair men this year. Mr. Delgarian was too busy with his own personal bookkeeping to be able to leave. Not for the first time, especially in Mr. Delgarian's busy with his big act, Starnad's Midgrets. He gave the tiny people a banquet in the Terrace Garden, Davenport, Ia., last Saturday night. C. B. Osman is a partner in the act with Mr. Delgarian.

PAST SEASON SPLENDID

Chicago, Nov. 30.—Low Rosenthal, of the Low Rosenthal Amusement Enterprises, was a recent Billboard caller and reported that he did a big business the past season. Mr. Rosenthal said he booked fifty fairs in Iowa and Wisconsin, and that his service got a wonderful endorsement from the different fair secretaries. Mr. Rosenthal's headquarters are in the Majestic Theater, Dubuque, Ia. He has also opened up a new department, booking vaudeville and film houses in Iowa, Wisconsin and Nebraska, also Minnesota, and is in addition booking indoor attractions.

VISITS FAIR SECRETARIES

Chicago, Nov. 29.—Rube Liebman, who was a Billboard caller this week, has gone to Toronto to watch the sessions of the fair secretaries.

Circus and Carnival News

ABOUT \$350 REALIZED

From Bazaar of Ladies' Auxiliary of Heart of America Showman's Club

Kansas City, Mo., Dec. 1.—Wednesday night the annual bazaar of the Ladies' Auxiliary of the Heart of America Showman's Club was held at the Coates House, this city. In the afternoon the articles, all donated by the ladies, were placed on display in the lobby of the hotel and quite an animated sale was going on at all times after the "opening." Everyone viewing the handwork of the donors voted needlework exquisite and original in design and attractiveness and everything offered decidedly "worth while" and worthy to command a better price than that at which the members sold them. After the afternoon was finished the remaining articles were placed on display on a stand in the ballroom of the Coates House and were auctioned off at eleven o'clock "to the highest bidder." Prior to the auction a dance was given, commencing at nine o'clock, and after the auction the dancing was continued until after twelve, as that is the hour the writer had to leave and couldn't stay for the finish. Dave Stevens, the popular, silver-voiced auctioneer of the club, put the articles "before the public" and did it all with such a touch of humor, fun and geniality that the bidding was done amid laughter and pleasantries from everyone. Mrs. G. C. Loomis was the lucky lady that won the lovely gold watch offered by the Ladies' Auxiliary and for which chances had been sold prior to the bazaar.

Coffee, cider and home-made pumpkin pie were the refreshments served and the entire hall was decorated in corn shocks and ears and husks of corn. The orchestra was on a slightly elevated platform in the center of the hall, completely hidden by the corn shocks, etc., and it rendered the best in waltzes and jazz "trotts."

It is estimated that between \$300 and \$350 was realized by this bazaar for the chances on the watch, needlework sold and auctioned, sale of refreshments, etc., and there was a good crowd in attendance, notwithstanding it was the week of the Toronto meeting.

It was a happy, friendly bunch of showfolk, everyone having a good time. Mr. and Mrs. C. W. Parker and daughter, Louise, made a trip from Leavenworth to attend, altho Mrs. Parker was not in the best of health.

KEYSTONE EXPOSITION SHOWS

To Be Launched Last Week in April

Greenville, S. C., Nov. 29.—A new show which should more than make its way in the outdoor amusement field will be launched early in the 1923 season. A contract was entered into last week between Harry Ramish, who for the past three seasons has been general manager for the J. F. Murphy Shows, and Samuel J. Mehanic, former business partner of Matthew J. Riley, whereby they legally become business associates, and are to place a fifteen-car show in the field.

With entirely new equipment, and carrying nine pay shows and four rides, as planned, this new venture, which will be known as the Keystone Exposition Shows, will make its initial bow to amusement seekers somewhere in Massachusetts the last week of next April.

These men have arranged to immediately open general executive offices in Philadelphia, and both partners promise to give to the outdoor amusement world a worth-while organization. The practical experience and business integrity of both should assure them a full measure of success with their new enterprise.—HARRY FITZGERALD (for the Show).

PRAISES POOLE SHOWS

The following letter was received by The Billboard from J. B. Clegg, Post Commander, Roy Trow Post No. 314, American Legion, Trinity, Tex.:

"The Poole Shows have been in our city on two different occasions and we have found them to be of the best. The shows are of a higher class than you usually find with the average carnival company. The American Legion Post of this little city is proud of the record made by the Poole Shows while here.

"We can truthfully say that there isn't anything connected with the shows that is a discredit to it, and we are always glad to sign a contract with Mr. Poole to visit our town.

"Any other information regarding the shows will be furnished on request to the above Legion Post."

THE FLORIDA STATE FAIR

Jacksonville, Fla., Nov. 23, 1922.
Editor The Billboard — Jacksonville fair grounds are absolutely clean of gaff joints. There were two swinging-ball joints on the first couple of days until I had time to explain to Mr. Hanaford, secretary, that they were gaff joints, and he closed them at once. All stock wheels and legitimate concessions are working and doing well. Rubin & Cherry Shows are here and have good, clean outfit.—G. B. W.

CANNON BALL WONDER

Chicago, Dec. 2.—In their Cannon Ball Wonder C. Edlson & Company, 840 Central avenue, believe they have one of the most effective novelties of this or any other season. While the item looks like a cannon ball, it is highly polished and when opened contains a flask and six glasses.

Doc and Marie Campbell were guests of the Hamilton Hotel, Cleveland, O., for a few days recently. They were in Cleveland for the purpose of effecting a settlement for their trunk that was lost a couple of years ago.

Look thru the Letter List in this issue. There may be a letter advertised for you.

JOHN T. WORTHAM SHOWS

Have Encountered Much Rain in Texas Lately

Brownsville, Tex., Nov. 29.—Rain for the first time this season halted the tour of the John T. Wortham Shows at Yoakum, where the company remained for two weeks. Plenty of "grief" was experienced getting onto the lot. Kingsville, the next stop, had two months of heavy rain, and the streets and lot were practically impassible. The show was advised to remain in Yoakum for another week. Jupiter Pluvius made it imperative that the shows remain there, regardless of other dates. Finally, getting off the lot and loaded, the run to Brownsville was started, arriving here Monday evening, too late for opening. A soft lot made work slow, and there was no attempt to open Tuesday. All was ready for the opening Wednesday afternoon and an excellent business is looked for here. Carey Jones has joined with Harry Mason in a big show. Frank Redmond and wife, and Pearl Watkins, and several others have come on from San Antonio for the balance of the season.

Excessive rains in the Rio Grande valley, where the shows are now, were responsible for plans to close the tour at Yoakum. However, a quick change in weather conditions brought

WILL LAUNCH COMBINED SHOW A PLEA FOR GOOD MUSIC AT THE FAIRS OF AMERICA

Advice from Boston, Mass., is to the effect that J. Edward Dow will launch a combined organization next season under the title of Dow's Coney Island at Home Shows. The Dow Bros. Circus Exposition will operate in conjunction with the No. 1 (foundation) show and will, however, as conditions warrant, play separate dates when convenient.

The show is to be of five-car (gilly) size, and is to play in Connecticut early in May, and exhibit in the immediate neighborhood of Waterbury, with numerous towns and beaches selected for the carnival dates. The management has its own pit show and a five-in-one show and will also carry two rides and about twenty good concessions, according to the stated plans. The executive staff will include the following: J. Edward Dow, proprietor and manager; Al LeRoy Dow, lot superintendent and electrician, and Annie Dow, secretary and treasurer.

The decision to continue and unless there is another decided change the several dates booked in the valley will be played. The big plum is the mid-winter fair at Harlingen, during the week of December 11. A gate, with the Schoene Brothers, aerialists, as free act, is the policy there. W. M. Johnson and Ida B. Porter, of the Dixieland Minstrels, were married at Yoakum, and Madam Rainey, the "Million-Dollar Highbrow", provided a wedding supper for the newlyweds. Several Thanksgiving dinner parties will be held across the river at Matamoros.—C. M. CASEY (Show Representative).

The following letter was read at the meeting of the International Association of Fairs and Expositions, at Toronto, and referred to the executive committee:

New York, Nov. 27, 1922.
International Assn. of Fairs and Expositions, Toronto, Canada.
Gentlemen:

I would ask your consideration, during your annual meeting, of music—good music—as a feature attraction at country, district and State fairs. There is an ever-increasing desire on the part of the general public in every section of the country for music that is GOOD music. In Philadelphia the past summer over 224,000 people attended the concerts in Fairmount Park; in St. Louis, 268,000 listened to the light opera at the Municipal Theater in Forest Park, and of this number 196,315 were paid admissions; Baltimore started out to have a three weeks' season of light opera, but so great was the demand for tickets that the season was continued over ten weeks; Minneapolis experimented with six performances of opera and the attendance was of such proportions as to warrant preparations for a longer season next summer; Cincinnati increased the capacity of the summer theater to accommodate the larger crowds which attended all grand opera performances; in California, when opera was given in the Hollywood Bowl, the audiences were tremendous, while at Oakland a twelve weeks' season of revivals of comic operas had to be extended to a period of eighteen weeks.

But officials and committees of fairs need go no farther afield than among the members of the International Association of Fairs and Expositions to learn of the important position music has already been given at many fairs. The Canadian National Exhibition has found the presentation of grand opera a great success. The Iowa State Fair officials tried grand opera for the first time this past season, and were astonished at the many thousands who packed the grand stand and the bleachers, so eager were they to hear good music. At the Minnesota State Fair they spend more each year for their musical programs, and Thomas Canfield, secretary, has this to say about what music has done for the fair: "We believe in giving the people the best in music, and the results obtained are evident from the crowds that attend all the concerts. All in all, I think music has done much for the success of the Minnesota State Fair." (Incidentally, the Minnesota State Fair spends as high as \$15,000 annually for its musical programs.)

W. V. Crawford, president of the Cotton Palace Exposition, at Waco, Tex., writes The Billboard as follows: "With a seating capacity of 10,000 in the coliseum, necessarily we must have as our chief attraction something that will not only please, but hold the attention of those who patronize us. In this we have been successful with music as a foundation. For a number of years outside of local talent we put on bands of national reputation. During the past two years grand opera has been the chief attraction, the San Carlo Grand Opera Company playing to capacity in 1920, and the Dunbar Opera Company of Chicago drawing equally as well in 1921. The Cotton Palace success has been attained thru adherence to giving its patrons music—lots of it—and the very best quality obtainable. We have found that it pays to give the people what they want. They have wanted good music, still like it, and we will continue to build our program on that basis."

Thus it can be seen that good music, properly and efficiently presented, holds an important position as an attraction to draw large crowds to the fair grounds.

As to its cost as an attraction—the expense can be arranged to suit the finances of the fair association. High-priced artists can be engaged to present the entire program, or can be used only in the principal roles with local musical organizations in the chorus. The latter plan is excellent, as it affords opportunity for a hearing to county, district or State singers and choral societies. Then, too, community singing organizations will be found most willing to cooperate.

Musical pageants requiring several hundred or more than a thousand in the chorus can be most effectively given with the co-operation of community organizations and music clubs, and also this holds good for light operas or operettas. There is an abundance of material available, and The Billboard will be glad to supply upon request a list of pageants, musical pageant festivals, operettas and light operas which can be most effectively presented.

Good music, if properly presented, will be found to be an important entertainment feature, also it will prove an important factor in increasing attendance at the fair.

Make "More Music and Better Music" the slogan of the 1923 fair.

Respectfully yours,
ALISS I. M. McHENRY,
Editor Concert and Opera Dept. of The Billboard.

"KIL" PAID CHECKS

Chicago, Dec. 2.—Charles G. Kilpatrick, accident insurance salesman to the people of the show world, told The Billboard today that he had just mailed a check for \$300 to the sister of W. H. Miles, of the Gollmar Bros. Circus, who was killed recently by a local manure in an Arkansas town where the circus was showing "Kil" also passed out a check to James C. Hill of the Thearle-Duffield Fireworks Co. for \$25. Mr. Cunliffe suffered injuries in a fall from a wagon.

SOUTH BEND CUTLERY CO. NOW LOCATED IN CHICAGO

Chicago, Dec. 2.—The South Bend Cutlery Company, formerly located in South Bend, Ind., has moved to Chicago and is now open for business at 433 1/2 Main place. The company announces that it is better prepared than ever before to serve concessionaires and carnival folk. H. B. Holsinger, the president, reports that business is very good.

CHAS. BROWN, NOTICE!

W. S. Davis, plumbing and heating contractor, of 72 Dray street, Atlanta, Ga., writes The Billboard that he is very anxious to get into immediate communication with Charles Brown, thought to be with some carnival company, as Brown's mother is very ill.

FRENCH AVIATRIX HERE IN NATTY COSTUME



Mrs. Fanny Akhlogiou, of Paris, France, arrived here recently on the S. S. Berengaria wearing this new blue leather sport aviation outfit. Mrs. Akhlogiou has made numerous flights in France.
—Photo: Wide World Photos.

LIVE WIRES, HERE'S YOUR OPPORTUNITY

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FLASHES

Of the Toronto Convention

Before, During and Afterwards, as Observed and Recorded by William Judkins Hewitt

The representatives of The Billboard from New York journeyed to Toronto via the New York Central and Canadian Pacific. Bruce Noble, theatrical travel manager for the C. P. Ry. in the world's metropolis, carried out the arrangements to the very letter of efficiency and had his road's assistant passenger agent, C. S. Berg, meet them with his auto and drove to the King Edward Hotel, the convention headquarters.

Mr. Donaldson immediately opened The Billboard headquarters and from then on to the final day he was busy interviewing visitors. Among those who called were John G. Kent, D. C. Ross, Walter F. Stanley, Walter F. Driver, John M. Sweeney, Rev. O. R. Miller, E. F. Carruthers, Charles Ringling, Con T. Kennedy, Fred H. Kressmann, Frank D. Fuller, Don V. Moore, representatives of the Toronto press and many others representative of the exhibition, fair, circus and carnival world.

Don V. Moore registered the exhibition and fair delegates from a table in the lobby and pinned a guest badge on every one, on which was inscribed "Guest, International and American Association of Fairs and Expositions, 1922."

The Billboard's advance estimate of the probable attendance hit the mark almost exactly, as is revealed by the names of those present. On Tuesday about one hundred arrived on the Chicago express. Charles Ringling arrived early Wednesday morning as per schedule. Alex Sloan made his appearance late in the afternoon of that day and was royally greeted by Don V. Moore and others.

Polack Brothers and The World at Home shows were represented by I. J. Polack, M. B. Golden, Felix Biel and F. Percy Morency; Con T. Kennedy Shows by himself, Edward C. Talbot and Fred H. Kressmann; T. A. Wolfe Shows by himself and W. C. Fleming; Rubin & Cherry Shows by Rubin Gruber, Steve A. Woods and James C. Simpson; Johnny J. Jones Amusement Exposition by himself and A. H. Barkley; the Wortham interests by Mrs. C. A. Wortham, Walter F. Stanley and R. L. Lohmar.

Walter S. Donaldson, president of the Car-Owning Managers' Association, was busy interviewing Charles Ringling and other showmen in the interest of railroad matters.

The attendance of concessionaires was small but thoroughly representative. Those present were Zibbie Fisher, Max Goodman, Leo Friedman, Max Adams, Paul Prell, Robert Matthews, Phil Isser, William Glick and Al Derberger.

Nat S. Green, representing The Billboard, arrived early Wednesday morning with a trunkful of the papers. They were put on sale in the hotel news stand and soon found their way into the hands of showmen, concessionaires and fair managers.

Roy Sampson, former advance agent for Blackstone the Magician, is now manager of the Grand Theater in Toronto.

The showing of pictures of the caterpillar ride by H. F. Maynes, H. G. Traver and George H. Cramer resulted in the sale of about ten park and portables for early delivery season 1923.

The writer was a guest of John G. Kent, D. C. Ross and F. P. Brentnall, of the Canadian National Exhibition, on a visit to the Royal Winter Fair in the Coliseum on the exhibition grounds and to the fox show held under the grand stand, and again at night to the horse show in the Coliseum. To the latter Robert Fleming, president of the Canadian National Exhibition, and Mrs. D. C. Rose joined the party, on which occasion Mr. Brentnall, treasurer of the company, was absent.

The Winter Fair was an emphatic success from every standpoint. The Coliseum Building covers seven and one-half acres under one roof, the arena of which is three feet larger than the Madison Square Garden, New York, arena and seats a few hundred less than the Garden. The fox show will doubtless find its way to New York, Chicago, New Orleans and San Francisco, and may in time become a feature of exhibitions and fairs.

On the first day Walter F. Stanley confirmed the report that George E. Robinson, the general agent, had severed his connection with the C. A. Wortham interests.

Dr. E. D. Sutherland, one-time circus performer and for many years in the medicine show business in this country and Canada, is making his home in Toronto and was present in the hotel lobby on several occasions talking to old-time associates and friends. He is a loyal Billboard booster and was in full accord with the clean-up campaign.

One cannot help but admire Senator Frank D. Fuller of Tennessee. He speaks his mind. There is no mistaking his attitude. He openly declared himself for merchandise wheels and went so far as to say if he could not have them at the Tri-State Fair at Memphis that

he would not have any concessions at all. He is not for the questionable kind.

I. J. Polack announced he had re-engaged M. B. Golden as general agent for the Polack Brothers' World At Home Shows and that he would have a caterpillar ride next season.

Al Holstein stated he had severed his connection with John M. Sheesley as general agent and had signed in the same capacity with George L. Dohy, which was immediately confirmed by Mr. Dohy, who later said he will add a Baby Dragon carousel, which is now being built in England for his show next season.

Mrs. C. A. Wortham was called home on some business matters before the convention was over.

No, the Rev. O. R. Miller, of the New York Civic League, did not speak.

D. C. Ross and Louis Corbelle, the show builder, held a conference which may result in some new shows for next season on the midway of whoever gets the contract for the Canadian National Exhibition, or it may have something to do with the grand stand spectacle there.

Fred H. Kressmann stated that Con T. Kennedy is making arrangements to have organs on all the rides on his shows next season.

William Holland, general agent, World of Mirth Shows, was prevented from enjoying his visit by a very severe cold. He, however, ably represented Larry Boyd and Max Lindermann.

J. L. Dalziel, who operates rides at exhibitions and fairs and also manages Lake Huron Park at Sarnia, Ont., came in from his home city to see, listen and to talk business. He was glad he came.

Fred Terry, editor and publisher of The

Western Horseman, Indianapolis, attended all sessions.

Edward P. Neumann forcefully and repeatedly denied that the circus trust is in any way interested in the American Tent Corporation of Chicago.

D. C. Ross's speech was very short. He said: "Good morning, gentlemen."

Edward C. Warner, general agent Sells-Floto Circus, represented his firm in a most quiet and unobtrusive manner, which is characteristic of this most efficient circus executive.

There is truly a Toronto spirit. It bids you welcome. Of the Canadian spirit we say it unmistakably bids you stay.

The nonappearance of either circus or carnival press agents caused some comment from the keen observers present. Press agency was ably represented by Joe B. Hay of the Canadian National Exhibition and Ray P. Speer of the Minnesota State Fair.

Charles H. Duffield met them all in the interest of the Theasie-Duffield Fire-works Company, Chicago. He distributed booklets of their spectacles and a handsome souvenir date-book with the name printed in gold to each fortunate recipient.

Milton Morris, John Castle and Dave Morris, general agent, saw to it that their shows were on the map and will be considerably enlarged and improved in every department for next season.

W. V. Crawford, president of the Waco Cotton Palace and International Exposition, spoke right out in public on Wednesday following the reading of the papers by John G. Kent, Don V. Moore, Charles Ringling, W. H. Donaldson and the speeches of Joseph E. Rogers and Frank D. Fuller.

On this same occasion H. G. Traver voiced his sentiments in behalf of the riding device operator and left no doubt that he was for the clean-up campaign. He left for Chicago to represent the Traver Engineering Corporation at the National Association of Amusement Parks convention.

I. J. Polack left for Montreal and Quebec with Felix Biel and F. Percy Morency to promote some indoor events.

Louis Corbelle bought a caterpillar ride of the portable type.

George Gordon Johnson, late of the W. Brundage Carnival Water Show, worked at the Royal Winter Fair. He now uses his full middle name to set himself apart from others of similar name.

H. W. C. Marcus, the general agent, said he expected to sign up for next season before

the final day of the convention. It is to be a big show and he promises to let out the news very soon.

Fred M. Barnes and Mike Barnes, of the E. M. Barnes Agency, Inc., Chicago, expressed themselves as well pleased with the 1923 prospects.

T. A. Wolfe stated he contracted direct with H. F. Maynes for a caterpillar ride to be shipped from North Tonawanda, N. Y., to Augusta, Ga., in time for the opening of his shows in the latter city next spring. He wanted it known also that Gen. Nadreau and Gene R. Milton, the show managers, had again signed up with the Wolfe Superior Shows and will start work after the holidays at his winter quarters.

Edward Marsh, manager of the Fair Department of the Orpheum Circuit and the Western Vaudeville Managers' Association, Chicago, was constantly in evidence, meeting old friends and making new acquaintances.

Al Salvail has been running a magic show in Canada for the past three winters. He presented his mental act at the Winter Fair. Says he will return to his old line as side-show manager and will be with a circus next season.

Watches and Steve A. Woods shook hands and had each other well on the last day of the convention.

M. T. Clark's card brought out the information that he has been general agent of the S. W. Brundage Carnival continuously since 1906, a record to be proud of.

George Hamid, representing the With-Blumenfeld Booking Association, installed an attracto-scope advertising sign in the lobby of the hotel which displayed colored pictures of the acts booked by this firm, among which were Andrew Downie's elephants.

ST. LOUIS

ALLEN H. CENTER 2046 Railway Exchange Phone Olive 1733

The "Manhattan Girls" are gaining in popularity and playing return dates in all theaters where they have played. Their present play has been produced by Gus Rapier, and is called "In Old Japan." Mrs. Rapier portrays the character of a Geisha girl. This little playlet is different and is put over with plenty of pep. Bobby Hagans as one of the sailors is extremely funny. George B. Hull is the leading man and introduces his own songs. The chorus is good looking and young.

Makihama has reorganized the Royal Hawaiian Troupe and is playing local theaters.

The week of December 3 to 9 will be written on St. Louis' calendar in red letters, according to the Motion Picture Exhibitors' League of St. Louis, as "Go To the Movies" week.

The Great Raffles is playing small towns near St. Louis with success. He has with him Rapier and Rapier, a comedy sketch team; Babe Verma, a talented singer, and Gus-Renier, comedians.

Joseph Sheehan, the popular tenor, and his opera company played a return engagement at the Delmonico last week.

James Sutherland, general agent for the L. J. Heth Shows, has returned to St. Louis, where he will remain for the winter.

Karma, the mystic crystal gazer, is now playing legitimate theaters through Minnesota. He carries a show of mystery, music and comedy. Among his people are The Great Gilbert, hypnotist; Bonnie Stevens, dancer; Ethel Stevens, a cultured chanteuse; Bardo, accordionist; Scot, European illusionist; Grant Hladley, operatic baritone, and a troupe of Hawaiians. The show was featured at the Auditorium, Minneapolis, Minn., last week.

The Planters Hotel, 4th and Pine streets, well known to showmen, will close its doors for good December 10. A large skyscraper will be built on its site.

The San Carlo Opera Company, Fortune Gallo, impresario, will appear at the Odeon during the month of January.

So many of the feature novelties of the Bird-dall Entertainment Bureau have been borrowed by others who like them that it was necessary for Sig. Reinfield to post the following notice on the office bulletin board: "Notice to All Entertainers—Using another's ideas and materials under the law is 'stealing'. We are originators of Lady Minstrels, The Paper Dress Novelty, Balloon Novelty number and others, which will be glad to inform every one as we put them on. Some of the agents here are using our 'ideas' and 'novelties', which we are the originators of, and are being assisted by some entertainers who have taken part in them and learned them from us. This we consider very much 'unprofessional' and 'unfair', and those entertainers may expect very little consideration thru this office."

Chas J. Roach, contracting agent of the J. J. Heth Shows, is in St. Louis, where he will remain for the winter.

"Lightnin'" played at the American Theater, has been held over for the third week. Only once before in local theatrical history has the record been equaled. Oscar Strauss' opera, "The Chocolate Soldier", played three weeks here in 1911.

B. A. Hoffman, of Hollywood, Calif., and Virginia McCune, exponents of modern dancing,

NOVEMBER 15, 1922

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Single Boards, Prepaid, Each \$1.00 Dozen Boards, Prepaid, \$6.00 100 Boards, Express, Collect \$25.00

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PROMOTERS—Write these well-known owners and agents and try to sell them space at your indoor events: ORVILLE PECK (Minneapolis, Minn.), HARRY MAZEY, LEWIS LEONARD, BOB HARVEY, BENNIE SAMUELS, "SWINGING BALL HARRY" and "HUCKLY BUCK RED", of Chicago. They don't care for indoor spots because the above—and others too numerous to mention—HAVE MADE BETWEEN \$600.00 AND \$700.00 DURING THE LAST 3 WEEKS OF NOVEMBER WITH OUR TURKEY BOARDS—AND WILL CONTINUE TO DO THE SAME FROM NOW TILL SPRING. **BOYS**—IF OUR THANKSGIVING BOARD GOT BY YOU, DON'T MISS THIS.

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| EXPRESS AGENTS | TELEPHONE GIRLS |
| FIREMEN IN FIREHOUSES | THEATRE DOOR MEN |
| FORLADIES IN CANDY FACTORIES | TIMEKEEPERS |
| FOREMEN IN ROUNDHOUSES, ETC. | WAITRESSES |
| GARAGE EMPLOYEES | WOOLEN MILLS |
| INFORMATION CLERKS | YARD MEN |

The above class run off boards among their fellow workers, as a rule during noon hour. Agent gives him one of the prizes listed below. The winner also receives one of the prizes. Agent's profit—from 1-3 to 1/2 of what the board takes in. **AGENT PLACES NO STOCK**, as board has beautiful LITHOGRAPHED PICTURE of whatever prize agent shows customer—and customer could not carry stock around if he wanted to, as he sells many a punch while the boss is not around.

THE FOLLOWING ARE THE PRIZES USED ON OUR BOARDS:

- Octagon-shaped, Electric-lighted Vanity Case, with two beveled mirrors. (Board takes in \$17.35.) Best stock—all leather—\$5.25 Each, \$60.00 per Dozen.
- Guaranteed 14-karat gold-filled Combination Pen and Pencil Set, in fancy push-lined box. (Board takes in \$11.55.) One Set, \$2.25.
- La Tosca Pearls in cabinet of gray velvet, silk lined. (Board takes in \$18.00.) One Set, \$4.50.
- Electric Alarm Clock, gold-filled bezel, highly polished mahogany finish. Must be seen to be appreciated. (Board takes in \$19.10.) Clocks, \$6.25 Each, \$72.00 Per Dozen.
- World's Famous Gillette Safety Razor, all gold, including fittings. Nationally advertised retail price, \$12.00. (Board takes in \$18.00.) Razors, Each \$4.00.
- THE FAMOUS Gold-Mounted 4-Piece Pipe Set, in push-lined box. (Board takes in \$18.00.) Sets, Each \$4.75.

And our CHRISTMAS TURKEY CARD, WHICH GOES VERY BIG AROUND XMAS

REASON FOR LACK OF PICTURES WITH OUR ADS: We do not wish to encourage cheap imitations, as our boards are patented and no other company would dare manufacture the same. WE ISSUE NO CATALOGUE, AS WE HAVE NEW PRIZES WEEKLY. **ASSORTED BOARDS, \$3.00 PER DOZEN, or \$20.00 PER HUNDRED. 25% DEPOSIT WITH ALL C. O. D. ORDERS. MONEY ORDER OR CERTIFIED CHECK, IN WORKING THE ABOVE BOARDS WOULD ADVISE AT LEAST ONE SAMPLE OF WHATEVER PRIZE YOU CARE TO WORK. HAVE BIG STOCK ON FLOOR AND CAN FILL YOUR ORDERS FOR PREMIUMS OR BOARDS AT ONCE.**

DIRECT SALES AND SERVICE COMPANY, 7 West Madison St., CHICAGO, ILLINOIS
(Cor. State and Madison)

are now appearing in St. Louis. Mr. Hoffman is the dancing teacher of Rodolph Valentino.

Wm. Bartlett, the "Immortal Mystic Man", is in St. Louis playing the Skouras houses and thrilling St. Louisans with his daring feats.

Mr. and Mrs. Thomas R. Vaughn were in St. Louis last week on a business and pleasure trip and were callers at the Billboard.

W. C. Ramsey, who has been in active charge of the St. Louis and Hannibal railroads for the past year and a half, was promoted to the office of general manager of the Ringling Bros. railroads.

Dave Russell, manager of the Columbia Theater and the St. Louis Municipal Opera, has been reappointed to take charge of the Police Relief Benefit Circus which will be held for two weeks next year, starting April 2.

Peggy O'Neil, former wrestler with the Tompkins Shows, is in St. Louis. He reported a quiet season—only dislocated one ear and fractured a limb and five toes.

Ruth St. Denis and Ted Shawn, The Denishawn Dancers, a dancing company, and an orchestra will be the attractions at the Odeon Saturday night, December 2.

Manuel Salazar, dramatic and romantic tenor of the Metropolitan Opera Company, has been especially engaged as guest artist to open the San Carlo season of popular opera, in "Aida", Sunday evening, January 14, at the Odeon.

A CHANGE SUGGESTED IN NIGHT FOR S. L. A. MEETING

Chicago, Dec. 2.—Last night's regular meeting of the Showmen's League of America was devoid of pyrotechnics. None of the brothers appeared to have a lead to get off his chest. Harry Waddington brought a big box of apples and President Edward F. Carruthers gave them all a chance to get one. They all seemed to like apples.

It was announced that Antonio Perry was out of the hospital. Brother Anschell reported that no progress was being made by the cemetery committee and suggested that as a member he was ready to meet with the committee and get some needed action. The committee appointed to draw up obligations and ritual asked for more time.

Mr. Anschell suggested that the meeting might be made more attractive to the members if it was changed to Wednesday instead of Friday night. The matter was sent to the Board of Governors for consideration. Thomas J. Johnson was present and explained in casual language why a delay had intervened in the final winding up of the work of the committee appointed to revise the by-laws. The meeting then adjourned.

SALESBOARD AND CONCESSION OPERATORS!!

Line Up—Get Busy! Here Are a Few Sizzling Snaps!



BB. 1146—German Army Aviation Binoculars "8x" Field Glasses, 5 inches in height and shaped like prism glasses. The top eye-shades are adjustable for distance. Each in a leather carrying case. SPECIAL, in Dozen Lots, per Pair, \$7.25. Single Pair, \$8.00.

BB. 479/1—Jasbo-Jim. Full of life and plenty of action. Per Dozen, \$4.25. Gross Lots, \$48.00. We have the following Toys for immediate delivery: The Crawling Beetle, Mechanical Butterfly, Kiddo Mechanical Kar, Hornpipe Dancer, Bollo Cash, Climbing Monkey, Coo, Jigger, Doredevil Mexican, Cycle of Fortune, Bouncing Mice, Chic-chic Wooden Toy, Fur Monkeys, Wire Toys, Flying Birds, Mouth Organs, Pop Guns, Balloons, Teddy Bears, Hula Dolls, Red Paper Bells, Mamma Dolls, Toy Banjos, Jumping Rabbits.

If interested in Mantle Sets, Silverware, Jewelry, Watches, Fountain Pens, Pearls, etc., write for Flyers Nos. 82 and 83. We require on Holiday Goods one-half money in advance. If goods are ordered by parcel post, enclose extra postage.

M. GERBER'S Underselling Streetmen's Supply House 505 Market St., Philadelphia, Pa.

Quick Art Seller for Christmas

STREETMEN, AGENTS, STOREKEEPERS, HOUSEMEN.

Our Christmas Pennant this year is a beauty. Sells on eight for 25-35c. Made in green felt, with a 3-colored design.

\$14.00 PER 100.
\$13.00 PER 100 IN 300 LOTS.

Sample by mail, 25c.
Rush Your Orders in NOW and Get the Big Money.

One-third deposit with order, balance C. O. D.

CAMMALL BAGE CO.
363 Washington St., Boston, Mass.



BB. 165—"The Kats Meow". Made of high-grade black leatherette, with voice that will say "Meow". Measures about 2 1/2". This wild fire seller is the hit of the season. Per Dozen, \$16.50. Sample, \$2.00.

BENDER ILL IN HOSPITAL

Wishes To Receive Letters From Friends

George W. Bender wrote The Billboard from the General Hospital, Jamestown, N. Y., that he is confined at that institution and that, altho he cannot say how long he will have to remain there, he feels sure it will be some time before he regains his health. In the meantime he would greatly appreciate letters from the men and women he has met in the burlesque and carnival branches of the profession during the past ten years, also from other amusement people who care to drop him a few lines. Mr. Bender also advises that his financial circumstances are very low and small contributions from those who can afford it will also be duly appreciated. He can be addressed care of the above-mentioned hospital.

NOT IN "POTTER'S FIELD"

Los Angeles, Nov. 26.—Many inquiries have been made as to the burial of George C. Johnson, who died September 15 in San Bernardino, the thought being circulated that his body was interred in Potter's Field. The Pacific Coast Showmen's Association, at its regular meeting, appointed George Donovan as a committee of one to investigate the matter, and the following was received, which explains itself:

"Your correspondence of November 6 was handed to me and upon inquiry of your request, I find that the remains of George C. Johnson were cared for by the Mark B. Shaw Co., funeral directors, of San Bernardino, Calif., on September 17, 1915, by request of his widow. Any further information you may direct correspondence to above name at 468 Fifth street, San Bernardino, and I am sure they will gladly help you. If at any time we can assist you in any way, we are at your service."
(signed) HORTON & WOODHOUSE, Funeral Directors.

OUTDOOR FORUM

(Continued from page 95)

tainly lacking now, for it (i. e. carnivals and circuses).

Our contribution to your campaign is this: We refuse to sell to any carnival having an "immoral girl show", a "grift joint" or any practices of questionable character, or to any circus, concessionaire or operator known to us to be other than for the good of the business. We believe that the place to begin to reconstruct is at the source of supply, and let that be "square" in its catalog, advertisements, merchandise and clientele and the show business will have a foundation on which to reconstruct its reputation and a point from which to be other than the worst and to be broadcasted to carnivals that will enhance the value of titles and followers and work for a continuance of a good business which needs medical attention from the "business doctors" and needs it badly.
(Signed) C. C. McCARTHY, Manager The McCarthy Plan.

KAHNLINE



006 Cat. Greatest and newest novelty of the age! Made of high-grade, patent leather. She meows like a real cat. \$16.50 per Dozen. Sample, postpaid, \$1.05.



9/6 Chinese Bamboo Baskets, 7 1/2 x 8 (Illustrated), \$13.20 per Dozen. 2601 Imported Sewing Baskets with draw strings, \$15.00 per Dozen.



2012 Attractive Basket or Bread Tray (Illustrated), \$7.50 per Dozen.



1229 Refreshment Cabinet, fitted with half-pint bottle and 6 whiskey glasses. Made of japanned steel, 7 inches diameter. Total weight, 2 pounds. Comes with lock and key. \$3.50 Each.



204 Beautiful Snake Bracelet, mounted with \$2 brilliant white stones. \$51.00 per Dozen. 201 Same as above, mounted with 45 white stones. \$33.00 per Dozen.



No. 90 Bobbing Machine, 750 Dozen.



No. 840 Jumping Bears, \$4.00 per Dozen. No. 834 Jumping Fur Dogs, \$4.00 per Dozen.



No. 635 Jumping Rabbit, \$4.00 Dozen.

Salesboard and Premium Items!

Table listing various items like Photograph Cigarette Cases, Cigarette Cases, Gent's Combs, etc. with prices per dozen.

Table listing items like Pen and Pencil Set, Imported French Girdles, Beautiful Blue Bird Serving Trays, etc. with prices per dozen.



0120 Boudoir Lamps (Illustrated), \$21.00 per Dozen. 3813 Same as above, better quality, larger size, \$48.00 per Dozen.



Table listing Pearl Necklaces with prices per dozen.

Table listing Men's Rubber Bells, Gilt and Silver Face Powder, etc. with prices.

Table listing Revolvers, Guns, Etc. with prices.

JUST TWIXT US

By WHATSHISNAME. Next season will see several new carnival attractions on the road, and no doubt they are going to be revelations in the business.

Several weeks ago I was talking to a gentleman who was very much displeased with the way The Billboard was carrying on its campaign and seemed to think that no good would be accomplished.

Some people engaged in the carnival business have remarked that The Billboard was not the friend of the carnival. That is wrong. The Billboard is the friend of the carnival and is trying its goldardent to show some people the error of their ways.

How often has the general agent of a show been told by the mayor that the citizens of his town 'do not want carnivals'? The mayor is satisfied in his own mind that his people do not want them, because he has taken the word of some citizens who are personally opposed to any form of amusement and has not taken the time to investigate for himself.

If a man has several hundred thousand dollars invested in the amusement business it is very evident that he has confidence in the business and believes that amusements are essential, and when he publicly favors clean amusements why is it that some should say he is not serious and infer that he has a selfish motive in saying what he does?

It seems for the past few years some of the carnival companies have tried to see how many towns they could close up. Wouldn't it be fine if they would try just as hard and see how many they would be able to open up the coming season? It would be the easiest thing in the world to do. Try it, gentlemen!

Many people wonder why it is that Johnny Jones is always spoken of in such high terms by the officials and others in the towns where he has exhibited his shows. Ask some of the general agents who have gone behind the Jones show and they can tell you, and it would be easy for all shows to be thought well of if they were conducted as the Jones shows.

'ME, MY and I' is the owner of a show. Wonderful trio, isn't it? 'No, sir, The Billboard will not accomplish anything by pulling the stumps wise.' is a remark that is often made. Maybe not, but if you will notice the difference in the way some of the shows will be conducted next season you will be convinced that The Billboard is accomplishing something.

It is to be hoped that Benny Krause will put his shows out next season. Agents have told me they never had any trouble following the Krause Shows, and if that is the case the sooner Benny makes up his mind to go out next year the better off the carnival business will be.

GEORGE MOYER IS MUCH IMPROVED IN HEALTH. Chicago, Dec. 2.—George Moyer, who has been ill for several months in his apartment at the Palmer House, reports to The Billboard that he is much improved. Mr. Moyer suffered almost the entire loss of his lower limbs some time ago, but appears to be catching up rapidly.

Table listing T-O-Y-S! items like Mechanical Snakes, Punch-Judy Hand and Finger Dolls, Musical Rolling Chime, etc. with prices per dozen.

Table listing D-O-L-L-S! items like Crying Dolls, Mama Dolls, etc. with prices per dozen.

Streetmen's and Pitchmen's Items!

Table listing items like Gold and Silver Bead Necklaces, Moving Picture Cards, Memo. Books, etc. with prices per dozen.

M.L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA. Note: 25% deposit required on all C. O. D. orders. We do not deliver free. When small items are ordered, include enough to cover parcel post charges, otherwise shipment will be made by express.

"THE OLD TIMER"

By HALL & CORY, Bridgeport, Conn.

The night on forty years ago that I first tipped my hat to the patrons of the theater—I've been rated some at that. We were not the kind of showmen that are on the boards today. We played such plays as "Way Down East," and, let me tell you, say, But what's the use of talking, you young folks simply shrug And say a darned old "has-been" has had another bug. But dammit all, just listen, you've nothing else to do. A guy like me who's been there can tell you things that's true. Your songs and style of dancing are like the broken chimes. If you could but look back upon that oldtime Billy Grimes, Billy Van and William Hobbs and likewise Johnny Greys, You'd find you're quite behind the times with these men of those days. There were no movie pictures then nor artificial scenes, There were no movie actors depicted on the screens; But we were there with everything to make things smoothly flow, We folks who pleased the people, some forty years ago. Denman Thompson, Billy Williams, John and Mabel Hess, R. G. Knowles, who featured in the famous "Eagle's Nest," Dick Sands, John Drew and Gertrude Lew, when in their prime, Showed talent that is not produced in this our present time. Lillie Saunders, Mabel Grey, John and Billy West, And many more oldtimers who have long since passed to rest. You may again see some old plays that once were all the rage, But ne'er again you'll see such men appear upon the stage. Tony Pastor was a man, a real man, one may say, He never let his curtain rise before he'd knelt to pray; Away aloft on Fourteenth street, in his little theater there, He had his private altar where he daily knelt in prayer. A noble heart, a goodly soul, a man who breathed good cheer, More tears than one were shed upon that famous showman's bier. Dolly Evans, William Stevens, and more whom I could name, Have left their marks upon the walls of pleasure's Hall of Fame. We took the knocks, we stood the gaff, and oft-times, let me tell, We seemed to be just hovering upon the brink of—well, Something always happened, always just in time An angel seemed to watch us, we people in our line, For whole-soned Christianity, it's entered on life's page, There's nothing there that can compete with those who grace the stage. Some years ago, you may recall, an actor passed to rest, He'd done his work, he'd lived his life, a good man with the best; His friends then tried and tried again and learned with great dismay That "HEAVEN" had no welcome for the actor of the day. Each minister threw up his hands in horror at the thought— No! No! the doors are closed, each said: No! No! I can't be bought, But "GOD" showed them a "CHRISTIAN" in their time of great distress, And "THE CHURCH AROUND THE CORNER" sent the actor's soul to rest. The times of which I'm speaking, some four decades ago, Were different from the present, but this, of course, you know, Every town and every village, every hamlet, every place Has now its hall of pleasure, they, of course, but keep in pace With the movement of the current as the years fit quickly by, And soon, I'll bet, we'll get it yet, a playhouse in the sky. But in those days of long ago, those happy days of yore, We old folks oft recall the time when Poi had a store Where he entertained the people up in Troy, New York, And Bridgeport had its opera house run by Oscar Stork, But, what's the use of talking, you young folks surely know You're far away behind the times of forty years ago.

ONE CENSOR LESS

THE proposed law for movie censorship in Massachusetts, which not so long ago seemed likely to be passed more or less by default, was rejected by the voters on November 7 by a majority of five to two. The vote cast against it, 545,000, was the largest ever turned out in Massachusetts for or against any issue—mere issues not this particular issue, and the result is a highly encouraging setback for the inspired lawgivers who hand down stipulations as to what the public may or may not see. This victory for the liberties which our ancestors cherished, but which present-day Americans sometimes seem willing to resign to any well-organized clique, was due to the fact that the moving picture representatives took the trouble to argue with the voters and tell them what was what. There are already plenty of laws for the punishment of indecency, in the pictures or anywhere else. Judges and juries do not always construe them so vindictively as the Summers would like, but nobody can get very much excited about that. So far as the movies are concerned, they are trying to do their own housecleaning, and succeeding fairly well. Only the other day it was announced that one of the largest producers had thrown away three pictures, finished, but never distributed, by Fatty Arbuckle, which represented an investment of half a million and possible profits of three or four times that sum. Of course, the chief fault of the movies, an excess of bone in the head, is hard to reach; but it certainly cannot be reached by censorship, for censors have outdone even the wildest stupidities of directors. The result in Massachusetts was due in some part to the experience of censorship in New York and Pennsylvania. Of our local censors, it may at least be said that they have been less absurd than their neighbors of Pennsylvania, but their effort to keep the public from finding out what changes they made, and why, was an offense more serious than any of the changes themselves. That's for remembrance; apparently our censor ship law will be repealed by the next Legislature, and it will leave behind it no fragrant memories except those of comfortable jobs for the Republican faithful. Movie censorship was only a minor issue in the New York election, but it doubtless turned some votes. The verdict in Massachusetts was plain and decisive. It could be repeated, probably, in other States if the public were aroused, as it was in Massachusetts, to the importance of the issue—for behind censorship of the pictures lays the prospect of similar restriction on plays, books and periodicals, with the same eager group of reformers working for them all. They are on their job every day, and the public is usually asleep. But when it wakes up the reformers occasionally discover that the public has a spine after all.—NEW YORK TIMES.

A LUCKY DAY FOR FLORENCE SHIRLEY
(Continued from page 11)

Bret Harte's famous story, "The Outcasts of Poker Flat", Miss Shirley found a deed to some valuable property on Fire Island, owned by her grandfather, the late Richard McKinnen, that will clear the title to this property and give the actress a tidy income for life. Seventy odd years ago Richard McKinnen went to California in search of gold, and it was his good fortune to meet Francis Bret Harte, who was then a printer's devil in the office of The San Francisco Golden Era. A friendship followed that continued until Harte went to London in 1835. Young McKinnen returned to New York and became a prosperous merchant on Henry street. Years later, at the suggestion of Harte, he built a hotel on Fire Island on a site that reminded them both of the "Golden Gate". This was an exact copy of the type of hotel known to the miners during the gold rush. It became a rendezvous for the old New Yorkers who returned cured of the gold fever. Bret Harte was a frequent guest. Twenty years ago it was destroyed by fire, and soon after Richard McKinnen passed away intestate. Miss Shirley found the deed to this property in an old corduroy jacket worn by her grandfather while gold mining. Since it was his custom to wear the coat while romping with his grandchildren, it is not unlikely that he placed it in the pocket of the jacket after

wresting the deed from the tiny fists of Florence Shirley herself.

BURLESQUE CIRCUIT THEATERS
House Staffs, Transfer Men and Hotels

- Columbia Circuit**
City—Worcester. State—Massachusetts.
Name of theater, Grand.
Name of manager, J. W. Cone.
Name of treasurer, H. Calcagni.
Name of press agent, J. W. Cone.
Name of advertising agent, E. Hildreth.
Name of stage manager, John Ryan.
Name of leader of orchestra, Arthur Crosbie.
Name of transfer man, John Galvin, theater.
Name of hotel, Bay State.
- City—Detroit. State—Michigan.**
Name of theater, Gayety.
Name of manager, Edwin DeConsey.
Name of treasurer, Kenneth Tallmadge.
Name of press agent, George Brendsen.
Name of advertising agent, George Brendsen.
Name of musical director, Arthur Campbell.
Name of stage carpenter, Sid Johnston.
Name of doorman, Charles McPhee.
Name of transfer man, Burgess Transfer Co.
Name of hotels, Cadillac, Tuller, Statter, Wolverine, Oxford, Norton, Metropole, St. Denis.

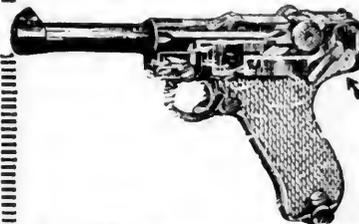
Look thru the Letter List in this issue. There may be a letter advertised for you.

SUMNER ON CENSORSHIP

YOUR editorial of November 19, entitled "One Censor Less", is of the type popular with that class in the community which has an interest in the uncontrolled marketing of a product, but it ignores important developments of recent years which have created a situation that saved the motion picture interests in Massachusetts from an adverse vote. You may recollect that for some years, because of demoralizing screen exhibitions and the inability of the Commissioner of Licenses and the police to alter the situation, there were periodic efforts at Albany to create some agency for the pre-release control of films. In 1921 there had been little improvement, but by this time the patience of legislators and the Governor was exhausted, and so the Motion Picture Commission was created. This was a body blow to the screen interests. They were already under control in Pennsylvania, Ohio and two or three other States, and varying standards of judgment must have imposed upon them a very unenviable condition, due entirely to their own malady, which you diagnose as "an excess of bone in the head." It was not until after the enactment of the New York law that some of the influential producers awoke to the fact that they could not fool all of the people all of the time. It was not until then that they drafted Will Hays as a liaison officer between themselves and the public. "I am not gullible enough to believe that without the New York law Mr. Hays would have been drifted, or that without Mr. Hays the Arbuckle films would have been consigned to utter darkness. So-called censorship in New York has indirectly been a constructive force. It cannot be directly constructive because it can only require omissions and not additions. From the admissions of motion picture people themselves it certainly has not been in any sense destructive. It is always amusing to hear an advocate of uncontrolled pictures recount a dozen or so instances of eliminations by motion picture commissions in an effort to prove that the commissions are idiots. In view of the thousands of reels which are reviewed and the thousands of eliminations made in the course of a year, it would be strange, indeed it would be seeking perfection, if some mistakes, some apparent ground for criticism, were not found. I do not think that you will gain much support from thinking people for your partisan contention that "censors have outdone even the wildest stupidities of directors." Some of these stupidities of directors have consisted in making familiar all the vice and crime of the underworld, creating the impression at home and abroad that American life is one round of extravagance, drunken orgies, murder and other foul and criminal things. It would be more gracious on your part to concede that the club of censorship, so-called, applied in New York in 1921, and previously in a few other States, has brought about an improvement in film productions and that because of this improvement the same strong argument for control did not prevail in Massachusetts in November, 1922, as it prevailed in New York in April, 1921.—JOHN S. SUMNER, Secretary. New York, November 29, 1922.—NEW YORK TIMES.

Men!
Big Savings
IN THIS SALE OF
IMPORTED
FIREARMS
AND
Premium Specialties

We mention just a few of the many good values—write us for your needs—we can save you considerable.



- "LUGER"—30 calibre guns \$15.00
- Walther's—25 and 32 calibre, finest automatic, latest type \$ 8.00
- "Ortgies"—25 and 32 calibre, high-grade automatic \$ 8.00
- "Stenda"—32 calibre, Ger. Auto..... \$ 7.00
- "Saur's"—32 calibre, the highest grade automatic made \$10.50
- 32 and 38 Blue Steel break open Pistols... \$ 5.75
- Continental—25 calibre automatic, very fine quality, with safety..... \$ 5.50
- We carry a full line of Imported Ammunition—Write for Special Prices and Quantities.
- White House Clocks, American movement. Per dozen \$24.00
- "La Tausca" Pearls, indestructible, 24 inch, in handsome velvet satin lined box, solid gold clasp..Doz.. \$48.00
- Pen and Pencil Sets, gold-plated. Dozen... \$13.50
- Pen and Pencil Sets, gold-filled, in push box, propel and repel Pencil. Dozen... \$27.00
- 21-Piece Manicure Sets, embossed leatherette roll. Dozen \$15.00
- Imported large size Photo Cigarette Case. Dozen \$ 2.25

A 25% Deposit Required with Mail Orders.

S. TISSENBAUM,
Baltimore and Howard Streets,
Baltimore, Maryland.

CHILDREN'S BILL UNDER DISCUSSION

On November 27 the Women's City Club of New York held a meeting at which were present Sydney S. Cohen, president of the Motion Picture Theater Owners of America; C. O'Reilly, president of the M. P. T. O. of New York, and W. Landau and S. A. Moross, representing the Theater Owners' Chamber of Commerce. The meeting was called to discuss a proposed amendment to the bill preventing children from going to the motion picture theater without an adult escort. The amendment with restrictions would allow the children to attend moving picture theaters at certain hours.

One of the greatest difficulties which beset owners of moving picture theaters is the bill which has prohibited children from attending

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

ARKANSAS RICE FESTIVAL

Recent Annual Event at Stuttgart One of Best Ever Staged

Stuttgart, Ark., Nov. 26.—The recent Fourth Annual Arkansas Rice Festival here (November 15-17) proved one of the most successful ever held in the rice belt. At the beginning of the event the Mayor and several members objected to doll wheels, cut and baby racks and other like concessions, but on Saturday before the opening of the show, the officials of the festival applied for and obtained a restraining order in the county court against interference. At the wheel concessions the committee required the selling of souvenir samples of rice, Stuttgart being the center of the belt. These samples were neatly packed and consisted of the finest Arkansas rice, with printed directions on the proper manner of preparing it for the table. Ordinarily the packages of rice would cost about fifteen cents, and, since mailing cards were attached to them, they were sent all over the country by the public and showfolk to friends. Booths were conveniently placed at intervals, with ladies in charge to address the packages and attend to the placing of postage.

In spite of threatening weather the attendance was far above the average. It was estimated that 12,000 people attended the festival on Thursday and 20,000 on Friday. Exhibit booths were built in the middle of Main street, and parades were given between the booths and the curbing. Free acts were Miss Camille and her trained Pomeranian dogs, Baldwin and Company in comedy acts and a Japanese artist in a toe-slide and acrobatics. The main parade, of decorated boats and automobiles, was far above the ordinary and was photographed by the Fox and the Pathé motion picture people. The Queen contest was handled by Capt. C. P. Johnson and Ralph Henderson, Miss Elizabeth Reinsch being the winner. She was presented with a nice automobile.

In all, it was an event for this section of the country to be proud of, and plans are already under way for the festival in 1923.

O'BRIEN BROS.' ENTERPRISES

Norfolk, Va., Nov. 26.—Having concluded its outdoor fair engagements at Anderson, S. C., recently, the O'Brien Bros.' Amusement Enterprises is preparing to open two weeks of indoor events the first week in December, starting in Norfolk and vicinity and moving northward into Pennsylvania and New Jersey. As has been the company's policy in the past the management will not operate any concessions of its own, but the staff will pay its attention to advance publicity and the various contests, programs and advertising arches. As a trial, the free gate will be given ample opportunity to prove its monetary value and general productivity. The staff now consists of W. J. O'Brien, Jack N. Shadrick, B. M. O'Brien, Henry Jowell, Jr.; Norman W. Shawe, P. A. Knox and the writer. —NORMA JEE (Secretary).

BOOKED INTO TROY, N. Y.

Troy, N. Y., Dec. 2.—A. R. Hopper, advance representative of the Detroit Circus Company, was in Troy this week making preliminary arrangements for the circus which will be held in the State Armory January 15 to 20, under the auspices of the local Order of Shriners. The regulation circus seats will be used.

FRED R. GLASS

Art Director

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Designers and Builders of

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AUTO-RADIO EXPOSITION

One of Best Yet Held in Cincinnati

The second annual Automotive Accessory and Radio Exposition at Music Hall, Cincinnati, November 21-27, under the auspices of the Automotive Trades Association, was proclaimed one of the most extensive in quantity and quality of exhibits and entertainment and the greatest interest creator yet held in Cincinnati.

All three halls of the mammoth structure were utilized in presenting the show. The north portion was used for pleasure cars, auto trucks and tractors, the south wing for the display of automobile accessories and the radio section, while the extensive entertainment program was presented daily in the main auditorium. The exposition was divided into seven sections—auto trucks and tractors, pleasure cars, auto accessories, radio outfits and supplies, motoring apparel, educational and amusement.

Charles S. Katterman, president of the Automotive Trades Association; Mayor Carroll, of Cincinnati; A. M. Sauer, superintendent of the municipal garage; John J. Reble, general manager of the show, and others took part in the opening exercises. On Monday, November 26, a choral concert by the Mendelssohn Singing Society was given, with 150 mixed voices, under direction of Leo Thuis and with Mary Ann Kaufman-Bron, soprano, and Joseph Schenke, tenor, as soloists, the orchestra accompaniment being furnished by members of the Cincinnati Symphony Orchestra.

COL. BARRY SUPERVISING MOOSE INDOOR FAIR

Freeport, Ill., Nov. 30.—Col. J. F. Barry, representative of the Arabian Circus and Pier Co., is supervising the Moose Indoor Fair which will open in Moose Temple December 5 to continue for the remainder of the week. The program, acrobats and hand balancers; Upside-Down Zellers, Metz Family of contortionists, George Gentry, flying trapeze; Lola Blantz, soloist, and the Williams Family in their clown act are the feature attractions booked. Scores of exhibits will be shown, and there will be dancing nightly after the evening program.

COMBINED PARISH CENTENNIAL

New Orleans, Nov. 30.—Advice from Lafayette, La., is that a centennial celebration of the parishes of St. Martin and Lafayette will be held in Lafayette in May. Miss Keith, who directed the pageant at the State fair at Shreveport, will have charge of the event.

INSPIRING MUSIC

A NOTABLE ASSET

Denver, Col., Nov. 29.—The manager of El Jebel Shrine Circus and Arabian Fete, which will provide Denver folk with hilarious entertainment at the Auditorium December 4 to 9, has the following announcement to make regarding their effort to entertain:

To provide interest in the very largest of the regular tent circuses, the proprietors realize that good band music must be furnished and that no parade or show would be complete without the lively music characteristic of that form of entertainment.

As a result of a large experience in putting on Shrine circuses, H. N. Slater stipulated that he only would consent to manage El Jebel's winter show provided the Shrine Band, of some eighty members, would be on hand at every performance so as to play the concert music preceding the acts, the "grand entrée" and the incidental music for the acts. While the band members are largely business men, representing practically every commercial activity in Denver, or for cultural purposes, the organization, under the direction of Lewis B. Skinner for the last several years, has progressed to the point that it is considered one of the best in the country—both at home and in other cities. No summer tent show could afford a band of this size, but, in addition to acts, all of which are billed as "headliners", the membership of El Jebel can and will provide a band which is also a headliner.

GETS SIEGRISTS AND HOBSONS

Canton, O., Nov. 30.—Announcement is made that the Charles Siegrist Troupe of acrobats, and The Hobsons, celebrated equestrians, have been contracted to appear the week of December 11 as features of the Nazir Grotto Indoor Circus. The Siegrists were features of the show last season. In addition to the aerial act the Siegrist Sisters do their aerial iron-jaw act.

Louise Cody, billed as the girl who sings to beat the band, has been contracted by the committee to do rube clowning, and will also sing with the band. Miss Cody was featured recently at the American Legion Indoor Circus at Barberton, O., and at the Elks' Indoor Circus, Niles, O.

TO ATTEND PARK CONVENTION

Harry E. Tudor informs The Billboard that he will attend the National Association of Amusement Parks Convention in Chicago this week as manager of the new Thompson Park at Rockaway Beach, N. Y., for which he predicts a great success.

ARRANGEMENTS COMPLETED

For Shrine Circus at Charlotte, N. C.

Charlotte, N. C., Nov. 29.—Edward H. Stanley, manager for the Shrine Circus to be given here December 4-11, has completed all arrangements for the affair which is expected to be the biggest thing of its kind ever held in this section of the country. Billposters and banner men have covered all the available space for many miles around Charlotte, and the Southern is giving reduced rates for the occasion.

"Doc" Christman, one of the veteran circus boss canvasmen, arrived today with the "big top", which will seat about 3,000 people, and is preparing to put up the mammoth tent tomorrow on the show grounds at South Tryon and Third streets. Milt Hinkle, with his Circle Dot Ranch Wild West, which includes thirty head of stock—horses, steers, buffalo, goats and mules, and 15 riders, etc.—arrived Monday, as did Walter Stanton and his troupe. Dolos Bristol with his horses is also here and others to take part in the program are expected in Charlotte in a few days. Frank Miller, who had the cookhouse the past season with the Lew Dufour Shows, drove over from Greenville and arranged for the exclusive refreshment privilege. The lot is ideally located and suitable, being on the main street, right opposite the Court House. Hinkle and his attaches, assisted by the Masonic Band of eighty pieces, will put on the concert. Doc Hamilton, of the Dufour Shows, will furnish the side-show, the features including Mamie Howard, who is billed as the "nicest fat girl in the world". Mr. Stanley intends to give a parade every day, rain or shine. It appears that all that is needed to make the circus a big winner is favorable weather. —S. J. GOLDEN (for the Circus).

CHILDS BUSY IN WEST

Great Falls, Mont., Nov. 29.—The B. P. O. Elks, of Great Falls, recently pulled off a county fair in their lodge rooms for three nights and it was pronounced a big success. Everything pertaining to an old-time county fair was there, including a line of vegetables, fruit, etc., brought in by farmers. The "Midway" was elaborate and there was the elimination of "grift".

The whole was under the personal direction of Geo. A. Childs, who has had years of experience in the local talent producing game, and carries minstrel and chorus costumes, also equipment to stage indoor fairs, even to animal makeup which are filled by the local talent. Mr. Childs states he is booked up to March 1, playing return dates in many of the towns.

The Elks' Minstrel Revue, at Helena, Mont., under auspices of local lodge, was, according to The Helena Record Herald, a huge success and played to capacity houses under the direction of Mr. Childs. He will stage an indoor fair for the Helena Post of American Legion at Shrine Temple December 13-16.

PRETENTIOUS PROGRAMS PLANNED

Youngstown, O., Nov. 30.—The Wallace-Sullivan-Schelle Company, promoter, has charge of the Winter Circus to be held under auspices of East Youngstown police in Hamrock Hall December 9-16. Proceeds of the affair will go to the mutual aid of the police. J. P. Sullivan, of the company, said twelve circus acts will be offered in addition to a number of other features. This is one of the first shows to be staged by this company this winter. Promotions are under way in Wheeling, W. Va., and several other Ohio cities, Mr. Sullivan said.

BOWIS HEADS BENEFIT SHOW AT RICHMOND, VA.

Richmond, Va., Nov. 26.—W. H. Bowis has succeeded in opening the Hall on Church Hill and will stage a big bazaar for the benefit of the Widows' and Orphans' Christmas Fund December 11-16. Mr. Bowis is well known to the amusement world, having managed Broadway Park, also conducted the Southern Amusement Co. for a number of years, and has handled most of the large outdoor attractions here. In addition to the various other features he will have a few concessions, but stated to the writer that they absolutely must be clean and popular to operate—no grift. The coming affair is expected to be a gratifying success, financially and in presentation. —HAPPY MORRIS (for the Event).

CALIFORNIA FRANK'S WESTERN ATTRACTIONS

Just finished a season of Fairs, including Superior, Wis.; Jackson, Mich.; Allentown, Pa.; Birmingham, Ala., and Tex Austin's Rodeo, Madison Square Garden, New York. Write for open time. Western Act Bucking Horses, Bucking Brahma Steers and other stock furnished for Fairs, Rodeos and Coliseum Shows. Permanent address, Ridgway, Colorado. Present address, care Billboard, New York, N. Y. C. F. HAFLEY, Manager.

THE FIVE FLYING FISHERS

WORLD'S GREATEST DOUBLE FLYING AND RETURN ACT, AT LIBERTY FOR INDOOR CIRCUSES.

Two Feature Acts, as follows: No. 1—Double Flying and Return Act, 5 people. No. 2—Horizontal Bar and Cradle Novelty, 3 people. For terms and prices, write or wire FIVE FLYING FISHERS, 1514 So Wright Street, Bloomington, Illinois.

WANTED FOR INDOOR CARNIVAL

Anything that will get money. No circuses or carnivals in this section this season. PITTSBURG, ILL. Good mining town of 1,500. Last pay roll over \$75,000; next will be more. Nothing closed yet. Expect to open about December 15 for two months or more. State what you have. VERNER HICKS, Marion, Illinois.

TOYLAND CIRCUS

OAK HILL AUDITORIUM, YOUNGSTOWN, OHIO, DEC. 18-23, Inc.

UNDER AUSPICES OF THE PRIVATE SOLDIERS' AND SAILORS' LEGION. 30,000 advance tickets already sold. Concessions all open. Want Circus Acts, also want Concessions and Acts for Dec. 9th to 16th, at East Youngstown, for the Police Pension Fund. Address all communications to SCHEIBLE-FLANAGAN CO., 340 W. Federal Street, Youngstown, Ohio.

SECOND SHRINE EXPOSITION

Durham (N. C.) Affair To Run Through Holidays

Durham, N. C., Nov. 29.—The second annual Shrine Exposition will this year open on Christmas Day and run thru New Year's Day. The Shrine Club has planned to have one of the largest and best exhibitions of its nature ever held in this section of the country and far superior to last winter's show.

The coming event will be managed by a local man, Thomas C. Foster, who is lessor of the park here and a former traveling showman, and he has arranged for some of the best acts ever seen in the Southeast.

ELKS' EVENT SUCCESS

Richmond, Va., Nov. 25.—The Elks' Bazaar and Indoor Circus closed here Saturday night and proved the best the local Elks have staged. There were 28 exhibit and concession booths, all operated by members of the Elks' lodge, also eight circus acts, featuring Babe Pope in her sensational slide for life and serpentine iron-jaw act while suspended 80 feet in the air.

FRANCIS MUSEUM DOING WELL

Oklahoma City, Ok., Nov. 29.—The John Francis Museum, which opened here two weeks ago, has been enjoying extra good business. The entire staff and all employees were ordered a big Thanksgiving dinner by Mr. and Mrs. Francis, all the goods things of the season being served and all enjoyed a fine time.

CLARK'S ANIMAL ACTS PLAYING INDOOR EVENTS

Massillon, O., Nov. 27.—Following a several weeks' stay in the South, Paul E. Clark arrived here Sunday with his several cages of trained wild animals to participate in the Eagles' Indoor Circus which opens here next Monday.

BUSINESS MEN'S CLUB CARNIVAL AT DETROIT

Detroit, Mich., Dec. 1.—An eight-day indoor Carnival, starting January 23, will be conducted here in Cavanaugh Hall by the Mack Avenue Business Men's Club. Howard Blair is general chairman, Les Schefges, chairman for the vaudeville and circus acts, and Arthur F. Delinger, chairman of the purchasing committee.

HARTZELL TO COACH LOCAL TALENT CLOWNS

Albany, N. Y., Nov. 30.—George Hartzell, 40 years a clown with circuses, notified Robert D. Boney, record of Tigris Temple, Mystic Shrine, that he will be in Syracuse to take charge of the clowns in the circus which Tigris Temple will put on in the State Armory January 15-20.

WITH MOORE'S INDOOR CIRCUS

Chicago, Dec. 2.—J. Leslie Spahn, manager for Corn Youngblood Carson, announces that Miss Carson is now with Moore's Indoor Circus and will open in Portland, Ore., December 4, for eleven weeks.

NEW ORGANIZATION

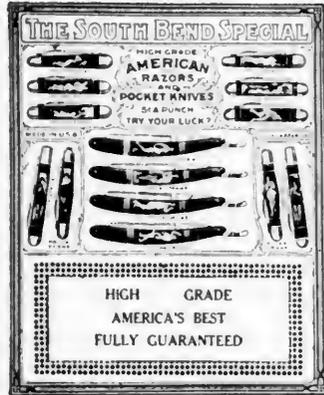
Over the country are being asked to fill out application blanks by a personal organizer; no money is taken with the application and no member will know who has joined the association until the organization is ready to function, when all its plans will be made public. This is not admitted that the association would not be connected with any labor body and would be of great benefit to every member in the country.

EAGLES' Big MID-WINTER CARNIVAL

EAGLES' HALL, QUINCY, ILL. 6-BIG NIGHTS-6. Opening Xmas afternoon—closing New Year's Eve. Still open: Silver, Blanket, Doll and Lamp Wheels, exclusive. Can place Demonstrators and other Legitimate Concessions. No grift. Want high-class Vaudeville Acts and high-class Novelty Jazz Band. Write or wire quick. W. A. WHITE, Mgr.

FIRST BIG INDOOR CIRCUS, WILD ANIMAL AND EXPOSITION UNDER ROOF IN IOWA

Asplues 168th Infantry. WANTED—Concessions, Blankets, Dolls, Silverware, Pillows, Fruit, Wheels and Grind Stones. 300 feet ground floor concession space for sale. Six big days and nights, opening Christmas night, closing December 30, midnight. Two more big ones to follow. Four thousand advance sale tickets sold. Address J. E. (JOCKIE) DAY, Armory Hall, Centerville, Iowa.



THE LEADING AGENTS KNOW WHERE TO BUY THE MOST ATTRACTIVE ASSORTMENTS On The Market Today. You will know why they get repeated orders and double their business when you write us.

Quality Knives and Razors. You can buy ASSORTMENTS from \$4.00 to \$10.50 EACH. Don't Buy Until You See Them. Make Quick Sales.

WRITE TO The leading Photo Knife and Razor Factory in the U. S. Today.

South Bend Cutlery Co., Manufacturers 433-39 Hein Pl., Chicago, Ill.

WANTED AT SUNSET BEACH PARK, TAMPA, FLA.

Riding Devices, Shows, Free Acts and clean Concessions. Male Hawaiian Singers and Musicians. Jim Trask and Little Sam, wire at once. J. B. HENDERSHOT, Gen. Mgr. GEAN NADREAU, Asst. Mgr.

CHILDREN'S BILL UNDER DISCUSSION

(Continued from page 111) theaters unaccompanied by their parents or an older person. The situation on the East Side of the city has been a most difficult one to cope with because the poorer classes are obliged to remain at work while the children have no place to go after school hours.

HUMANIZING THE THEATER IN RUSSIA

By HUNTLY CARTER. WHEN the Department of Education, under the direction of M. Lunacharsky, took over all the playhouses, it said to everyone in Soviet Russia: "You must act and dance and sing and play musical instruments and paint scenery, and thus become a living part and parcel of the great theaters and studios of drama, ballet, music and art which it is our intention to establish."

Legalized chaperonage, with a possible segregation of the boys and girls, might solve the troublesome problem which has been a source of anxiety to parents and theater owners. An amendment of the bill is eagerly looked forward to, for the motion picture theater with the right sort of program would be a safer refuge for the children where they might learn and improve their knowledge of American opportunities which are so vividly illustrated on the silver sheet.

NEW CHARLESTON THEATER DEDICATED

Charleston, W. Va., Dec. 2.—After half a decade, during which time Charleston had no theater which could be used for the presentation of the legitimate drama in its most pretentious form, there has been dedicated to the drama and moving pictures the finest house in West Virginia with the opening of the new Kearse Theater on Summers street, a house with a seating capacity of more than 2,000.

Eugene Quigley, of Chicago, is manager of the house and a theatrical man of many years' experience. During an interval in the entertainment Mr. Kearse read telegrams of congratulation from Valentino, Nita Naldi, Fred Niblo, Cecil B. DeMille and many others.

Former Governor of West Virginia William A. MacCorkle and the present governor, Ephraim F. Morgan, spoke between performances. The Mayor of the city, Grant P. Hall, also made an address.

JUDGMENT ASKED

For Alleged Violation of Contract

Wheeling, W. Va., Dec. 2.—A notice of motion for judgment of \$1,200 by Nester Thayer and Michael Sacks, theatrical producers, against George Zeppos, proprietor of the Rex Theater, Wheeling, was entered in the office of the Ohio County circuit clerk. The motion charges a violation of contract and will be argued at the January, 1923, term of the Ohio County Circuit Court.

The suit developed from the recent production of a musical comedy by Thayer & Sacks at the Rex Theater. They claim that by virtue of a contract closed on October 25 last Zeppos guaranteed them 50 per cent of the gross receipts with a minimum total of not less than \$1,200 each week for a period of three weeks. It is contended that Zeppos did not allow them to play the third week (November 27), and refused to pay the \$1,200 for this week, which they claim is due, according to the terms of the contract.

Have you looked thru the Letter List?

Salesboard Operators



MISS FRISCO LAMP DOLL. Hand-made, double-lined Silk Shades, All colors. Unbreakable Doll, Human Hair Wigs, Silk Dresses, trimmed with best of Marabou, Brass Stands, with Globes.

THIS LAMP DOLL WILL BRING BIG RESULTS. A TOP MONEY GETTER.

Per Doz., \$24.00 Per Doz. In Case Lots Only. Four and Six Dozen to a Case. 25% deposit required on all orders.

KARR & AUERBACH 415 Market Street, PHILADELPHIA, PA.

TENT SALESMAN WANTED

Man experienced in manufacture of Tents, to travel as salesman. May make headquarters either Atlanta, St. Louis or Dallas. Good opportunity for right man.

FULTON BAG & COTTON MILLS, ATLANTA, GA.

DEATHS

In the Profession

ADKINS—Mrs. Bertha, and her infant child, were killed in Iowa November 25, when the automobile in which they were riding was struck by an Illinois Central train. The deceased was the wife of Robert Adkins, who trouped with various outdoor amusement organizations for about twenty years and who is believed to be located at Smaekover, Ark., a newly discovered oil field. Besides her husband Mrs. Adkins is survived by her mother, Mrs. Mary E. Voyles, R. B. D. No. 1, Creston, Ia. At this writing the husband had not been apprised of his wife's tragic death. The remains are being held in Creston pending his arrival. Anyone knowing his whereabouts is requested to communicate with Mrs. Voyles at the above address.

CARRELL—E., for many seasons in charge of the flyloft at the Studebaker Theater, Chicago, died in that city November 25 of cancer. He was about 60 years old and had been a member of Local Union No. 2, of the I. A. T. S. E. & M. P. O. since 1894. Interment was in Rose Hill Cemetery, Chicago.

CARTWRIGHT—William George, late stage manager of the Nottingham Hippodrome, died in London November 16.

DAVIS—The mother of Nina Davis died recently in Lynn, Mass., aged 59. Ten children survive.

DeHAVEN—Margaret, mother of Charles DeHaven, of the team of DeHaven and Nice, with the Shubert unit, "Broadway Folies", died at Dr. Mayo's Sanitarium in Rochester, Minn., November 23. Her remains were shipped to her home, 393 Seventh street, Brooklyn, N. Y., and were buried from there.

DE PETIT—Mrs. Mary, 74, died November 23 at her home in Dayton, O., of heart failure. She was the mother of George M. De Petit, who for thirty years was in various branches of the theatrical profession and is now on the editorial staff of The Youngstown (O.) Vindicator.

FAWCETT—Charles, prominent English character actor, died suddenly on November 23 in London. At the time of his death he was appearing with Albert Chevalier.

FLUGRATH—Mrs., the mother of Viola Dana, Shirley Mason and Edna Flugrath, screen stars, died November 30 at a private sanitarium in Los Angeles after an illness of several months. Besides her daughters she is survived by a husband.

GRAY—L. S., 35, ticket taker for a ride in a Venice (Calif.) amusement park, was found dead in a hotel in Los Angeles November 29. Mr. Gray was with the Wortham Greater Shows in 1920, when he was known as "Slim" Senord. He had also been with Bill Broff's Shows. He is survived by a widow.

HARDMAN—Joseph, character actor, died in Bellevue Hospital, New York City, December 1. He was a member of the Alma Lodge, F. & A. M., and is survived by a brother, Leo Hardman.

HILL—William D., 56, treasurer of the Halifax County (Va.) Fair Association and who for some years operated the old Hill's Opera House in South Boston, Va., died suddenly at his home in South Boston November 22. He operated a show called "Reaping the Harvest" for one season. At the time of his death he was actively engaged in the real estate business.

JOHNSON—Frank H., 31, colored, died November 17 at 335 Longworth street, Cincinnati.

A widow, Bertha, and a brother, Billy Johnson, members of the Gertie Miller Trio, survive. Other relatives, not members of the profession, who survive, are his parents and two sisters.

JOHNSON—Dr. W. H., prominent physician of Pawtucket, R. I., and father of Adelaide Bell, died in Pawtucket November 25.

KARGER—Alfred, 55, for the past year pianist at the Empress Theater, Eveleth, Minn., died at his home in that city November 25 of heart trouble, from which he had suffered for some time. The body was shipped to Duluth for burial.

KARPER—Lee W., old-time singing master, died at Chambersburg, Pa., November 25, following a stroke of apoplexy. He leaves a widow and one son, Percy B. Karper, who for years was with the Gollmar Bros.' Band.

LEE—Harry L., carnival trouper, died in a hotel in Columbus, O., November 29, of tuberculosis. He was about 55 years old and is believed to have spent his last season on the road with the Bernardi Greater Shows. Mr. Lee died in destitute circumstances and among strangers, who did all they could for him during his stay in Columbus.

LINDON—Mark Harry, prominent English theatrical man, died recently after a short illness.

McCLERNAND—Mary E., 66, mother of Arthur Jerome, formerly of the team of Jerome and Edwards and later of the team of Jerome and Le Roy, died suddenly at her home in St. Joseph, Mo., November 29. Mrs. McClernand was known to many showfolk thru her son's association with the profession. Besides Arthur Jerome, who at present is manager of the Jerome Comedy Company, she leaves two brothers and one sister. Funeral services were held at her late residence November 24 and

of America and burial was made in Evergreen Cemetery beside the body of her husband, John Pandy, a blackface comedian, who died twenty years ago.

PRICE—Eddie, about 63 years old, a member of Local Union No. 2, I. A. T. S. E. & M. P. O., of Chicago, died in that city recently after an illness of several months. Mr. Price was employed back stage at the Bush Temple, Chicago, for many seasons.

PROCTOR—Grace, well known in vaudeville and at one time with the Walter V. Milton organization, died recently in Oklahoma after a long illness.

RICE—Kenneth W., 26, superintendent of music in the Amsterdam (N. Y.) schools, and organist of St. Anne's Episcopal Church in the same city, died of spinal meningitis at his home in Albany November 25.

SAUVAGE—James, 71, one of the oldest and foremost vocal teachers in this country, died November 29 at his home, 43 Lincoln Park, Newark, N. J., following a short illness. He was born in North Wales and studied at the Royal Academy of Music in London. Later in Europe he was associated with Patti, Albani, Nilsson and Joseph Maas. He came to this country many years ago, but made annual trips to England. Surviving are his widow, Mrs. Eleanor Lewis Sauvage, who was the daughter of a widely known Welsh poet and vocalist, also two daughters and three sons.

SAVIN—Ollie A., well-known theater manager who has been with the Southern Enterprises, Inc., for the past four years, died suddenly at his home in Asheville, N. C., November 19. Mr. Savin, at various times, managed theaters in Bluefield, W. Va.; Lynchburg, Va., and Birmingham and Montgomery, Ala. He was buried in Asheville November 21. A widow and daughter, Mrs. A. E. Howell, survive.

SCHULER—Eugene, 65, professionally known as Gene Mack, for more than forty years an actor in vaudeville and burlesque, was killed November 30 by a motor truck in Brooklyn, N. Y., while he was on his way to a booking office in New York to seek a vaudeville engagement. Mack's last stage appearance was as a yodeler. He had been living with Mr. and

on Garrard street, Covington, Ky., and is survived by a widow and several children.

WARNER—Jeffrey, 60, died December 2 at his home in New York City. He was an old-time vaudeville artist, having played Tony Pastor's Garden and other old vaudeville houses.

WHITNEY—Ralph, 31, who was identified with several New York motion picture houses, died suddenly of heart trouble at his home on Riverside November 28. An adopted son, known professionally as "Ene" Moran, female impersonator, survives.

WILLIAMS—George, 60, known as "The Monkey Man", and formerly as "The Original Tuttle Boy George", died at the home of Mrs. Clara Volkwine, in Camden, N. J., November 26. The deceased had been under the management of Mrs. Volkwine for many years. He had been with C. G. Dodson's World's Fair shows the past three years. Funeral services were held from Mrs. Volkwine's home November 28.

MARRIAGES

In the Profession

BOHN-BERNSTEIN—Elaine Bernstein, daughter of Louis Bernstein of Shapiro, Bernstein & Company, music publishers, was married on November 16, in Cincinnati, to Eugene Bohn.

CARUSO-LUCHESE—Captain Adolfo Caruso, of Philadelphia, manager of the San Carlo Opera Company, and Josephine Lucchese, prima donna of the San Carlo Company, were married at St. Rita's Catholic Church, Philadelphia, about two weeks ago.

DENTER-UNTERMYER—Adelbert Elliott Denter, prominent screen actor and former husband of Marie Doro, and Mrs. Nina O. Untermyer, formerly the wife of Alvin Untermyer, a New York attorney, were married in Los Angeles November 27.

DONOVAN-O'TOOLE—James Donovan, for several seasons with the Hagenbeck-Wallace Circus, and Florence O'Toole, nonprofessional, of Cincinnati, were married at St. Francis DeSales Church, Cincinnati, November 30. Donovan is the son of Emma Donovan, formerly a widely-known trapeze artist with the Hagenbeck-Wallace Circus, and a nephew of Mr. and Mrs. Robert Stickney, Sr., circus riders.

FORD-HAWORTH—Wallace Ford, who is playing "Abie's Irish Rose" at the Republic, New York, was married on November 27 to Martha Haworth, formerly of the same show.

GILES-OLIVIERI—Roy A. Giles, a member of the staff of The New York Tribune, and Line Olivieri, of Naples, Italy, who has appeared with Griffith companies in moving pictures, were married in New York City Thanksgiving evening.

HANER-APGAR—Ellsworth Hamer, recently appointed manager of the Franklin Theater, Saginaw, Mich., by W. S. Butterfield, and who formerly managed the Strand Theater in Lansing, and Gladys Apgar, who during the past few months has been treasurer of the Strand and Arcade theaters in Lansing, were married in that city last week.

HART-BALIZET—Bob Hart, known in private life as Henry Gebhart, aviator, who has appeared before the movie camera, and Burdette Balizet, of Dayton, O., were married last week. Raynor Lehr, Ruth McGee, Mary Buschmann and Richard Coy, of the Broadway Theater, Columbus, witnessed the ceremony. Mr. Hart's first wife, known professionally as Eleanor Wilson, died several months ago.

HERZBURN-GREEN—Henry Herzburn, an attorney, and Doris Green, chorus girl in "Up 'n' Go", at the Playhouse, New York, were married December 2, in that city, according to an announcement made the following date.

MARSH-ROCKWELL—Leo A. Marsh, dramatic critic of The Morning Telegraph, was married in New York last week to Helen S. Rockwell, also a writer.

MARTZ-ROSER—W. D. Martz, concessionaire, and Marie Roser, chorister, known in tabloid circles, were married at Durham, N. C., November 27. They will reside in Coshott, O.

NELSON-SCHROEDER—Gerald Jack Nelson, of the Chicago office of The Billboard, and Elsie Schroeder, of Chicago, were married in that city November 29.

NEWALL-DUKE—Guy Newall, producer, and Ivy Duke, film star, were quietly married in London, England, November 25.

POTTER-BILL—R. J. Potter, shipper for the Select Pictures Corporation, and Bernice Bill, both of Dallas, Tex., were married in that city recently.

PURVIS-BRADEN—Orin O. Purvis, manager of the Royal Theater, Versailles, Mo., and Zelma Braden, nonprofessional, of Versailles, were married in that city recently.

RATTERY-TITUS—Edward C. Rattery, nephew of Dennis F. O'Brien, theatrical attorney, connected with the firm of O'Brien, Malevinsky & Driscoll, was married on November 23 to Marie Titus, a Brooklyn society girl.

ROBERTS-MORGAN—"Rube" Roberts, of Denver, Col., and Louise Morgan, better known as Ruby or Middle Morgan, were married at Honey Grove, Tex., November 4. Both are well known in contest and rodeo circles in the West.

SILVEY-JOLSON—Jack Silvey, a California business man, and Mrs. Henrietta Jolson, former wife of Al Jolson, blackface musical comedy star, were married November 3, according to The Universal News Service Dispatch from San Francisco under date of December 3.

STANLEY-THORPE—Paul E. Stanley, leading man with the "Fads and Follies of 1923" Company, playing independently in the South, and Roberta Thorpe, dancer and singer with the same company, were married in Independence, Kan., November 27.

STERN-RUSK—Max Stern, theater owner, of Columbus, O., and Lella Rusk, nonprofessional, of the same city, were married at the Hotel Gibson, Cincinnati, November 30.

STEINBREKER-WOODSON—Andrew Steinbreker, of the Corley Co., and Nellie Woodson, well-known concert singer, both of Richmond, Va., were married in Washington, D. C., November 18.

SUPLEN-VINCENT—Wallace Suplen, who was with the Brown & Dyer Shows the past season, and Grace Vincent, actress, were mar-

SYDNEY WIRE

Reaches the End of the Route—Makes His Last Stand

SYDNEY WIRE died Thanksgiving Day, November 30, of malignant sarcoma of the hip, at the Hospital of the Ruptured and Crippled, New York City.

He had suffered long.

For over a year he had been in the hands of various physicians and specialists, and during the past six months was an inmate of various hospitals, cures and institutions.

He was very brave thruout and fairly patient for one of his alert and active disposition.

He was a genius and very versatile. Few men had a more varied career in the show business. For instance: He was at different times in Wild West (with Pawnee Bill abroad), circus, burlesque, repertoire and finally carnival.

For two years he was editor of the burlesque department of The Billboard, spent six months on The Jacksonville (Fla.) Metropolis, and was connected for short periods with half a dozen other papers.

His ability manifested itself most when he was in the position of press agent, altho he was at home anywhere in advance.

He also lectured very well and achieved quite a name in a tour in which he spoke on the "Passion Play".

He was born in England forty-eight years ago, and was a naturalized American citizen and a member of the Elks of Kewanee, Ill. A wife and two children survive.

The burial took place Saturday, December 2, from the Elks' Home, New York. He made his home at 715 Third avenue, New York.

were followed by interment in Walnut Hill Cemetery, Council Bluffs, Ia.

McDONALD—L. E., billposter, died of heart failure at Wesson, Miss., November 27. He had joined the Cole Bros.' Circus at West Point, Miss., two weeks prior to his demise. Mr. McDonald had trouped with the Jones Brothers', Rhoda Royal, Eschman, Sanger and other circuses. During the early part of the past season he worked as a concessionaire. His remains were shipped to his home at Batesville, Ark., where his mother and sister reside.

MAURICE—David W., 54, founder of the Family Theater, La Fayette, Ind., and a leading vaudeville manager of the Middle West, died at his home in La Fayette on November 21 from a complication of diseases.

NOEL—Mrs. P., 66, died at her home, 835 Monticello avenue, Chicago, November 27, after an illness of four years. She was a nonprofessional and was the mother of Mrs. Bryan Wolfe, well known on the stage. The funeral was held Thanksgiving Day and interment was had in St. Joseph's Cemetery, Chicago.

O'BRIEN—Frank, 58, famous old-time tramp comedian, died November 22 at his home in Freeport, L. I. When a small boy he joined Hi Henry's minstrel troupe. From minstrelsy he changed to blackface in vaudeville, and soon afterward developed into an eccentric tramp comedian of extraordinary ability. One of his greatest hits was made as the tramp in Vance's "The Limited Mail". He also created the role of the tramp in "The Ham Tree". Later he was with one of Rush & Weber's burlesque shows on the Columbia Circuit. A widow and two sons survive.

OSGOOD—Clarence W., press agent for Keith's Theater in Washington, and a well-known newspaper man, died at the Garfield Hospital in that city November 24 at the age of 57. Prior to his connection with the Keith interests he had been in charge of the press work for the Chase Opera House.

PENDY—Mrs. Jeffrey Warner, old-time variety actress of the early days at Tony Pastor's, was found dead on the floor of her small apartment at 310 First avenue, New York, on December 1, by a deaconess of St. George's Church who had called to see if the aged woman was in need of anything. Death was apparently due to heart failure. The funeral arrangements were looked after by the Actors' Fund

Mrs. William Wilson, who were also on the vaudeville stage, at 753 Atlantic avenue, Brooklyn.

SILL—William Raymond, 53, star newspaper reporter, war correspondent and known thruout the country as a theatrical publicity man, died at his hotel in Flushing, L. I., December 1, from a complication of diseases from which he had been suffering for some time. "Bill" Sill was one of the founders of the Friars' Club and was very well liked in all theatrical circles. His wife, who survives, was Frances Hanlon, daughter of Edward Hanlon, one time member of the famous company of pantomimists. He is also survived by a daughter, Rosemary Sill Murlin, who is a member of "The Little Kaugaroo" Company playing in New Haven last week. The body was taken to Hartford, Conn., Mr. Sill's home town, and buried in the family plot in Spring Grove Cemetery.

SPAULDING—Walter Marcellus, for many years president of the Graton & Knight Manufacturing Co., Worcester, Mass., and known to many showfolks, died at his home in Worcester November 16.

SUTHERLAND—Mrs. Frances McNeil, widow of Joseph L. Sutherland and mother of Duke Stuart and Margaret and Anne Sutherland, died in Chicago November 23.

In Loving Memory of
GEORGIA WESTBROOK SWOR.
Who passed away December 6, 1921, at New York City.
"You were always a sister to me, Georgia."
ROY DEE.

TIDMARCH—Ferdinand, actor, well known in stock companies and in film work, died recently at the home of his parents, 5296 Hazel avenue, West Philadelphia, Pa. His last engagement had taken him to the West Coast, where he appeared with Master Gabriel.

WALKER—Charles, 47 years old, a faithful, conscientious employee of The Billboard for many years, died December 2, at the Good Samaritan Hospital, Cincinnati, following an operation for appendicitis. Mr. Walker resided

THE GENIAL GIANT

Captain George Auger Takes His Final Bow

EVERYONE who knew Captain George Auger esteemed and liked him. As an attraction with the Ringling Bros.-Barnum & Bailey side-show the kindly colossus made many friends and endeared himself to thousands of acquaintances. Few persons in exhibitional capacities will be more widely or sincerely mourned.

He died of acute indigestion, resulting from a hearty Thanksgiving Day dinner, night of November 30, at the home of intimate and very dear friends, Mr. and Mrs. Albert Morrissey, 164 Manhattan avenue, New York, where he had been living.

The Giant had been making daily appearances in Toyland at Wanamaker's until a week ago, when he first became ill. He had signed a twelve-week contract to appear in motion pictures with Harold Lloyd and planned to begin this work soon.

Auger was 39 years old. He was born in Cardiff, Wales, and at the age of 14 joined the Queen's Regiment. While in this service he was promoted to Captain at the request of Queen Victoria. He was 7 feet 7 inches in height in his stocking feet and weighed 360 pounds, but in high-heeled boots with thick inner soles and a big hat he had the appearance of being 9 feet high. He was a member of the Elks and Moose lodges and the N. V. A., and was married.

A sister, living in Fairfield, Conn., was notified of the death. Funeral services were conducted by the Elks' Lodge at 164 Manhattan avenue December 3. Interment was made in Woodlawn Cemetery.

ried at Winthrop, Miss., November 3. They will spend the winter in Brockton.

THOMAS CARTER—William G. Tracey, 303 W. Fifty-First street, New York, and Mary A. Carter, vaudeville actress, were married at the Manhattan Marriage License Bureau November 28.

VLACK LAKE—Russell Viack, musician, of Travers, Mich., and Violet Lake, nonprofessional, of Chillicothe, Mo., were married at the home of the bride's parents in Chillicothe recently.

WAGNER-McQUADE—Esther McQuade, formerly with James Montgomery, playwright, and previous to that on the Cohan & Harris staff, was married on November 29 to Joseph Wagner. The couple will make their home at Winfield, L. I.

Mrs. Enia M. Glodo, whose husband is connected with a carnival company, filed suit for divorce in Springfield, Mo., last week. She had been married but one week when she and her husband separated. She asks that her maiden name, Glover, be restored.

G. L. Macdonald, of the Greater Sheeley Shows, has been granted the annulment of his marriage to Ethel Tuman.

O. Bruce La Farra filed suit for divorce in Chicago November 18 from Adelaide La Farra, of San Antonio, Tex. Mr. La Farra is reported to have filed charges of desertion and misconduct. They were married in San Antonio April 14, 1921.

Joseph John Fisher White, English actor now touring this country, was granted a divorce in London November 27 from Joan Crystal Vivian White.

Mrs. Eleanor Brewster filed suit for separation in New York December 1 from Eugene V. Brewster, wealthy publisher of motion picture magazines. Mrs. Brewster is alleged to have charged her husband with misconduct.

COMING MARRIAGES

In the Profession

Lotte Gadschl Tauscher, daughter of Mrs. Johann Gadschl, now in San Francisco on a concert tour, has announced her engagement to Ernst Busch, of the famous St. Louis family. The wedding is to take place in Berlin next June and the couple will make their home there.

Wallace Beery, motion picture actor and former husband of Gloria Swanson, has announced that he is soon to marry Virginia Sutherland, daughter of Judge Peter Sutherland, of Leavenworth, Kan.

Miss Alma Gluck announces the engagement of her daughter, Abigail Marcella Gluck, a sophomore at Wellesley College, to Frank Delmas Clark, of New Orleans, a senior at the Sheffield Scientific School of Yale.

Marie Prevost, screen star, has confided to her friends that she is engaged to Kenneth Harlan, also a movie star. Mr. Harlan was recently divorced from Flo Hart.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Nelson Dean, November 15, at their home in Kansas City, Mo., an eight-pound son. Mr. and Mrs. Dean are known thru their association with musical comedy, stock and tabloid companies.

To Mr. and Mrs. J. Jay Fagin, in New York, November 17, a son. Mr. Fagin is a song writer and an executive of the Roseland Dance Hall, New York.

To Mr. and Mrs. Charlen Freeman, at the Rockville Center Sanitarium, November 24, a son. The mother was formerly Amelia Cairo, of Felix and Cairo, and the father is "Chuck" Freeman, agent.

To Mr. and Mrs. Charles King, in New York City, November 14, a baby boy. The father is with the "Little Nellie Kelly" Company, and the mother is professionally known as Leda Rhodes.

To Mr. and Mrs. Billy Streeter, at the St. Vincent Hospital, Kansas City, Mo., December 1, an eight-pound daughter. Mr. and Mrs. Streeter are making their winter home in Kansas City. Mr. Streeter is well known in the outdoor show world.

DIVORCES

In the Profession

Mrs. Jane Givens, actress, is suing Charles W. Givens, of Denver, Col., who was assistant scenic artist with the Wilkes Players at the Denham Theater, Denver, and later traveled with a vaudeville act, for divorce, charging non-support.

FEARSOME CLASSICAL MUSIC

MANY a man who knows what he likes—and that it is not classical music—goes tilting at the windmills of his fancy to the joyous accompaniment of jazz and ragtime. That purely relative term "classical music" covers many aims of omission and masks sometimes an aesthetic sloth which would shame its possessor were he suddenly brought face to face with the real status of his thinking. True, the unlearned in the art of music seek first of all a treat. An appreciation of harmony, too, treats closely on the heels of a liking for melody. Nobody with enough ear for music to appreciate the melody of the first part of Chopin's G minor Nocturne (Op. 37, No. 1) can fail to be moved by the quiet solemnity of the chords of the second part. The windmills of mistaken regard set up before the "Tannhauser" overture or the "Meister-singer" prelude totter and crash before the lance of attention.

Indeed, the classical music of yesterday has become the popular music of today, as witness the joy with which Debussy's "Clair de Lune" is heard. It was only a few years ago when the whole-tone scale was greeted with puzzled frowns. In similar course has run Schubert's "Unfinished" Symphony, once a standard repertory piece of orchestras, now heard only on the most popular programs.

While the man who knows what he likes—and it isn't classical music—may remain obstinately rooted in his opinion, the chances are that his children are far more receptive to the influence of good music than their father. It may safely be said that the United States in the last dozen years has taken a longer stride musically than in any previous period of three times that length. The obvious reasons for this, of course, are the phonograph and the player-piano. A less obvious is the education work quietly conducted among the pupils of the public schools and the audiences of young people gathered in New York, Chicago, and recently in Boston, for programs by the symphony orchestras. The work of Mr. Damrosch in New York and Mr. Stock in Chicago has been that of laying the firm-set masonry of future audiences. The excellent memory contests in various public schools, by means of which the disguise has been stripped from classical music, have done a tremendous amount toward the development of an aesthetic standard in the country.

There is a moral to all this, and one which touches the pocketbooks of the concert manager. It is not a wild dream to imagine a nation, eager to hear a new artist, crowding into the concert halls of its own accord without the lure of the flattering complimentary ticket. It is purely a matter of education. The wise concert manager is he who prepares for the profits of the future by spending something on the education of the rising generation. Chicago, New York and Boston orchestras will find the cost of their young people's concerts a profitable investment.—CHRISTIAN SCIENCE MONITOR.

THE BUSINESS OF MUSICAL CRITICISM

(DOROTHY J. TEAL in The Nation)

NEWSPAPER criticism of the arts is a strange game. In connection with music it is more than a game; it is a business. From time to time musical circles are set agog by rumors of money demanded by the critics for good notices. These stories may be discounted, for they almost always emanate from inferior performers. When popular favorites make like complaints it is usually because their domestic or pecuniary misadventures have bared their nerves. We may have critics who know the feel of a bribe, which need not be money; but there is certainly nothing in this country like the minor form of blackmail frankly practiced by many foreign journals. In America, where the writer whom the newspaper public dignifies by the name of critic may be a police-court reporter by training, we stand a slight chance of getting from him a naive reaction to music and a very large chance of hearing him babble of the prima donna's smile, her flowers, the lights, her gracious accordance of encores to a clamoring audience.

The business of the musical art is organized on a newspaper criticism. The recognized method of selling an artist is to approach the local managers in the smaller cities with press notices of his appearances in New York, Chicago, Boston, Philadelphia. During the season in New York seven or eight concerts a day are nothing unusual. Two of these may be recitals by really excellent artists, say Kreisler and McCormack; two may be concerts by local or visiting orchestras. The rest are simply bids for notice from the critics. Why else should a singer or player, or his friends for him, hire a hall to present a program before an apathetic audience of "deadheads" at a cost of \$500 to \$1,500?

Once upon a time European press notices were enough to sell an artist to the clubs, colleges and concert courses of the smaller cities. But since the war it is a less profitable method than presenting an artist with good notices from our larger cities. Celebrity abroad is chiefly useful as advance publicity for a metropolitan debut. But with the enormous increase in musical events within the last few years, which have brought us the best talent from Russia and Europe, the prestige of foreign reputation has been weakened, the not broken.

American artists are likely to go unheeded by the critics not only on account of the pressure of more heralded personalities, but because so many native aspirants for metropolitan honors, especially singers, are well-to-do young women to whom a New York recital is only an opportunity for personal aggrandizement. Various schemes for aiding the serious young American artist have been put forward, but most of them are money-making frauds. It still remains with the critics of the big cities to promote the artist or to return him, beaten and bleeding, to obscurity.

NO EQUITY SUPPORT

(Continued from page 5)

The performers will give their services free, but they will solicit the monetary and moral aid of the public for their cause.

No suddenly did the actors come to their strike agreement that many of the theater owners and managers had to keep the Saturday (a week ago) night crowds impatiently waiting for a time while the actors met behind the scenes and decided whether or not to don makeup. The German version of "Fair and Warner" was one of those able to proceed after forty-five minutes' delay.

In some instances, it is reported, the managers drafted emergency casts, which included themselves, dramatists and even cashiers, several playing double roles.

The actors held a huge mass meeting, at which a number of the prominent members made large pecuniary contributions to aid in continuing the strike; one gave the proceeds from the sale of his automobile. It was announced that the funds available total well over 25,000,000 marks and that the needy artists will receive a minimum of 1,000 daily during the suspension of their work.

Managers Declare Lockout

The directors announce an agreement not to re-engage any of the strikers for five years. A minimum wage is the center of the controversy, the owners being ready to pay 5,000 marks for November, provided the sum for December is fixed at 8,000. The German actors are paid on a sliding minimum scale which expands and contracts according to the monthly listing of the mark.

The actors were dissatisfied with the November rate and do not want the December rate fixed at the present time because of the uncertain costs of living. They also have a grievance over the quality of talent engaged. Half a dozen other places, including the Grand Opera House, have satisfactory agreements with the artists and have been allowed to remain open. In other houses where the managers have sought to resume business with make-shift casts, strikers have caused disturbances and the calling in of the police has been recorded in several instances before order could be restored.

An American actor, whose name is unrevealed in cable dispatches, is said to have donated 200,000 marks to the artists' strike fund. A principal of one of the big plays who walked out when the strike order came is being prosecuted by the manager for loss to the house. Prominent actors and actresses continue picketing despite freezing temperature and icy streets.

This is the first time in the history of the Berlin legitimate stage that a large strike of actors has occurred.

NATIONAL THEATER

(Continued from page 5)

must feel its way step by step. Previous movements have come to grief partly from being too definite and confident. This was

often said to have been the cause of the failure of the new theater. Yet of that enterprise it is pleasant to find Thomas writing in the last number of The Saturday Evening Post that, though it was commonly regarded as a fiasco, it would be difficult to overestimate the effect of the endeavor and its increasing influence. Thus it appears that high ambitions and worthy examples are not without their due value in the conduct of the theater even if they are not carried to entire success. In his article Thomas speaks of the hope long cherished by lovers of the drama in this country, that there might one day be established not only an American National Theater but a National Conservatory of Dramatic Arts. He names two elements certain to cause the project to fail if they are adopted. First, he puts forward the assumption that New York City is America. Another thing which it would be fatal to take for granted is that the help of the professional producers as a class could be dispensed with. The present plan, of course, emanates from the Producing Managers' Association of which Thomas is now the head. He believes their co-operation is absolutely essential.

Possibly in the two concluding sentences The Times has inadvertently "spilled the beans".

It may well be that the whole proposal as set forth in The Saturday Evening Post is merely the first installment of subtle propaganda in a long series to follow, the whole carefully planned to split amateur and semi-pro players now widely identified with the Little Theater movement and active in dramatic societies thruout the country away from Equity.

At the present time the most cordial relations exist between the amateur and professional actors. Each entertains for the other nothing but the best of feeling.

But it is easy to engender misunderstanding and to excite suspicion and distrust. If Thomas could turn sentiment in a new and rapidly growing field against members of the Actors' Equity Association and set up in its stead one of antagonism and bitterness he would be serving his employers well, because he would provide them with a veritable army of players on which to draw in the event of a strike in 1924.

One thing is certain. Thomas is moving slowly and with extreme caution. The obscurity of his first broadside, its rambling construction and its halting and almost timid intimations are wholly unlike him.

If the article is propaganda, Equity will have to get busy and without delay. The Saturday Evening Post has a tremendous circulation and very great influence. With a man of Thomas' genius and ability engaged in manufacturing sophistry and misleading material and The Saturday Evening Post disseminating it, the Actors' Equity Association would be up against a very formidable combination.

The matter is one that demands immediate and careful consideration.

INDEPENDENTS AND PANTAGES SPLITTING

(Continued from page 5)

Billy Cuban, Allan Summers, Harry Markham and Elmer Jerome.

The case is claimed to have been made in the letter to Mr. Pantages that all independent agents will remain away from the Pantages after December 10 "if conditions are not changed." The Independents are said to complain of the power exercised by Charles Hodkins, the Pantages representative in Chicago. As to the specific charges made by the Independents against Mr. Hodkins' exercise of authority reports differ. The Chicago Pan. office is said to be undisturbed over the attack of the independents. The artists' representatives are small, among other things, to claim that the Chicago Pan. office does not review news properly and that it depends on the reports of agents to report on the value of the acts at their showing.

The recent shattering of the larger portion of the bookings done by the International

Agency in Chicago is said to have alarmed the independents and it is claimed that if they bar themselves from the Pan. office the booking field will be vastly narrowed for the independents.

KANSAS CITY HAS GREEN ROOM CLUB

(Continued from page 5)

to establish a fund to take care of performers in the hospitals in need or want or without friends or relatives.

The club rooms are just getting in good "working order". They are ready for guests about 2 o'clock in the afternoon, but the crowds don't begin to get "thick" until after theater time, or from 11 p.m. until 2 a.m.

The best part of this club is that no dues are exacted from the members; it is maintained by the sale of light refreshments and soft drinks, but every member is admitted on card only. Any biller or billposter carrying a name card is welcome at any time and that is the only badge of identification needed. This club is for "theatricals" only and will be maintained and the rule for "outsiders" strictly adhered to. Music by a five-piece orchestra is furnished every evening for dancing.

CENTRAL STATES FAIR

At Aurora, Ill., Makes Good Showing First Year

Aurora, Ill., Nov. 29.—At a meeting of the stockholders of the Central States Fair Association held at the council chamber Monday night the following officers were re-elected: Frank Thielen, president, E. J. Baker, first vice-president, Lsu G. Davis, second vice-president, E. L. Matlock, third vice-president, F. J. Knight, treasurer; Clifford R. Trimble, secretary.

President Frank Thielen called the meeting to order, but on account of his recent accident at Joliet, from which he has not fully recovered, the gavel was turned over to A. M. Hirsh, who presided thruout the meeting.

The fair association made a profit of \$32,359.18 in the first year of its activities, according to the report submitted by Mr. Trimble to the stockholders. The statement showed that the cost of building the fair grounds had been much greater than the capital stock of \$350,000. The cost of building the fair was \$349,872.49. To make up the difference it has been decided to sell \$250,000 in bonds, as many as possible to stockholders, rather than to increase the capital stock to the amount necessary to cover the cost of building the fair. An appeal made to the stockholders brought about half of that amount in subscriptions to bonds at the meeting.

The secretary's report showed that \$102,956.70 was taken in admissions and \$26,626.24 for concessions. The fair paid out in premiums, \$36,791.86; for attractions, \$26,270.40; in the speed department, \$14,455.29, and for the head-on collision, \$9,098.25.

In his talk Mr. Hirsh said that a great many necessary expenses of the first year would be eliminated in the second year, and there was every reason to believe the admissions would be much greater next year.

Arrangements are now being made for the construction of several new buildings and making other necessary improvements.

The Central States Fair got a splendid start in 1922 and its outlook for the future is bright, especially with such men as President Thielen and Clifford R. Trimble at its head.

SELECT 1923 DATES

The management of the Winston-Salem and Forsyth County Fair, Winston-Salem, N. C., has begun preparations for the 1923 fair, which it promises will surpass in character, merit and magnificence any previous effort. Next year's dates will be October 2 to 5.

Look in the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

LETTER LIST

Free, prompt and far-famed, the Mail Forwarding Service of the Billboard stands alone as a safe and sure medium...

Write for mail when it is FIRST advertised. The following is the key to the letter list:

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Aberman, Sol, 2c
Ames, Alfred, 4c
Austin, Miss E., 6c

- LADIES' LIST
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Adams, Helen
Adams, Mabel

- Burke, Jessie
Burns, Mabel
Burns, Mrs. Frank
Burt, Thelma

- Chase, Laura
Chase, Marion
Chase, Mrs. Anna

- Chafford, Edith
Chapman, Mrs. E.
Chapman, Mrs. E.

- Fennelle, Winifred
Fenton, Mrs. Lena
Feigerson, Irene

- Gorman, Marion
Goshert, Mrs. Joe
Gould, Rita

- Grassman, Clara
Graves, Irene
Greenberg, Barbara

- Koehler, Francis
Kocher, Francis
Kocher, Dorcas

- Leighton, Bobby
Leinbach, Mrs. O.
Lennox, Bernice

- Meredith, Bunny
Merrill, Carrie
Merrill, Billie

- Nelson, Miss Clyde
Nelson, Mabel
Nelson, Mrs. Red

- Richardson, Margaret
Richardson, Anna
Ried, Betty

- Robbins, Mrs. Helen
Roberts, Hazel
Roberts, Tressie

Actors, Actresses and Artists
If you elect to make your permanent address in care of The Billboard you may, of course, choose any of our branch offices...

Letters Are Held Thirty Days Only, after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to send for mail when your name first appears in the list.

SEVEN THOUSAND MASONS OF NORFOLK, VA., ANNOUNCE

The Bayor Grotto Circus and Bazar
NORFOLK, VA., JANUARY 18th TO 27th, TEN DAYS—DAY AND NIGHT

Directed by J. F. MURPHY, Promoted and Managed by TOM TERRILL,
Advance Promotions Conducted by HARRY BONNELL

Concessions Wanted. Also Legitimate Wheels. We invite National Advertisers for our Industrial Exposition Annex.
We want the best Circus Acts in America. Segrest Casting Act answer. Prince Nelson answer. Can use a number
of smaller Animal and Novelty Acts. Advertised like a circus. In addition it will be advertised by special edition of
Norfolk's leading newspaper, Ledger-Dispatch. A real committee, real showmen, real promoters, will make this event
equal to any. Address TOM TERRILL, Manager, 420 Granby St.

ADDITIONAL ROUTES

(Received Too Late for Classification)

- Birch, McDonald, Magician: Kernville, Calif., 6; Hemet 7.
Chocolate Town, Raymond Daley, mgr.: W. Frankfort, Ill., 6; Salem 7; Flora 8; Pana 9;
Carlinville 11; Gillespie 12.
Colling's, Sam L., Fads & Follies: Oklahoma City, Ok., 4-9; Guthrie 10-16.
Cudney & Fleming Combined Shows: Magnolia, Ark., 4-9.
Dixieland Shows: Portageville, Mo., 4-9.
Echoes of Broadway, E. M. Gardner, mgr.: (Grand) Bradford, Pa., 4-9; (Family) Rochester, N. Y., 11-18.
George Maglelan Co.: Nelsonville, O., 5-7; Gloucester 8-9; Crooksville 11-12; Bucyrus 13-14.
Gray, Roy, Shows: New Orleans, La., indef.
Industrial Bazaars Co., Harry Nye, mgr.: (Correction) Corning, O., 4-9.
Littlejohn's United Shows: Tallahassee, Fla., 4-9; Marianna 11-18.
McMillan's, Buddie, Whirl of Gaiety: (Palace) Eldorado, Kan., 4-9.
Mighty Hanz Shows: Plomaton, Ala., 6; Jay, Fla., 7; Chumuckla 8; Milton 9; Holt 11; Crestview 12; De Funiak Springs 13; Ponce de Leon 14; Caryville 15; Bonifay 16.
Poodle Shows: Huntsville, Tex., 4-9; Humble 11-18.
Sterling, Nellie, Co., Walter Rechin, mgr.: (Regent) Bay City, Mich., 7-10; (Palace) Detroit 11-17.
Why Wives Go Wrong: St. Marys, Ont., Can., 6; Stratford 7; Gait 8; Brantford 9; Hamilton 11-15.
Wortham, John T., Shows: (Correction) Brownsville, Tex., 4-9; Harlingen 11-16.

J. F. MURPHY, Gen. Mgr.

TOM TERRILL, Business Manager and Director of Advance

R. F. McLENDON, Secretary

J. F. MURPHY SHOWS

NOW BOOKING SHOWS, RIDES AND CONCESSIONS—1923 SEASON

WANT—Two or three high-class shows. Nothing but the best will do. All new fronts and canvas next season. Can place good, strong Ten-in-One and Dog and Pony Show large enough to feature. Would also consider real Wild West. Nothing too large.

CAN PLACE all Legitimate Concessions. Nothing sold except Silver and Aluminum. Can use good Cook House—must be first-class. Want only Concession People who have real frame-ups.

USEFUL people in all lines, write. Now building biggest, flashiest and best Midway in career. Address J. F. MURPHY, General Manager, Slim Ferguson, Saxophonist, write Frank Meeker at once. Box 1353, NORFOLK, VA.

XMAS CARDS

AGENTS—HOUSE CANVASSERS

We have the biggest selling article on the market. Xmas Cards, 7x11 inches, with greeting, "Merry Xmas" and "Happy New Year" embossed. All hand work. Every store and every home will buy from two to a dozen. No turn-downs. The Cards sell on sight. No salesmanship required. Mr. Dexter sold 300 the first day. You can easily sell several thousand before Xmas. The Cards cost you 15c and you sell them for 35c to 50c. 100% to 300% profit. Men in large cities can hire agents to sell for them. Don't wait. Get 100 today and you will wire for a thousand. Get yourself a bankroll.

PRICE: \$15.00 Per 100. Samples: \$1.00 for two. TERMS: Half amount with order, balance C. O. D.

UNGER DOLL & TOY COMPANY

509-11 Second Avenue, MILWAUKEE, WIS.

"THE BUNCH AND JUDY"

(Continued from page 32)

Mrs. Jordan.....Bertha Holley
Robin.....George Tawde
Earl of Torwood.....T. Wigney Percyval
Pipers.....J. M. McKenzie
.....R. H. Wilder
.....W. McLellan
Station Master.....R. H. Wilder
Dillingham has produced "The Bunch and Judy" in his accustomed lavish style, but unless I am much mistaken he has not a successor to "Good Morning, Dearie", as a long-lived Globe Theater occupant. At certain intervals during the performance of a musical comedy there is need for effects, specialties and situations which will hit the audience between the eyes as it were, and make it raise up to the entertainment. It is this quality, which is pretty hard to describe on paper, that "The Bunch and Judy" lacks. It flows along nicely at an even pace and on an even level, but it seldom gets above its norm. It is somewhat peculiar to witness this in a Dillingham show, for it has been his usual custom to pitch in something lively whenever there is a sag in one of his shows.

The authors of the piece may be said to have done their part well. There is somewhat of a

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They are positively the best. All blades are polished and clean. The handles are also polished to a very high gloss.

The blades are made of best steel and hold an edge. OUR KNIVES are BEST, but our PRICES are LOW-EST.

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plot, more than a few laughs, bright lyrics and with brother John, made the audience laugh a melodious score. The latter is not Kern at his best, but it lacks what the show itself lacks, and that is a punch or two. There is not one big outstanding melody. There is a bunch of nice ones, but not one that towers enough above the rest to make one hum it.

As to the company, there is Johnny Dooley, who makes a valiant effort with the principal comedy role after only a few days' rehearsal. Joseph Cawthorn was to have had the part, but he injured himself during the out-of-town showing and Dooley was pressed into service. Dooley gives a splendid account of himself, considering the circumstances, but the role is a typical Cawthorn one and he labors under that handicap. Ray Dooley, on the other hand, is perfectly suited to the part she plays. She bounces all over the stage, and in a scene

Adelle and Fred Astaire delivered the goods. The promise which this pair has held out for years of developing into well-rounded musical comedy artists, instead of being merely a team of dancers, is redeemed handsomely in this show. Both sing nicely and intelligently, their diction is good and they are both competent actors. Their dancing ability is taken for granted, of course, but they seem to improve even in that and do more varied and novel dancing than ever.

Delano Dell is also a dancer of merit. He runs to the eccentric and does well at it. T. Wigney Percyval, Augustus Minton, George Tawde, Helen Eby Rock and the rest of the east fulfilled all the requirements of their several roles. There are not great voices in

the show. In fact, there is not a real vocalist in the east. The nearest approach to first-class singing is done by Grace Hayes, who does a specialty in the last act. Miss Hayes is an exponent of "blues" singing and does it very well, indeed. In the same act the Six Brown Brothers appeared. Tom Brown got his usual quota of laughs and the brothers tooted the saxophones to numerous encores. The audience was quite loath to let them go.

The scenery and costumes of "The Bunch and Judy" are tasteful and always beautiful. The chorus is comely, plus. The whole affair is staged with discrimination, and it only seems to need a punch or two to make it a big success. There is no doubt in my mind that it does need something like this to give it a long run. As it is now, it is a pretty and enjoyable musical show. But it is not an outstanding one, and that is the kind of piece that one expects to see at the Globe. If we do it is Dillingham's fault in providing such excellent entertainment at that house in the past.—GORDON WHITE.

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T. Wigney Percyval, in "The Bunch and Judy", is the author of several successful plays. Among these are: "Sunday", in which Ethel Barrymore starred; "Grumpy", which served as a stellar vehicle for Cyril Maude, and "The Little Lady in Blue", which was produced by Belasco with Frances Starr in the principal role. Mr. Percyval wrote these plays in collaboration with Horace Hodges.

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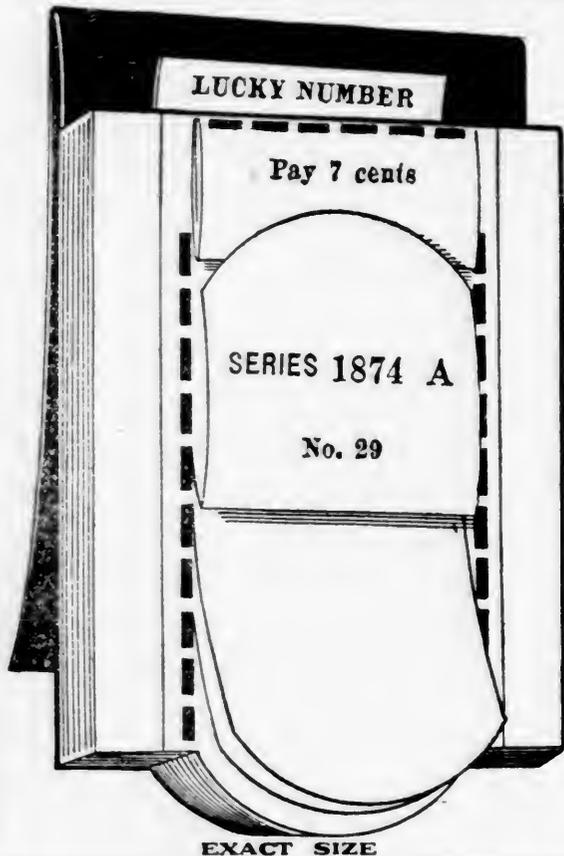
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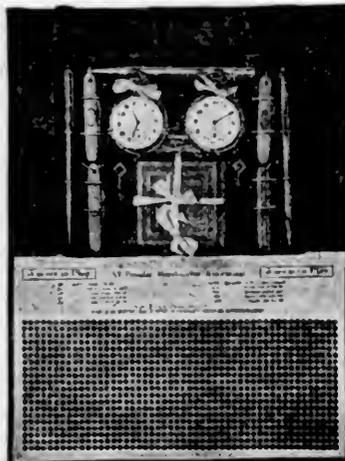
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"SLIDING" BILLY WATSON'S BIG FUN SHOW

(Continued from page 34)

artistically and could have held the stage indefinitely. Tony Curley, a clean-cut straight, put over a song number somewhat mechanically. Comic Platt made good in a singing, talking and dancing specialty. Soubret De Veaux, with her cute personality and ability to sing and dance, captivated the audience with her every number and it was noticeable that she has mastered the art of delivery in lines and action in scenes.

Scene 2 was a drape in one for Ingenue Harvey to put over a singing specialty, in which she "kidded" the audience for continuous rounds of applause.

Scene 3 was a pictorial forest drop for Joe Manne in U. S. A. soldier uniform and Comic Watson in a nondescript soldier uniform in a dialog that led up to a full stage set for Watson's big war trench bit of burlesquing that kept the audience in an uproar of laughter and applause.

Scene 4 was a drop for a reappearance of the colored act with new numbers in song and more intricate steps in dancing.

Scene 5 was a fancy interior for an ensemble number a la Spanish with Inez De Verdler as a Spanish prima donna a la opera which she handled well.

PART TWO

Scene 1 was an exterior set for an ensemble number in which the girls produced the current show. In this scene Comic Watson came on minus his Dutch chin piece to revive the movie plot by displaying a rope-made scar around his neck so that Sheriff Mallahan can recognize him as the abductor of his daughter and force him into a marriage with a veiled bride, along the usual lines of burlesque with the second comic, but the audience was fooled by Comic Watson, who revealed his bride as a decidedly pretty brunet. Soubret De Veaux, in a singing and dancing number, was encored sufficiently to bring in Comic Watson in an accompanying dance that topped the show until Watson begged off. Straight Manne, releasing the feminine principals for a movie, with Comic Watson as "Daredevil Jake", gave ample opportunity to Watson to demonstrate his peculiar ability to handle lines in a highly humorous manner for continuous laughs.

The colored act reappeared for the third time in a specialty, and its every movement was an additional exhibition of its remarkable versatility. Ingenue Harvey, in song, led Peddick, Curley and Mallahan until encored, when

Comic Watson interloped his wise-cracking Dutch comedy.

COMMENT

The scenery, lighting effects, gowns and costumes up to the standard. Musical numbers staged by Dancing Dan Dody admirable. The company is talented and well casted, with the burden of the comedy in the hands of "Sliding" Billy Watson, who is imitable in his Dutch characterization and his double-voice side cracks. "Sliding" Billy Watson has always been a big drawing card in burlesque, and when it was announced by the Columbia Amusement Company just three weeks prior to the opening of the season that an operating franchise had been granted to Bob Travers (formerly manager for Dave Marion and his attractions) and "Sliding" Billy Watson the wesehelters of burlesque discussed and debated on what the prospective show would be, and what chance they had on such short notice to properly organize a company and produce a show that would come up to the standard set by the executives of the Columbia Amusement Company. Be that as it may the combined efforts of these old tried-and-true burlesquers have resulted in a real burlesque show of the fast and funny comedy type that evidently appeals to patrons of burlesque, for it is a conceded fact that the "Sliding" Billy Watson Big Fun Makers" is among the leaders on the circuit for big business, and, after all is said and done by censors and reviewers, it is the box-office receipts that ultimately decide the success of a show. —NEISE.

"THE MONTE CARLO GIRLS"

(Continued from page 34)

representatives of "States" with individual lines apropos while being burlesqued by Straight Puget and Comic Burns.

PART TWO

Scene 1 was a cabaret set for an ensemble number, followed by a singing specialty by Ingenue Buckley. Straight Puget staged the "Jenny" bit for Comic Burns, Bob West and Prima Goodale with much double entendre that they were not qualified to handle. Soubrets Brown and Palmer put over a double singing and dancing number. Straight Puget staged the vamping of wives for Comic Burns and West on bench with additional double entendre. Comic Easton came to the front in a fast and funny dialog with Stewart that led up to a novel gambling bit that went over well with the assistance of Straight Puget as the man with and without a mustache and cigar. Ingenue Buckley, in her "Nobody's Baby" num-

ber, made a great flash of form in a bathing suit and gave eight selected choristers an opportunity to do likewise and be burlesqued by Comic Burns. Straight Puget and Comic Burns worked the "I don't know" in French to Soubret Palmer. Soubrets Brown and Palmer again doubled in a singing and dancing number, in which the former cut loose with a combination of high-kicking shimmies, cart wheels and a common garden variety of cooch. The closing bit was Comic Burns for no apparent reason at all to open a dress suit case and exhibit a woman's undergarment seldom, if ever, displayed in store windows.

COMMENT

The scenery, gowns and costumes up to the average on the circuit. Straight Puget an able straight. Comic Burns an all-round comic who can and probably will advance, for he evidences the qualities of which clever comics are made, but, and there is a big but, Comic Burns will have to qualify to handle double entendre a la Jos. K. Watson and Harry (Hickey) Le Van or leave it to more able artists in that particular line of endeavor, for as Burns handles it now it is not only objectionable, but degrading to every woman in the company and in the audience, and he makes it more so by his manhandling of his hands in his trousers.

Soubret Brown is probably over-zealous to please, which may be accepted as an alibi for her bodily contortions while singing and dancing, and a little less of the cooch movements would be just as pleasing to the blasé patrons of burlesque. Ingenue Buckley, not to be outdone by her co-worker in movement, played it up to Comic Burns in the husband-seeking hit in a manner that was far from permissible.

Due to Willie Mack, the co-comic of Burns, being out of the cast Monday a readjustment at short notice had to be made and the manager of the company probably left it to the comics to put over anything to get by. In all probability he will tone them down quickly, but we have to take shows as we find them at the time of review, and we found this one sufficiently fast and funny without the addition of the "blime" which we are confident will be eliminated when the attention of Tom Sullivan is called to it.—NEISE.

ANALYTICS

(Continued from page 34)

As you said yourself, some were young and some were ancient. If good-looking girls are available for one attraction they are available for all, for there is plenty of talent seeking

an opening. The best show on the circuit is ——. This show has the reputation of having the prettiest chorus on the circuit, just as it did last year under the name of ——. If one show can be so reputed why not all?

"The most offensive was ——" show. The comedian in the clothes basket crying for titty was indeed repulsive. The less said of this outfit the better. It was a shame to see such talent as ——" in such a show.

"That there is no excuse for offensive lines can be seen by anyone who sees the same show in different cities. At the ——" anything goes, as also at the ——. Why not a clean show in all theaters in all cities. If one theater on the circuit were chosen for an experiment, and questionnaires passed out to the audience, with prizes as an incentive, their answers would, I am sure, tell you what is the matter with burlesque.

"The writer does not intend to condemn burlesque, as he is and will always be a burlesque fan. The idea is to show you how the paying audience is impressed. Perhaps you can, thru your columns, bring about an improvement of these conditions."

COMMENT

The clippings referred to were taken from a Hoboken, N. J., newspaper, and relate to the actions of a chorus girl who caused a commotion back stage during a performance and later on resulted in her arrest for disorderly conduct, and it was only due to the loyalty of her associates in pleading her case in court that she was let off with a suspended sentence.

The same thing has occurred in companies other than burlesque and burlesque should not be made the "goat" for the conduct of one of its workers, who is not a fair representative of the rank and file now in the field. Burlesquing drunken women is not confined to burlesque, for we have seen the same thing done in Broadway shows with far less ardor than in this particular show which we had reviewed only a week prior to the time it was seen by the writer of the letter.

We can not recall the table "hit" in which a chicken was offered the woman, but the chances are it was in the show at the time of our review, and as we did not comment on it, we will take it for granted that it was not objectionable.

We hold no brief for burlesquers who insult the intelligence of their audience with crudeness in lines or action, and some of our readers say that we have been instrumental in making burlesque so clean that it ceases to

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pay, but the more intelligent among burlesquers who read our reviews commend us for our description of the artist and what he or she says and does while on the stage, not so much for the reading of patrons of burlesque, but for the information of burlesquers who can not see and hear what is being said and done in other shows that they are unable to see.

Be that as it may, we are giving publication to the foregoing communication for the reason that it is evidently the opinion of a man of intellect and refinement who takes exception to some of the things that are now being said and done in burlesque, and as there is a similarity in many shows we have taken an editorial license to obliterate the names of artist and shows that our correspondent refers to in his communication.

The publication of this communication is not to be construed as an invitation to other patrons of burlesque to burden us with their reviews, for there isn't a mail delivery to our desk that does not carry a request from aspiring journalists to publish their personal reviews of shows, which reminds us of an experience that we had back in 1902.

Frank P. Folsom and ye editor of burlesque were agents in advance of "Quincy Adams Sawyer", playing the one nighters, and having been out of Boston for eight weeks without seeing the show we decided to go back and give it the once over.

We were seated on the bootblack stand in the retiring room of a hotel discussing the show, when we were interrupted by a floor scrubber fellow who informed us that he was the local "Dramatic Critic" for a well-known theatrical journal, and if our show did not come up to "SI Plinnet" that he would rip 'er to pieces.

Many of our aspiring journalists remind us of the local "Dramatic Critic", and for that reason we can not give publication to their reviews of burlesque. But when a complaint comes in from a man of intelligence we pass it along so that burlesquers in general can see themselves as their patrons see them.

It appears to be the consensus of opinion of those responsible for burlesque production and presentation that the local manager of theaters should dictate the policy of the shows to be given in individual cities, as they are more familiar with the likes and dislikes of the majority in their audiences.

The local manager who attends to the duty assigned to him in a conscientious manner will confer with the manager of the company prior to the first presentation and advise him the

type of show that will best go over with the audience, and if the manager of the company is amenable to logical reasoning he will see that the local manager and his intelligent patrons get what the patrons pay for.

It is inconceivable that a local manager will request a lewd show at any time, altho it's a conceded fact that in some localities the house manager will suggest "gingering" up the show to meet the approval of those he is catering to the most.

A company manager who will "ginger" up his show in any one city is laying the foundation for a "gingery" show in all cities, for once a company cuts loose with the double entendre and other more suggestive lines and actions and falls for the applause of the few moral degenerates to be found in every audience it's hard to break the habit.

For personal convenience and the fact that the audiences are for the most part intelligent men and women of real Americanized mannerisms we review our Columbia Circuit shows at the Casino Theater, and the Mutual Circuit shows at the Star Theater, Brooklyn, N. Y. and we know for a fact that Jim Sutherland, manager of the Casino, and Sam Raymond, manager of the Star, watch their Monday matinee shows carefully, and if there is anything objectionable in lines or action they notify the manager of the show to have it eliminated immediately.

We review our shows as we find them at the time of review, and if we find the lines or action to be objectionable we do not hesitate to say so in print, without fear or favor.

We have reviewed shows in the early part of the week which if seen later in the week would be reviewed along altogether different lines, for the reason that the shows were not alike in line and action.

Be that as it may, present-day burlesque is far less objectionable than many of the sex problem plays seen in other theaters.—NELSE.

NEW PLAYS

(Continued from page 37)

the set in which the woman he loves moves, and the corruption in the judgment of legal affairs, and whose disillusionment finally drives him away from human beings entirely, is a draught on any actor's powers. Lambert meets every requirement. His

reading of Moliere's sonorous verse was beautifully musical, his moments of philosophizing, of appeal to the butterfly widow with whom he is infatuated, and his raging fury against the injustice of the courts were clearly differentiated, and finely executed. I would like to see the American leading man who would have spunk enough to go after a star of Sorel's magnitude and get what was legitimately his out of a part or a situation! He would be thrown out of the company on his ear! I would also like to see the American star who would permit an associate player to exercise his rights as Mlle. Sorel does M. Lambert. Our "all-star" revivals are invariably artistic failures because the performance degenerates into a battle for the center of the stage. So it was a pleasure and a satisfaction to see Lambert's performance. It is a pity every leading man in the country couldn't see it for the improvement of his spine and the consolation of his heart. Here is one actor who gets what is his.

Louis Ravet, in "Le Misanthrope", has a very minute part, that of the society dandy who writes bad verse and is Alceste's rival. But he read well and did the comedy business associated with the role with intelligence, and, for such a whopper of a man, with graceful agility.

Georges Sellier and Madame Marsans in minor roles were excellent. There was a speed about the performance which was gratifying. Played as it was in one set there was no excuse for long waits, but that does not make any difference to us over here. No one cares a hang about giving a show without tedious waits between acts even when there is not the slightest excuse for them. We have them anyway. The stage management of the play was especially admirable in that particular. Speed also was characteristic of the acting. There was no "stagey" business. The actors

went right at it, did it well, and got thru with it.

It was a privilege to see the classic drama played in a classic manner. According to our idea of acting it has drawbacks. It may seem mechanical and "old timey". But it does set a standard for elocution, for correct pronunciation, and for standards of judgment as to players' abilities. The monetary response to Shakespearean performances in this country is a good sign. If Shakespeare is played often enough—not Arthur Hopkins' falstaffian concept of it—we can pretty nearly tell whether a "star" is a "star" or just an incandescent light. Perchance that is the reason why so many of our "prominent actors" fight shy of the Immortal Bard. William does show 'em up! But what a joy it would be, how much it would mean for the art of acting, for public taste and critical discrimination, if we had three or four actors playing Shakespeare in the classic drama in three or four different theaters in Long-acre Square at the same time. It would be interesting, but my, what awful carnage of reputations there would be. The visit of the Comedie Francaise—even in its abbreviated form—will be a fine thing if it gives the tiniest push toward the establishment of a National Theater.—PATERSON JAMES.

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All of our Dolls are manufactured from Unbreakable Wood Fibre Composition.

High lustre sateen Dress, trimmed with one line of tinsel and one line of marabou dress comes over head, which makes it appear much larger. (6 dozen to case.) **\$8.50 Per Dozen**

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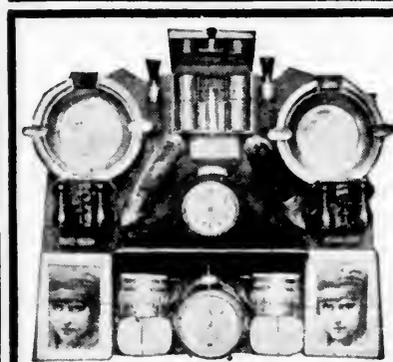
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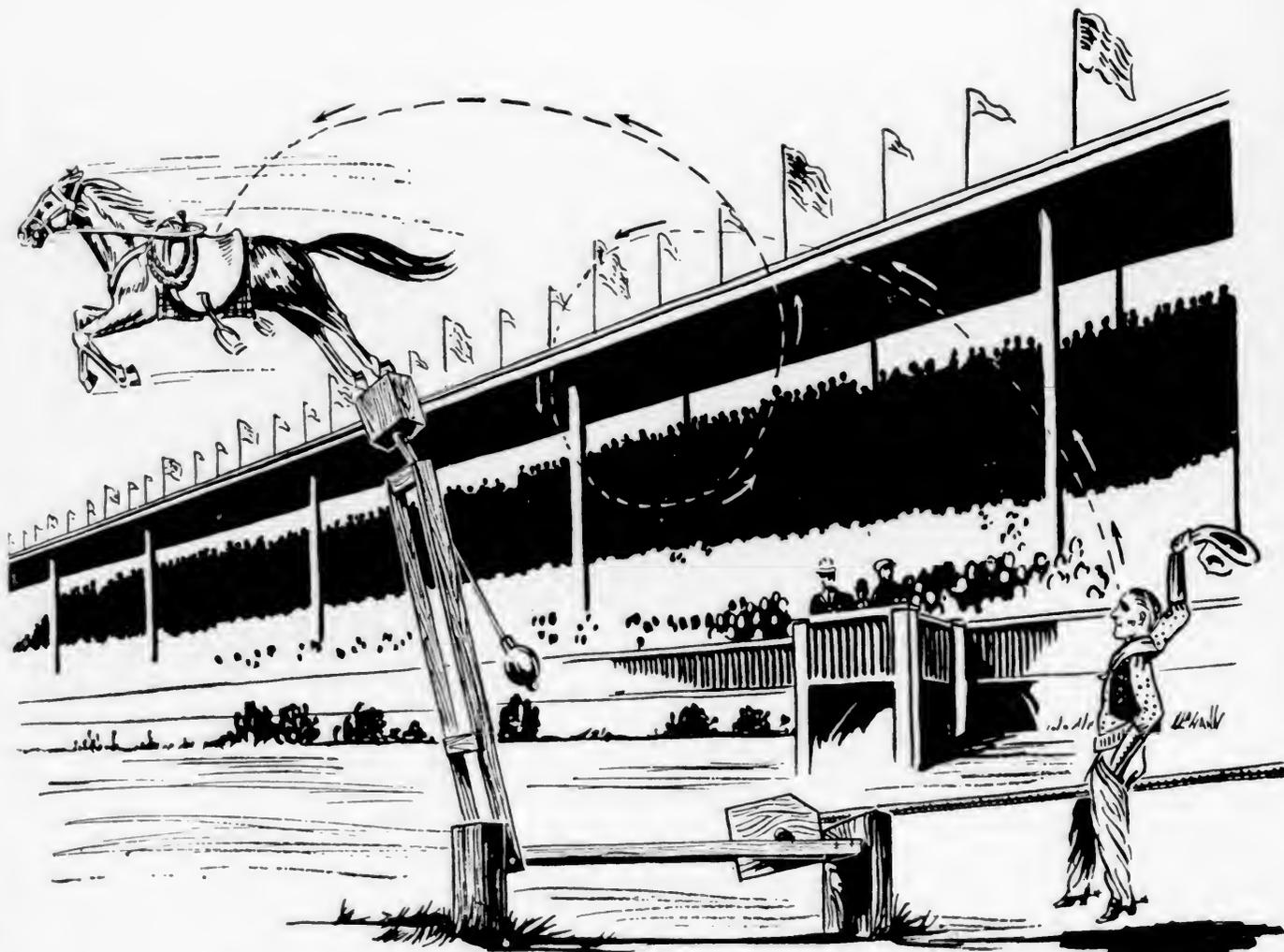
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