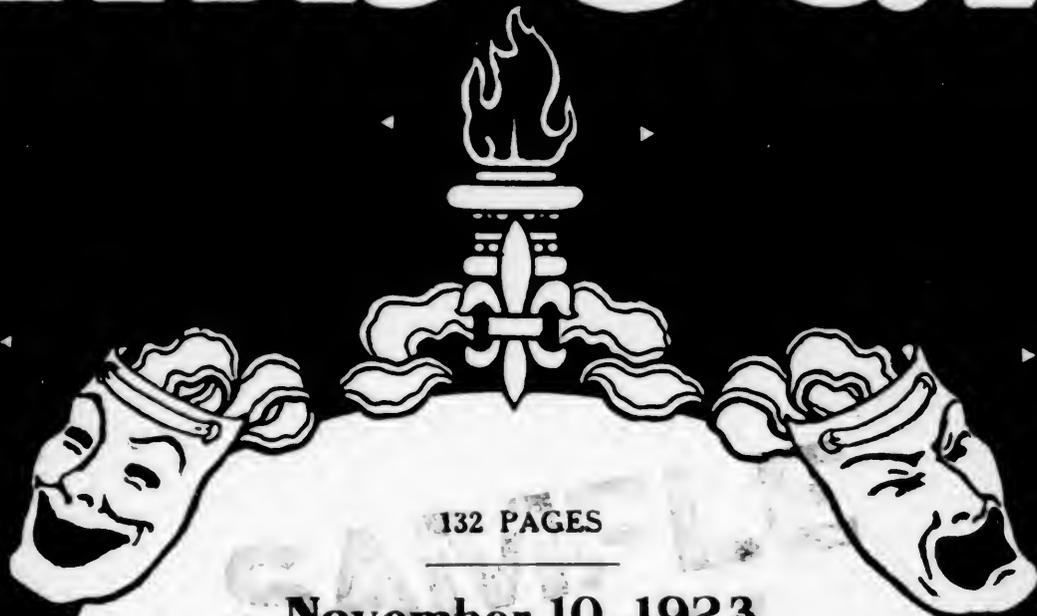


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# The Billboard



132 PAGES

November 10, 1923

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CENTENARY CHALLENGE**

By PROFESSOR PAUL KAUFMAN

(Printed in U. S. A.)



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**WANTED—A Young Lady of light weight, for hygienic subject. Must be willing to be a subject for hypnotism. State lowest salary and all in first letter. Steady work. Address **DR. ROSARIO AVAHIHO, 700 Lawrence Ave., Ellwood City, Pennsylvania.****

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## EQUITY STRIKE CLOUD VANISHING

### TECH FRESHMEN BREAK UP SHOW

Rowdiness in Shubert Theater,  
Boston, Halts "The  
Dancing Girl"

Boston, Nov. 3.—Last night's performance of "The Dancing Girl", at the Shubert Theater, was broken up when about eight hundred students from the Massachusetts Institute of Technology began hurling bottles, vegetables and other missiles at the male members of the show. The Tech freshmen had bought out the house as part of their program for celebrating "Class Night". From their dormitories in Cambridge they marched in a body to the theater, where they started in by parading around the house before taking their seats. While waiting for the curtain to rise the students on either side of the house engaged in a cheering contest, which soon developed into a sham battle. Missiles of every variety were hurled back and forth in the auditorium and upon the stage.

When the curtain went up and the galaxy of feminine beauty was re-

(Continued on page 120)

### WARNS OWNERS OF M. P. THEATERS

N. Y. Deputy Commissioner  
Going After Exhibitors of  
Unlicensed Films

Auburn, N. Y., Nov. 3.—Ansel W. Brown, of Pulaski, deputy motion picture commissioner, today issued a warning to Central New York theater owners against showing unlicensed pictures.

"I'm thru letting these fellows off light. I'm convinced now that they are wilfully committing a crime when they allow these pictures to be shown on their screens. Further, such violations will be severely punished," Deputy Brown declared.

In his probe of the State-wide motion picture fraud, which has yet to be completely uncovered, Mr. Brown has followed a policy of exonerating the theater owners on the theory that they were unaware the films they were showing were illegally licensed. Recent developments in this section have convinced him, however, that the theater owners were not so innocent as he

(Continued on page 120)

History-Making Meeting of Legitimate Actors' Union Endorses Tentative Agreement Reached Between Equity Officials and Lee Shubert and Other Managers

### P. M. A. GIVEN THREE WEEKS TO ACCEPT OR REJECT TERMS

"Equity Shop" Policy Accorded Actors' Organization by Negotiating Managers, But Fidoes in Good Standing on September 1, 1923, Are Exempt

New York, Nov. 4.—The results of negotiations which have been held for the past several weeks between representatives of the Actors' Equity Association and Lee Shubert looking forward to an adjustment of grievances existing between the managers and actors in advance of the expiration of the existing agreement on June 1, 1924, were made known to the meeting of Equity, held this afternoon at the Forty-Eighth Street Theater. At this meeting, perhaps the most important in the history of Equity, it developed that recognition of the "Equity Shop" policy has been accorded the organization by the negotiating managers and important concessions given to the actors in other ways. The meeting brought out a big attendance, all seats being occupied and many standees in evidence. After learning the terms of the proposed agreement those present unanimously endorsed the actions of the Equity officials and instructed them to go ahead on the basis outlined to them. What, perhaps, was just as important, and probably more significant, was their instructions to give the managers only three weeks in which to accept or reject the terms, and, in the event the Producing Managers' Association, as a body, did not accept them, empowering the Executive Council to negotiate a settlement with any other body of managers or individuals. This meant, in the words of John Emerson, "that Equity's purpose is to deal with the minority of the P. M. A. if the majority does not approve of the terms of settlement." Mr. Emerson also stated to the meeting that, in his opinion, the managers as a body would accept the agreement as presented to the meeting. Broadway opinion also seems inclined in the same direction, and it is generally believed that all chance of a strike this year is avoided and that Equity has won a decided victory for its members.

Emerson had warned his hearers that the terms would contain some bitter pills to swallow, at the same time cautioning members to consider whether it was not better to do this than go thru another strike. Then he outlined the terms arrived at as the basis of the settlement, beginning with the statement that they were to apply to all Class A managers of legitimate theaters and Class A producers in New York, Chicago, Boston and Philadelphia. Emerson stated that the names of all managers and theaters would be included in the agreement if it was signed.

Then, with admirable generalship, Emerson handed his audience the bitterest of pills, as he called them, in the agreement. This was recognition of the "Equity Shop" policy by the managers, provided that the Fidoes in good standing on September 1, 1923, were exempted. This was greeted with hisses by some, but most of those at the meeting seemed content to find out what was coming next before expressing themselves. This changed to manifestations of good will when Emerson said that who these members were would be determined by Equity accountants going over the Fidoes' books, and he did not believe there were more than thirty or thirty-five Fido members

(Continued on page 123)

### FOUR CIRCUSES CLOSE SEASON

Ringling-Barnum, Sells-Floto,  
Hagenbeck-Wallace and  
John Robinson

Four circuses ended their tours in the past few days, these comprising Ringling Bros. and Barnum & Bailey Combined Shows, Hagenbeck-Wallace Circus, Sells-Floto Circus and John Robinson Circus. The 1923 season as a whole has been a very satisfactory one, reports reaching The Billboard state.

The Ringling Bros. and Barnum & Bailey Combined Shows "pulled up stakes" for the final time this year at Richmond, Va., November 5, and are now on their way back to Bridgeport, Conn., the usual winter quarters.

The closing of the Hagenbeck-Wallace Circus was scheduled for Dyersburg, Tenn., November 3, but that stand was canceled because of rain, and the show shipped from there (without unloading) to West Baden, Ind., where it will winter as usual.

The Sells-Floto Circus terminated

(Continued on page 120)

### HIP'S OPENING DATE UNCERTAIN

Keith Booking Offices Not Sign-  
ing Acts for at Least  
Four Weeks

New York, Nov. 5.—The chances of the Hippodrome's opening Thanksgiving Day or thereabouts are becoming slimmer to the vanishing point. From present appearances, taking into account the large amount of work yet to be done in the reconstruction of the auditorium, a great deal of hustling will be required to put the playhouse in condition for a Christmas opening.

The growing uncertainty of the Hippodrome's opening this month was impressed upon agents the past week by the announcement of the Keith Booking Offices that no contracts for Hippodrome acts will be signed for at least four weeks.

Mark Luescher, director-general of the big playhouse, said he has a program all ready for presentation for Thanksgiving week, but that the bill would not be made public at this time as it is likely to be altogether changed

(Continued on page 120)

Last Week's Issue of The Billboard Contained 1,088 Classified Ads, Totaling 5,720 Lines, and 738 Display Ads, Totaling 24,935 Lines; 1,826 Ads, Occupying 30,655 Lines in All

The Edition of This Issue of The Billboard Is 76,130 Copies

# GUS SUN AND BILLY DIAMOND OPEN FAIR BOOKING OFFICE

## Aim Is To Get Western Business Not Heretofore Reached by the Eastern Office

**C**HICAGO, Nov. 2.—Gus Sun and Billy Diamond have opened an office for fair booking purposes and announce that they will go after the business in the West with fairs just as they have on the vaudeville circuits, or, at least, with the same vigor.

The new office is, in fact, rather a department of the Sun-Diamond interests than a separate office, and plans are now under way to get a firm foothold in the West.

Heretofore the Sun office has operated its fair booking energies largely in the East and Southeast as well as a considerable portion of the North. When it was decided to go after Western business the opening of a fair department in the Sun-Diamond offices seemed the logical thing to do. Marie James, well known in the show world, has been placed in charge of this department and is now at work on the preliminary plans for the coming season. Fairs and all classes of outdoor celebrations wanting entertainment will be booked by the Sun-Diamond agency.

The above office announces that it will have a big list of new acts in its forthcoming catalog. The catalog issued last year was among the most ornate published among fair bookers and attracted wide attention. Mr. Diamond said that even now fair secretaries are writing for the new catalog. He suggested that many new faces in the catalog will appeal both to the secretaries and the public.

The Sun-Diamond agency is associated with the big Wirth & Hamid agency, of New York, and this connection, Miss James said, gives the new department in Chicago the most liberal opportunities to furnish superior talent wherever it is desired with no delays and no confusion.

## MURRAY'S PAVILION DESTROYED BY FIRE

Total Loss of Dance Hall Estimated at \$90,000—Flames Threatened Other Rockaway Beach Buildings

New York, Nov. 2.—Fire which threatened the entire amusement section of Rockaway Beach was discovered last night in Murray's Pavilion, at the Boardwalk and Beach 103rd street. The Pavilion was entirely destroyed. Flames swept so quickly thru the wooden structure that firemen, fearing a repetition of the Arverne fire, sent in five alarms, bringing virtually all the apparatus and men in Brooklyn and Queens hours.

Hard work on the part of the firemen confined the blaze to the building in which it started. The estimated loss by one of the dance hall proprietors is \$100,000, covered with only \$10,000 insurance. A pipe organ, installed when the place was built in 1892 at a cost said to be \$10,000, and a 600-light glass chandelier, once the property of Niblo's Garden and which graced a stage setting for "The Black Crook", also were destroyed.

The blaze was visible for miles. It is thought that the fire was caused by school-boys, who were hidden in the building smoking cigarettes. Just previous to the fire the watchmen is said to have made his rounds and found everything satisfactory.

## CHANGED TO NEW GRAND

Auburn, N. Y., Nov. 2.—The Burtis Grand Theater is a thing of the past so far as Auburn is concerned. The new management has changed the name to the New Grand. John J. Breslin, who for several years managed the Jefferson Theater in this city, is manager of the New Grand. Moving pictures are being shown at the theater at the present, but it is understood vaudeville and road shows will be tried later.

## DANCER'S FATHER GRATEFUL

New York, Oct. 30, 1923.  
Editor The Billboard—I wish to express my appreciation to the members of the theatrical profession, friends and the Actors' Fund for their kindness shown to Norma Thomas, dancer, during her illness, and especially to Natalie Bates and Frank Otto for their kind attentions, and also to each and everyone for the beautiful floral offerings.  
Very truly yours,  
(Signed) BAXTER THOMAS,  
Her Father.

## ARTISTES INJURED

Members of Keith Acts Hurt on Train While En Route to Charleston, West Virginia

Charleston, W. Va., Nov. 2.—Billy Williams and her daughter and stepson, who present a musical act under the name of "The Mountaineers", are in the hospital at Weston, W. Va., suffering from injuries sustained yesterday near Orlando, W. Va., when the R. & O. train on which they were passengers was derailed by a split rail. The two women are reported to have been seriously hurt and the man is said to have suffered several broken ribs. The Williamses were given first-aid treatment at Orlando before being rushed to Weston. Tommy Hayden, who does a piano and dance act with his brother, Fred, suffered a fractured nose and a knee injury in the accident. The Williamses and Haydens were on their way to fill an engagement at the local Keith-booked theater, as were Herbert E. Denton and Glen Argoe, of the "Poughkeepsie" act. Denton sustained a scalp wound and Miss Argoe was uninjured except for a severe shaking up, which all passengers suffered.

Tommy Hayden and Miss Argoe, who were sitting together when the train jumped the track, did much to comfort the women passengers, who were screaming and crying.

The "Poughkeepsie" act and the Haydens are filling their bookings here, Tommy Hayden making his appearance in bandages.

M. J. Harrington, a supervisor of the R. & O. Railroad, is reported as the most seriously injured of the victims, with good chance for recovery. He lives at Weston and is well known to theatrical people.

## DENIES BUYING THEATERS

Auburn, N. Y., Nov. 3.—A story current in Elmira that William Berinstein, owner of the Lyceum, Strand and Majestic theaters in Elmira and the Colonial and Hudson theaters in Albany, had purchased the State and Liberty theaters in Corning is denied by his son, Harry Berinstein, manager of the Majestic.

## TAKE OVER DALLAS THEATER

Dallas, Tex., Nov. 1.—Operating with a ten-year lease, R. J. Stennett and St. Charnisky have taken over the operation of the Capitol Theater here. Important Goldwyn and United Artists and a full orchestra will be the policy. Charnisky will be house manager and Jean Darnell publicist.

## PAM AND PEGGY GARVIN



These girls are making their professional debut this season with Raymond Fagan's Symphonizing Dance Orchestra on the Keith and Orpheum Circuits. With youth, natural talent and beauty to their credit, their advancement as a sister team seems assured. They are the authors of the songs and originators of the dances now used in their specialties.

## BIG BOX SALE FOR BALL

New York, Nov. 2.—The box sale for the Equity Ball, which will be held at the Hotel Astor on November 17, has been unusually big, over three-quarters of the boxes having already been sold. Among the boxholders already registered are: Ethel Barrymore, Mrs. James Bell, John Brandor, John Drew, Dudley Field Malone, Helen MacKellar, William Farnum, Charles B. Dillingham, Laurette Taylor, Florence Reed, Julius Fleischmann, Mrs. George Foss, Mrs. Sam Harris, John Emerson, Frank Gillmore, Mme. Nazimova, Harvard Short, Senator James Reynolds, Thomas Meighan, William Anthony Maguire, Elsie Ferguson and a box each for the Lambs' and the Players' clubs.

The list of hostesses was announced this week and includes Ethel Barrymore, Florence Reed, Elsie Ferguson, Laurette Taylor, Margalo Gillmore, Helen Menken, Madge Kennedy, Marion Cookley, Julla Holt, Vivienne Segal, Emily Stevens, Paula Marinoff, Blanche Ring, Mrs. Thomas Meighan, Helen Ware and Anita Loos, chairman.

## TABLET TO LOUIS CALVERT

New York, Nov. 4.—Washington Square College Players, of New York University, will unveil a memorial tablet to the late Louis Calvert at their playhouse on Washington square next Friday.  
Calvert gave several courses of lectures before these students and appeared in several of their productions.

## FAMOUS PLAYERS-LASKY LEASE BOSTON THEATER

Will Use It to Show Pictures Prior to Release

Boston, Nov. 3.—It is reported that the Famous Players-Lasky Corp. has leased the Fenway Theater for a "long term of years". According to an announcement recently made by this concern, the Fenway, which is now in process of renovation, will be used for exhibiting films to the public before being released to exhibitors. By this method the public will decide the real value of films, and the response or lack of response on their part will determine the price to be charged exhibitors for releases. Many similar "key centers" are to be employed throughout the country by the Famous Players-Lasky Corp. to get the public's reaction to pictures produced.

## WILL ERECT THEATER

Auburn, N. Y., Nov. 2.—The Schine Theatrical Company, of Gloversville, operator of twenty-three theaters in New York State, including the New Grand, this city, and which recently purchased the old Second Presbyterian Church property in South street, intends to erect a modern theater. Work will be started as soon as the church has been torn down. The new theater is expected to be open to the public by early May. Plans call for offices and stores in a portion of the new theater building.

# SHAY CASE UP NOVEMBER 12

## Special Meeting of I. A. Board Called To Act on Auditors' Report of Past President's Accounts

New York, Nov. 3.—Definite setting for November 12 of the special meeting of the General Executive Board of the International Alliance of Theatrical Stage Employees to act on the auditors' report of Past International President Charles C. Shay's accounts is the latest step taken by President William F. Canavan to clear up the union's financial muddle. The board, it is expected, will be in session for at least four days, at the end of which a statement on the results of its labors will be issued.

Whether Shay will offer to explain in what manner he expended the item of \$78,870, refusal of which brought about his resignation several weeks ago, during the General Executive Board's session at International headquarters, is very much doubted, according to union officials. Shay, it is said, will sit pat and await the findings of the union officials.

In addition to the auditors' statement of Shay's cash disbursements from the period of May 1, 1922, to September 30, 1923, the executive board will be furnished with financial reports bearing upon Shay's administration prepared by President Canavan and General Secretary-Treasurer F. G. McMaster. If the results of this investigation warrant it, all information thus collected will be turned over to the union's legal counsel for further action, it was said.

However, it is very much doubted, no matter the legal recourse open to the union, whether the General Executive Board will do anything beyond voting to expel the past president from the organization.

## PARIS WELCOMES "EMPEROR JONES"

Paris, Nov. 2.—Eugene O'Neill's "The Emperor Jones" made its appearance at a gala performance at the Odeon Theater here this week, and, while it left a handful of newspaper critics absolutely incapable of reconciling American with French views on the Negro problem, the play was heartily applauded by an enthusiastic audience. The translation by Maurice Bourgeois is considered a very good one, while the production was a masterpiece of artistic skill. Bengita, the French Colonial Negro, gave a splendid interpretation of the Emperor and acted with remarkable conviction and understanding. O'Neill's work was presented under the auspices of the Association Francaise Disposition et d'Exchange Artistique, the proceeds of which will be used for the erection of a memorial to athletes and sportsmen who made the tremendous sacrifice in the war. Rehearsals of "The Hairy Ape", another notable play by O'Neill, will start immediately.

## BERNHARDT MEMORIAL

Bath, N. Y., Nov. 3.—A unique memorial to Madame Sarah Bernhardt has been established near here by the Knights of Cyprus.

The site was given by Attorney Charles D. Bean. The foundation, of large field rocks, is nine feet square and six feet high. On this is a solid base of concrete and a super structure of 110 gray paneled blocks. The entire memorial is fourteen feet high and weighs thirty tons. On the front is a large tablet of beautifully polished blue Rutland marble from the Proctor (Vt.) marble works. The record is in old Roman text, with the inscription: "To Madame Sarah Bernhardt, the greatest actress in the world, whose lyric fire and divine voice gave more intense and supreme life to the poets. In profound admiration is built this rugged memorial by the Knights of Cyprus and Devoted Friends, 1845-1923. Romance Holds Open the Door to Eternal Spring."

## "SCARAMOUCHE" FOR MONTREAL

Montreal, Can., Nov. 2.—The name of the Alton Theater will be changed to the Palace November 11, when the feature film, "Scaramouche", has its local premiere there. The price for night shows and Sunday and holiday matinees is 50 cents to \$1.50 and from 50 cents to \$1 for other matinees, all seats being reserved two weeks in advance.

## BERNARD NOT TO BE SEEN IN THE "FOLLIES"

New York, Nov. 4.—Rumors to the effect that Sam Bernard would be seen in the "Ziegfeld Follies" were exploded yesterday when Flo Ziegfeld issued a statement saying that he had signed no contract with the comedian and wanted the public to know it.

# CITIZEN JURY TO PASS ON DOUBTFUL NEW YORK PLAYS

## Action of License Commission Will Free Stage From Supervision by Vice Societies and Blue-Law Agitators

NEW YORK, Nov. 3.—The Citizens' Play Jury Committee, created a year ago, but never active, still retains its arbitrary power of censoring theatrical productions on Broadway under an agreement reached at a conference attended by License Commissioner Glatzmeyer, Augustus Thomas, representing the producing managers; Frank Gilmore of the Actors' Equity, Owen Davis of the Society of American Dramatists, and John S. Sumner of the New York Society for the Prevention of Vice.

The gathering decided that the New York stage is to be free of any supervision by vice society and blue-law agitators, and that all questionable productions are to be called to the attention of the citizen jury by the license commission.

Protest against complaints against three plays now on Broadway submitted by Sumner, the acting declared that protests must come directly from the theater-going public. In the future, Glatzmeyer said, he will take no action and he has received a sufficient number of signed complaints from citizens. Under the proposed play jury plan 250 men and women who have no connection with the theater or reform bodies are chosen. Twelve of these are to constitute the jury on any protested play, nine votes being required to decide against the production.

Commenting on the action of the conference, Sumner said:

"Of course, the Vice Society has been recognized for fifty years as the proxy for decent citizens when they wanted action against plays or publications, but if the theatrical people object to our activity we will be satisfied. Many persons object to the penalty of complaining, which is that they must follow it up by appearing and testifying against the play. However, we shall see what develops."

### MOVEMENTS OF ACTORS

Chicago, Nov. 3.—Rex Snelgrove reports a good business with his repertoire company on the Upper Michigan Peninsula, and Frank Winninger sends the same good news from the same part of the country. Incidentally, Mr. Winninger wrote Chicago friends that "Two Blocks Away", which he leased from A. Milo Bennett is a knockout and getting big business. Mr. Winninger plays the leading part created by Barney Bernard.

A. Milo Bennett, one of the pioneer booking agents of the West, is now the president of the Press Club of Chicago. Mr. Bennett, who was already first vice-president, was elected to fill the unexpired term of the late president who died.

Frank Gallagher, heavy man, is back from the Sherman Stock Company in Milwaukee.

Jack Brinardi and Myrtle Bigdon are back in Chicago.

Will Morrissey is making plans to organize a big musical comedy to play one of the Loop theaters.

Ethel Bennett's "Midwest" Company has opened on lyceum time for the Redpath-Horner Company. Mrs. Bennett's other company, "The Emox" has been on the road for the same organization for three weeks.

### LOUISE GROODY IN "ONE KISS"

New York, Nov. 2.—"One Kiss", in which Louise Groody will play the leading feminine part, leaves town today for a preliminary tour of the outlying districts. This makes the third musical production of the current season for Charles Dillingham. The book and lyrics are the work of Elmer Kummer and the score is by Maurice Yvain. The libretto in the main is based on the French musical comedy, "Ta Bouche", which was acquired by the producer on his last visit to Europe. In addition to Miss Groody, the cast will include Oscar Shaw, John E. Hazzard, Ada Lewis, Josephine Whitell, John Price Jones, Fred Lennox, Jane Carroll, Eugene Oakland, Pauline Hall, Alden Day, Janet Stone, Elaine Palmer, Irma Irving and Gertrude McDonald. William J. Daly will be the musical director. The piece was staged by Fred G. Latham, while Julian Alfred put on the dance numbers.

### WHITESIDE CANCELS TOUR

New York, Nov. 2.—Walker Whiteside has canceled his tour of twelve weeks and has abandoned his plans for presenting a repertoire of plays. He will remain at his home at Hastings-on-Hudson, pending the completion of a new play which he purposes producing in New York during the autumn.

## CHICAGO THEATER OWNER BANKRUPT

Chicago, Nov. 2.—William S. Barbee, former owner and builder of Barbee's Loop Theater, filed a voluntary petition in bankruptcy in the Federal Court Monday. The liabilities scheduled totaled \$232,550, most of which were incurred in the operation of the Barbee Theater. The petition recites that Mr. Barbee has no assets aside from the clothes he wears and the furniture in his private office, worth less than \$100 in all.

Debts aggregating \$187,000 for rent, taxes, interest and other charges incidental to the operation of the theater are listed. A bill of \$26,000 is due D. E. Postle and John J. Fischer, architects, for the theater plans, according to the petition. The theater, now known as the Monroe, and operated by the Fox organization, is in no way affected by the bankruptcy. Mr. Barbee is a member of the Hamilton Club and has been active in the social and political circles of the city. He came to Chicago in 1889, and, after taking a degree in law, entered the real estate business.

### B. E. E. CONCESSIONAIRES

London, Nov. 3 (Special Cable to The Bill-board).—Rert Feldman, music publisher; J. H. Bos, of Dreamland; Margate and Ernest Edleston, vaudeville agent, are among the British Empire Exhibition's concessionaires for side-shows, of which there will be more than a thousand.

### BRITISH SHOWMEN IN POLITICS

London, Nov. 3 (Special Cable to The Bill-board).—George Tyrwhitt Drake, Fellow of the Zoological Society, well-known showman and proprietor of the world's biggest private zoo, will again become mayor of Maidstone. Pat Collins, M. P., in the forthcoming general election will be personally supported in his local campaign by Rt. Hon. Henry Herbert Asquith, leader of the Liberal Party and opponent of Lloyd George, the Welsh Bizzard.



Mlle. Claude (Mrs. Paul DeValty) on "Buddy". Photographed at Central Park, New York City. DeValty's horse act was a feature during the season just closed at Dreamland Park, Newark, N. J.

### DeHAVEN INCORPORATES

Chicago, Nov. 2.—A. Milo DeHaven, formerly directing manager of the Indiana Theater, Terre Haute, Ind., and later manager of the T. L. Kearse circuit of theaters, announced to The Bill-board today that he has incorporated the DeHaven Production and Attraction Association for \$20,000, with offices in the Garrick Theater building. Mr. DeHaven said the business of the corporation will include the building and buying of theaters and the producing of stage novelties and attractions. He announces that he holds the exclusive managerial rights for the original "House of David Jazz Symphony Orchestra", which he is putting in shape for a tabloid production for the larger movie houses, also that he has the "House of David Band". Mr. DeHaven said his firm will build a fine open air arena, playing pictures and musical attractions, with a large dance floor, in Benton Harbor, Mich., on the lake front. This amusement place is to be finished for the spring season, he said.

### WILLIAMSBURG (PA.) THEATER

Opened by Rowland & Clark Management

Pittsburg, Nov. 2.—The Rowland & Clark theater management today opened the New Colonial Theater in Williamsburg, adding another link to their theatrical chain. The opening was presided over by Paul B. Jones, manager of the theater.

The New Colonial is in Wood street, on the site of the old theater which was torn down a year ago.

The opening engagement was "Ruggles of Red Gap".

### FIRE AT LUFKIN THEATER

Lufkin, Tex., Nov. 1.—The Palace Theater, now Bilson, suffered a severe fire last week, practically destroying two projectors and burning the films. The operator, Knox Lamb, was dazed, but not severely hurt, and was carried to the hospital.

## EMERSON AND RICE SPLIT

### Former Buys Latter's Interest in River Exposition and Frolic

St. Louis, Mo., Nov. 2.—W. H. (Bill) Rice and Captain Ralph Emerson are no longer joint owners of the Rice-Emerson River Exposition and Frolic, Captain Emerson having bought all of "Bill" Rice's interest and is now the sole owner. Captain Emerson has taken the steamer Red Wing and the barge Maniton into dry-dock at Mounds, Ill., for an overhauling, and expects to play towns down the river.

Mr. Rice has lined up several indoor events, of which one will be particularly big. For the week of November 12 he will put on an "Eks" bazaar at Cass Grandean, Mo., and the following week he will have the Shrine Circus at Cairo, Ill.

Some of the members of the River Frolic are remaining on the showboat, while the balance will work with Mr. Rice in his indoor shows.

### SEEKING EDNA LONG

St. Louis, Mo., Nov. 2.—Charles Long, a theatrical man, whose home is in Kansas City, Mo., went to Belleville, Ill., October 30, to try to find his daughter, Edna Long, who was married in Belleville that day to Earl Wright, who gave his address as Huntington, W. Va. Long objected to the marriage and declared he would take steps to have it annulled because the bride is only fifteen years old, altho she gave her age as eighteen when the license was obtained here.

Long said that he, his daughter and Wright had been playing the same vaudeville dates and that he objected to Wright. On Tuesday afternoon, October 30, the couple disappeared, and in the evening they called up the father and advised that they had been married.

### GOSH DING 'EM! WE'LL SHOW 'EM

A Pierre, S. D., newspaper editor, peevish at the manager of a local theater, got back at him thru the paper in this fashion:

"In view of the fact that the management of the Grand Theater took occasion to run a slide on their screen last night to be read by members of our family who patronized their entertainment, in which it was inferred that the editor of this paper was a dog, the name of the Grand Theater will not hereafter be used in these columns or any entertainment held there referred to or advertised in this paper, and no reference to the place will be made unless it be to apprise the public of fire danger or criticize State and local fire marshal for permitting violations of State or local fire regulations. This will apply to local entertainments as well as outside attractions."

### PROFESSIONAL WOMAN'S LEAGUE BAZAAR, NOV. 15 TO 17

New York, Nov. 3.—The bazaar to be held by the Professional Woman's League at the Hotel McAlpin, November 15 to 17, will be an interesting affair for the Christmas shopper. The ladies in charge of the various booths have entered wholeheartedly into the task of assembling beautiful and original handwork executed by members of the league. There will also be a fortune-telling booth, in charge of Mrs. T. A. Flynn, formerly Jeanette Elliott, vaudeville entertainer. Mrs. Flynn will hand out a shingle bearing the name of Mme. Zingara.

### AMUSEMENT COMPANY SUED

New York, Nov. 3.—The Rose Hill Amusement Co., Inc., is made defendant in a suit for \$200 filed against it in the Municipal Court by Strauss & Co., Inc., who are seeking to recover that amount for services and material according to the complaint filed by Attorney Abraham I. Meinin, 1 Madison avenue. Between June 10 and July 10, it is set forth, sign work was done for the amusement concern to the extent of \$40, of which the sum of \$150 has been paid, the balance representing the amount sued for.

### FOR LEGION BENEFIT

London, Nov. 4 (Special Cable to The Bill-board).—Thanksgiving Day celebrations here include a special performance of "So This is London", C. B. Cochran lending a theater and artists giving their services in aid of raising funds for the American Legion in London.

### PADEREWSKI SAILS

New York, Nov. 4.—Paderewski sailed from Havre, France, yesterday, for a concert tour in this country. He will play seventy concerts in all.

# FAMOUS PLAYERS REDUCES DISTRIBUTING OVERHEAD

## Making Wholesale Cuts in Field Selling and Exploitation Personnel

NEW YORK, Nov. 3.—Vigorous payroll slashing is going on in all the Famous Players-Lasky exchanges. The selling and special exploitation staffs are being cut fifty per cent. This reduction is in line with the concern's announced curtailment of production and distribution costs, and is expected to mean a saving of over a million dollars to Paramount.

The demonstration plan of distribution just begun by Famous Players-Lasky is said to be wholly satisfactory to the officials of the company. They believe that the new plan will make unnecessary the employment of as many salesmen as are needed for straight selling of films.

The reduction of the Paramount releases to fifty-two for this year, half of last year's output, also accounts for the cut in selling end. The regular sales force had been retained up to now because the distribution of one season's pictures does not diminish until several months after the last picture of the season's schedule is officially released to the first-run theaters.

### Buxbaum Out

Harry Buxbaum, for many years manager of Paramount's New York Exchange, which also handles Northern New Jersey, is included among the selling force let out in the reorganization move. Buxbaum's release came as a surprise to exhibitors, as he has been long and favorably known.

### Farming Out Stars

Reports from Hollywood state that Famous Players-Lasky is farming out some of its stars to other companies. By allowing them to appear for other producers the stars' salaries, during the layoff, are economically taken care of. Agnes Ayres and Bebe Daniels have been subcontracted to Victor Hugo Halperin to appear in "Souvenir", now in production. This picture is to be released thru Associated Exhibitors, Inc.

### Other Motion Picture News, Views and Reviews, Beginning Page 60

### DIXEY, JR., REVIVES OLD PLAY

New York, Nov. 5.—The old Henry Dixey success, "Facing the Music", which has not been played for a number of years, was revived today at Binghamton, with Henry Dixey, Jr., playing the role last essayed by his father in 1916. Following a short out-of-town run, the play will come to New York to settle down for an indefinite stay. Dixey's support includes Ann Wimberley, recruited from the ranks of vaudeville, in which she has starred for many years; Arthur Fisher, who just closed with "The Woman of Bronze"; Ramona Ward, last seen in "The Rubicon"; Alicia Lincoln, Butler Mandelville, who since the close of "East is West", in which he had a part, has been in vaudeville; Reginald Effe, Thomas Tempest and Renesmee Belknap.

### "THREE BIRDS" UNPLEASANT PLAY

London, Nov. 4 (Special Cable to The Billboard).—H. P. Maltby's farce comedy, "Three Birds", presented at the Criterion Theater, is a silly, unpleasant story of three women attacking the virtues of an undergraduate, the latter character cleverly played by Leslie Perrins. The author played the coarse, common-sense man ably, cruelly. The play received a poor reception.

### FOR BETTERMENT OF DRAMA

Washington, Nov. 3.—The Wardman Park Hotel is constructing a theater as part of a movement for the betterment of drama, and, according to an announcement by Harry Wardman, will be used by the Ram's Head Players, a Washington organization. The new theater will adjoin the present swimming pool at the hotel and will be ready for use about January 1.

### "AMBUSH" REVIVED

London, Nov. 4 (Special Cable to The Billboard).—Answering public demand, the Theater Guild has revived Arthur Richman's "Ambush" for a series of matinees at the Garrick Theater, with Angela Mackay as Margaret and J. Fisher White as the father. Nancy Price as Mrs. Nichols gives an admirable characterization.

### PRETENTIOUS THEATER

Will Be Built in Shreveport by Saenger-Ehrlich Interests—Total Cost Will Reach \$1,000,000 Is Belief

Shreveport, La., Nov. 3.—On Christmas Day, 1924, the curtain is scheduled to raise in the new Saenger-Ehrlich Opera House, at Louisiana and Crockett streets. Plans were drawn by Emil Weil, architect, and it was from his drawings and estimates that the opening date was determined upon. After the plans were approved bids were opened in New Orleans for the construction of the building.

The theater will be built of steel and concrete, will be 57 feet high and will cover an area of approximately 6,000 square feet. Its estimated cost is \$750,000, but with added outlays for furnishings and extras Simon Ehrlich, one of the directors of the enterprise, believes the total investment will reach \$1,000,000.

The Saenger-Ehrlich Enterprise, Inc., which is back of the project, has for its president J. H. Saenger, Harry Ehrlich is vice-president; L. M. Ashe, secretary; Simon Ehrlich, treasurer, and E. V. Richards, director and general manager.

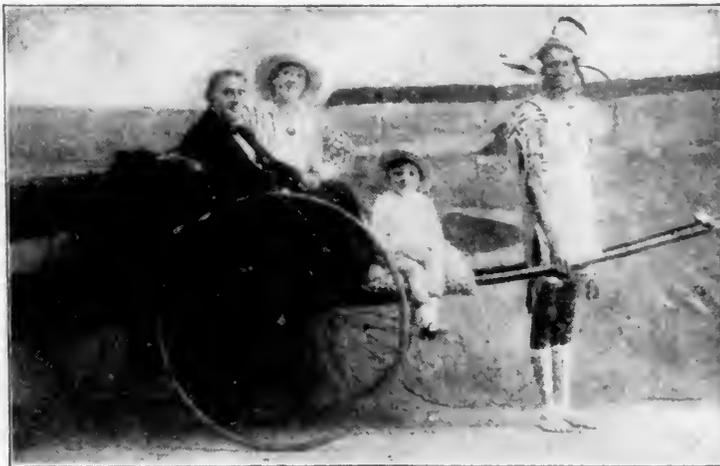
### RENTED WINDOW: HAD TO PAY ENTERTAINMENT TAX

London, Nov. 4 (Special Cable to The Billboard).—Recently at Preston the magistrates refused to order the payment of penalties by a shopkeeper who let a window during processions Preston Guild Week and refused to refund a percentage to the exchequer as entertainment tax. The Crown appealed and yesterday the appeal judges ordered the magistrates to impose penalties.

### STAR PLEADS FOR CHANCE

New York, Nov. 2.—William Favershaw for the nonce assumed the role of spellbinder last night when he rushed to the sidewalk in front of the 39th Street Theater, where he is starring in "A Lesson in Love", and courageously addressed a howling mob of Irish sympathizers, who had originally assembled before the Metropolitan Opera House. A fracas with the police ensued, which brought the performance of "A Lesson in Love" to a halt.

"For God's sake," Favershaw shouted as he made his way to the street curb, "give me a chance to be heard by the audience. Lloyd George is a big Englishman, but I am only a poor actor. How do you expect me to make a living?" With that the crowd cheered and voted him a round of applause. Favershaw bowed his acknowledgment and returned to the theater.



The above photograph of Mr. and Mrs. Lewis (Maude) King and son, Richard, was taken at Durban, South Africa, 1916.

### "FLEDGELINGS" AN EFFECTIVE PLAY

London, Nov. 4 (Special Cable to The Billboard).—"Fledgelings", by Paul Gerald, translated by Marguerite Rea, is being produced for a series of Paybox matinees at St. Martin's. It is an effective play of feminine psychology and gave Mary Jerrold a chance of showing wonderful, sensitive artistry, pathos and powerful feeling. The piece is a notable addition to the Readean repertoire. Mrs. Rea is being complimented on her lively direct translation of "Les Noces D'Argent".

### MARYON AYE FIRST TO SIGN "MORALITY CONTRACT"

Chicago, Nov. 3.—Here's something new in movie contracts. Maryon Aye, an Oak Park girl, is the first to sign the so-called "morality clause" contract which First National says is to be inserted in the future in practically all contracts issued by film corporations. No, Miss Aye isn't being singled out a bit. They all have to sign up the same way. The clause reads in part: "The party of the second part agrees to conduct herself in a proper manner at all times and not to cause too much publicity while in public."

### LOUISE ALLEN IN TITLE ROLE

Pittsburg, Nov. 3.—Word has been received that a Pittsburg girl, Mrs. E. E. Bauer, known on the stage as Louise Allen, is now playing the title role in "Little Jessie James" at the Longacre Theater, New York. The role had been filled until October 29 by Nan Halperin, well-known musical comedy and vaudeville star. Miss Allen has played several leading roles. She played opposite Frank Tinney in "Tickle Me" and sang the lead in "Somebody's Sweetheart".

### RAY IN SPOKEN DRAMA

New York, Nov. 2.—Charles Ray, the motion picture star, has returned to the stage after an absence of more than ten years in a dramatized version of James Whitcomb Riley's poem, "The Girl I Love". The company was organized on the Coast and according to latest reports Ray's troupe is not a drawing attraction, the gross receipts being but \$6,000 on the week in Salt Lake City. "The Girl I Love" is booked to play Chicago for a run.

### PRUDENCE VANBRUGH IN "PRISONER OF ZENDA"

London, Nov. 4 (Special Cable to The Billboard).—Prudence Vanbrugh, daughter of Violet Vanbrugh, followed Fay Compton as the lead in the Haymarket production of "The Prisoner of Zenda". Prudence, who is 21, plays the Princess Flavia after only a few months' experience. She received a kind reception.

### GAZZOLO BUYS BUSINESS PLOT

Chicago, Oct. 30.—Frank A. P. Gazzolo, manager of the Studebaker, Imperial and Victoria theaters, has purchased the lot, 50 by 175, at the northeast corner of West Madison and Keeler avenue, for \$50,000.

### GLADYS COOPER IN "PETER PAN"

London, Nov. 4 (Special Cable to The Billboard).—Gladys Cooper has been chosen for Peter Pan in the Christmas revival of Sir James M. Barrie's play of the same name.

### NEW MOBILE THEATER

New Orleans, Nov. 3.—The Saenger Amusement Co. has purchased property on Dauphin street, Mobile, Ala., and has begun work on the erection of a theater which, it is said, will be one of the finest in Alabama.

# EQUITY SUSPENDS DUNCAN SISTERS

## Action Grows Out of Near-Strike at the Alcazar, San Francisco

San Francisco, Nov. 2.—The Duncan Sisters, for sixteen weeks here as stars of "Topsy and Eva" and a short time ago dropped from their roles because of salary arguments, now face more grief.

The Actors' Equity Association has suspended the sisters until they explain what part, if any, they had in the Alcazar Theater near-strike that followed their discharge, and which was told of in The Billboard of October 27.

The strike which the Duncan Sisters are not tacitly accused of having instigated took place at a matinee performance at the Alcazar when, following the dismissal of Harriet Bounet, "Topsy and Eva" prima donna, the girls of the show posted a manifesto on the bulletin board which read: "Harriet plays or we don't." It was signed by nearly a dozen of the girls, but not by the Duncan Sisters. Theodore Hale, attorney for the Actors' Equity, said today that such action constituted an illegal strike and that all those found guilty of participating in it will be subjected to disciplinary measures by Equity.

The Duncan Sisters were all packed up to go to New York and play "Topsy and Eva" for Sam Harris. They have now unpacked their trunks and will remain here for a while, or until their difficulties with the Actors' Equity are settled. They expected to open up their new show in New York in December, but the new tangle may now prevent it.

"Topsy and Eva", now being played by the White Sisters, winds up its local engagement November 10, it was announced today, and will then go to Los Angeles.

### MAY USE A. C. PARK SITE FOR A CONVENTION HALL

Atlantic City, N. J., Nov. 5.—Rendezvous Park, this city's first and only amusement park, has been purchased by Berg & Ulmer, local realtors, and will be a referendum issue at tomorrow's election, the voters being called upon to decide whether or not the site will be used for a municipal convention hall.

Rendezvous Park was built several years ago. It occupies the block between Georgia and Mississippi avenues and has a frontage on the Boardwalk.

The enterprise was a loser.

### "PATS" MEET MONTHLY

Chicago, Nov. 3.—The "Pats", an organization of home talent show producers, meet the last Saturday in each month in the studio of Harry Coons, in the offices of the Leo Feist Music Company, in the Ashland Block. Last Saturday quite a few of the members were in Chicago and talked over the various problems incidental to home talent production. It is expected that a program will be offered at the luncheon the last Saturday in this month.

### HUNGARIAN STARS

#### GET \$35 A WEEK

Portland, Me., Nov. 3.—Stars of the Hungarian stage in their native country are working for the equivalent of \$35 a week and actors who play small parts receive the equivalent of \$2 a week in American money. Aladar Zsombolyi, president of the Hungarian Actors and Artists' Association of America, said on his arrival here yesterday from Europe, where he has been investigating conditions among actors because of an influx of Hungarian professionals into America, which threatened to prejudice the position of actors of that nationality already in this country.

### PLANS OF "NIFTIES" CAST

New York, Nov. 2.—With the closing of "Nifties of 1923" at the Fulton Theater last night Ray Dudley and Florenz Ames, who appeared together in the revue, will be seen shortly in vaudeville. Frank Crumit and the team of Van and Schenck will also do a tour in vaudeville. Sam Bernard is contemplating a starring engagement in a new musical comedy, while William Collier's plans for the present season are indefinite.

### FAY BANTER REHEARSING

New York, Nov. 2.—Fay Bainter will be presented in a new play from the pen of George M. Cohan, in which she will be seen under the management of David Beasco around the Christmas holidays. Miss Bainter has not been seen on Broadway since her appearance in "Lady Crispininda", which was produced by William Harris, Jr., in December of 1922. The title of her starring vehicle has not been announced as yet.

# THEATERS IN BUTTE REOPEN AFTER MONTH OF DARKNESS

## Union Employees Return at Old Scale—To Be Granted Increase When Local Business Improves

BUTTE, MONT., Nov. 5.—Theaters here are operating again after being dark during the whole of October. The period of darkness was caused by refusal of the managers to grant an increase of salary to the musicians, motion picture machine operators and stage employees.

The agreement which ended the strike was reached October 31, and became effective November 1. It stipulates that in view of the very unfavorable turn in business of all kinds in Butte, which has naturally resulted from the reduction in the wages of the miners, Butte's basic industry, the union musicians, operators and stage employees and the theater managers have decided to postpone any definite settlement of the wage scale until the unsettled industrial conditions, due to low metal prices, indicate improvement.

The union employees have returned under the same conditions and for the same salaries that obtained prior to October 1, 1923. The old scale for musicians was \$42.50 weekly. They asked for \$57.50. The operators also asked for an increase to \$57.50 a week. Each musician, operator and stage hand has been reinstated to his or her respective position. It is mutually agreed that when the Butte mining companies advance the wages of their employees the theater managers will advance the scale of their union employees, the increase to be governed by the general business conditions of Butte.

## GOOD REPORTS FROM "SHUFFLE" ROAD SHOW

New York, Nov. 3.—George Wintz, owner of the "Shuffle Along" road show, was a caller at The Billboard today. He is greatly pleased with his colored attraction, and admits that it has been an excellent money-maker for him. He has sent the show from Coast to Coast and the daily reports are consistently good.

So far as the show is concerned, the testimony of the following managers who have played it within the past week is the best refutation of the canard that can be produced:

Hannibal, Mo., C. E. Lilly, manager of Orpheum Theater, played show October 20: "My opinion and opinion of entire audience that it is most pleasing show and greatest we have ever played."

Ottumwa, Ia., A. P. Owens, manager Grand Opera House: "'Shuffle Along' played here matinee and night to capacity business. . . . Sing more like it."

Skaneateles, Ia., October 28, Jess Clough, manager Masonic Theater: "'No manager should hesitate to play 'Shuffle Along'."

Waterloo, Ia., October 27, A. B. Benton, manager Waterloo Theater: "'Shuffle Along' did big business—should satisfy. Turned them away."

Iowa Falls, Ia., October 25, E. O. Willisworth, manager Metropolitan Theater: "'Biggest attraction from box-office viewpoint. It pleased our patrons greatly."

Muskegon, Ia., October 26, Dan Thornburg, manager Edison Theater: "'Shuffle Along' is dandy show—everyone pleased. I advise any theater manager to book this show. If anyone knows . . . have some interest in doing so."

Clinton, Ia., Dixon and Stewart, managers Clinton Theater: "'Shuffle Along' gave almost \$100,000 here. Have not heard so much singing in years."

Boon, Wis., R. A. Fischstein, manager Wilbur Theater, October 27: "I consider 'Shuffle Along' one of the best musical shows we have had in years. Delight patrons still talking about it. Capacity first night and very good second night without advance advertising."

The above quoted telegrams are from the file of many sent to Mr. Maynard at the New York Booking Office in response to his inquiry concerning the impressions the show left where it has already played. There is no need for further comment.

The report that Miss Ferguson was to appear in Adrienne Kelli's new play, "My Lady of the Streets", under the direction of Lester Bryant, is without foundation, according to a recent announcement made by the star. Miss Ferguson further states that she has made no definite plans for the present season.

## A REPORTER'S DREAM, SAYS TEX RICKARD

New York, Nov. 3.—A Billboard representative called on Tex Rickard at Madison Square Garden this afternoon to have him verify a story made current as a result of vapors of a local so-called trade paper, which feeds its readers on a menu taken from the blue sky and without foundation.

The story was to the effect that John Ringling and Tex Rickard had purchased a piece of property at the east end of the Fifty-ninth street bridge in Long Island City for the erection of a fight arena.

When Mr. Rickard was asked for facts he replied: "There is nothing to it at all, just simply a reporter's dream. I saw the property about a year ago and I much doubt if Mr. Ringling has ever seen it."

## NEW MOVIE FOR CIRCLE, INDIANAPOLIS

Indianapolis, Ind., Nov. 3.—Permission to issue \$90,000 of preferred stock to finance the construction of a new motion picture theater on the Circle was granted the Market-Circle Realty Company this week by the State Securities Commission. The Motion Picture Theater Owners of Indiana had filed a protest against the proposal.

The Commission stipulated that the Famous Players-Lasky Corporation, which is backing the realty company, purchase a minimum of \$150,000 of common stock of the company in addition to funds already put into the project. This action of the Commission will make the Famous Players-Lasky Corporation interested in the project to the extent of approximately \$80,000. The corporation had previously put up \$20,000 in cash, and a lease on the Circle property valued at \$100,000.

## MARYLAND MOVIE BURNS

### Evans Brothers Will Replace Theater—Damage, \$9,000

Lonaconing, Md., Nov. 3.—Fire early today caused \$9,000 damage to the San Toy Theater. The building was entirely gutted, and a new stage curtain, a fire-proof projection booth, two projection machines and the operator's equipment were destroyed.

The San Toy had a seating capacity of 1,000. It was one of seven theaters operated in this district by Evans Brothers, who announce that construction on a theater to replace the San Toy will be started soon.

## TO FIGHT TAX ON ENTERTAINMENT

### General Committee Formed in London, England, for That Purpose

London, Nov. 3 (Special Cable to The Billboard).—The Society of West End Managers, Entertainments Protection Association, Theatrical Managers' Association, Cinematograph Exhibitors' Association, and the P. E. P. M. A. have set up a general committee called the Entertainment Tax Abolition League to conduct a campaign to secure abolition of the entertainment tax, and have invited cricket, football, tennis and racing organizations affected to nominate representatives to the general committee. Albert Voyce represents the Variety Artists' Federation.

Special offices are being taken and above five organizations are starting the pool with \$25,000. This and like things show how the Variety Artists' Federation, the militant trade union, has the broadest outlook as regards unity of purpose of performers and managers in any matter concerning the safeguarding of the entertainment industry.

## LAMBS PLAN NEW BUILDING

New York, Nov. 3.—A report is in circulation that the Lambs are planning to move to larger quarters. An offer of \$1,000,000 is believed to have been made for the present site of the clubhouse. A. O. Brown, re-elected to the office of Shepherd for the third term, readily admitted the organization was willing to entertain any such proposal, altho the statement comes from him unofficially.

It was learned that in addition to building a clubhouse further up town there is a movement on foot to include the erection of a theater in conjunction with the Lambs' new headquarters. Mr. Brown also stated that while the Forty-fourth street building was designed to accommodate about 1,000 persons the club's present membership was nearly 1,600, and that even the acquiring of the property adjoining the Lambs seven years ago did not sufficiently provide for the future growth of the club. Founded in 1873 its first home overlooked Union Square, then subsequently moved to Twenty-third street and later to Thirty-sixth street. Keeping time with the up-town march of the theatrical district the club moved to its present site in 1904.

## COMPOSER SUED

New York, Nov. 3.—Will Johnstone, musical comedy composer, is made defendant in two separate suits filed in the Third District Municipal Court amounting to \$324. One of the suits is filed by Wesley Totten, producer, thru Attorney Louis Halle, 1638 Broadway, for \$244, in an action for services rendered at the net price of \$294, of which \$50 has been paid. The other suit is also filed thru Counsel Halle and is for a balance due of \$80, asked by Art Conrad, song writer, who alleges he did some work for Johnstone at the agreed price of \$100 and received but \$20 for his trouble. John J. Buckley, counsel for Will Johnstone, filed an answer containing a general denial.

ter, L. Hoffman, (Attorney: E. M. James, 15 W. 44th street.)

Benj. David Productions, New York, 100 shares common stock, no par value; theatrical; B. David, A. Rosenbaum, E. W. Vanvoorhis, (Attorneys: S. Ittelson & Vanvoorhis, 38 W. 44th street.)

Roland West Productions, New York, 50 shares common stock, no par value; moving pictures; G. S. Wittson, J. M. Edelson, L. Strong, (Attorneys: Wentworth, Lowenstein & Stern.)

Bryant Washburn, New York, 200 shares common stock, no par value; moving pictures; Bryant Washburn, L. Hoffman, (Attorney: E. M. James, 15 W. 44th street.)

Fox Jamaica Rialto Theater Corp., New York, \$10,000; P. Heiliger, E. H. Kuenen, G. Bissel, (Attorney: S. E. Rogers, W. 55th street.)

Motion Picture Products Co., New York, 100 shares common stock, no par value; H. W. Paprocki, F. C. Taylor, H. R. Holland, (Attorney: F. J. Knerr, Albany, N. Y.)

## Oklahoma

Orpheum Amusement Company, Okmulgee, \$250,000; W. J. Peterson, Albert Shelton, P. J. Shelton.

## Texas

Houston Amusement Co., Houston, \$100,000; P. L. King, A. Ingersoll, Arthur O'Conner.

## DISSOLUTIONS

Capitol Motion Picture Supply Co., New York, William Fox Attractions Co., New York, Bardavon Theaters Corp., Poughkeepsie.

## TALKING MOVIE INVENTOR COMING TO NEW YORK

New York, Nov. 5.—An announcement received from Claud H. Verity, the inventor of a system of synchronizing sound reproduction with film projection, states that he is coming to America to demonstrate his apparatus. Verity left England on November 3 aboard the Aquitania, according to this announcement. His purpose in coming here is to enlist financial support for his invention, which, he says, has been discouraged in England by "certain interests in the film trade" who are not anxious to see a successful talking movie.

The Verity System operates with a separate machine to reproduce sound on the style of the phonograph. Records are used which must be changed each 200 feet of the film. The film is numbered every eight pictures, so that if a break occurs a new section of pictures may be easily inserted. No special projection machine is needed, merely an attendant, not necessarily especially trained, to change the records.

## SAM BERNARD IN "FOLLIES"

New York, Nov. 3.—Sam Bernard, who has just closed in "Nittles of 1923" at the Fulton, will make his appearance with Ziegfeld's "Follies" at the New Amsterdam, beginning a week from Monday.

William Collier, who co-starred with Bernard, is reported also to be going into the new revue.

# BUSINESS RECORDS

## NEW INCORPORATIONS

### Delaware

Theatrical Producers' Trust Co., act as fiscal agent, \$10,000; A. Milo De Haven, H. M. Holmendinger, J. Shapiro, Benton Harbor, Mich. (Colonial Charter Co.)

Criterion Pictures Corp., Wilmington, manufacture motion pictures, \$2,500,000. (Corporation Trust Co. of America.)

Christian Amusement Corp., Wilmington, places of amusement, \$100,000. (Colonial Charter Co.)

Elaborado Production Co., Wilmington, \$2,200,000; motion pictures. (Corporation Service Co.)

### Illinois

Suranyi Musical Bureau, Inc., 36 W. Randolph street, Chicago, \$3,000; conduct and operate a musical and theatrical booking agency for others; Michael S. Suranyi, Hugo Brandlik, W. F. Sommers. (Correspondents: Sommers and Sommers, 79 W. Monroe street.)

The Ray Park Amusement Co., Terre Haute, \$30,000; to operate places of amusement. Clifford Lowe, Ed. V. Nance, Louis Silberman, Clyde Maddox, Leroy Maurer.

### Missouri

Ray Auditorium, Inc., Perryville, \$3,000; to maintain, rent and lease buildings for theatrical, moving picture or other similar exhibitions; J. E. Ray, Marie A. Ray, Mary M. Ray.

### New Jersey

Coast Amusement Co., Seaside Heights, \$75,000 preferred stock and 1,000 shares no par value.

### New York

Radio Productions, New York, theatrical, \$10,000; L. K. Tully, S. Michelman, J. Oppenheim, (Attorneys: Cohen & Cohen, 11 E. 42nd street.)

Fatty Music Publishers, New York, 15 shares preferred stock, \$100 each; 1,500 common, no par value; E. Benham, F. Tours, H. O. Bolton, (Attorneys: Mayer, Ehrlich & Block, 21 E. 49th street.)

Concordia Production & Supply Corp. of New York, New York City, make films, \$100,000; M. Grubel, M. Groman, O. Schneider, (Attorneys: Parsons, Crosby & Zelsler, 32 Exchange Place.)

Pictures Realization, New York, films, 100 shares common stock, no par value; J. M.

Steinberg, M. Cooper, B. Fleming, (Attorneys: San, Ittelson & Van Voorhis, 38 W. 44th street.)

North Star Releasing Corp., New York, film distributing; 200 shares common stock, no par value; L. Rivkin, M. Hatz, S. Goldstein, (Attorney: H. O. Falk, 1457 Broadway.)

Small-Strauseberg Circuit, Brooklyn, motion pictures, 1,800 shares common stock, no par value; S. Strauseberg, S. and J. H. Small, (Attorneys: Levy, Gutman & Goldberg, 217 Broadway.)

Premier Theater Ticket Co., New York, \$5,100; J. A. Mahoney, R. M. Burke, P. A. Weiss, (Attorney: C. K. McGuire, 15 William street.)

Creation Pictures Corp., New York, films, 1,250 shares preferred stock, \$100 each; 2,500 common, no par value; H. Estabrook, H. H. Pennock, R. G. Thach, (Attorneys: Whitman, Ollinger & Ransom, 120 Broadway.)

Gudrum Productions, New York, theatrical and motion pictures, 100 shares common stock, no par value; N. April, A. Gross, A. Schlieman, (Attorneys: Gross & April, 114 W. 44th street.)

Labertini Pictures, New York, motion pictures, 2,500 shares preferred stock, \$100 each; 1,000 Class A, no par value; 2,500 Class B, no par value; F. V. Laporini, A. B. Bellock, M. Kaufman, (Attorney: T. F. MacLahon, 140 Broadway.)

White Film Corp., New York, \$150,000; theatrical films; A. La Porta, 1727 Lexington avenue, New York City.

Embassy Productions, Inc., New York, \$100,000; general amusement business; A. Ganz, 188 Vernon avenue, Brooklyn.

Pleasantly Holding Corp., New York, \$100,000; moving pictures; M. L. Elkin, 1451 Broadway, New York.

Hoffman Productions, New York, 50 shares common stock, no par value; motion pictures; G. S. Wittson, J. M. Edelson, L. Strong, (Attorneys: Wentworth, Lowenstein & Stern, 152 W. 42nd street.)

Grolouwe Amusement Corp., New York, \$10,000; C. D. Groll, Oscar Green, Samuel Lawnfield, (Attorney: A. H. Sarashin, 309 Fifth avenue.)

Hitchcock Pictures, New York, \$3,000,000; to manufacture films; August G. Clafolo, John Clafolo, John E. Maher.

Elliott Dexter, New York, 200 shares common stock, no par value; moving pictures; E. Dex-

# THE NEW PLAYS ON BROADWAY

NATIONAL THEATER, NEW YORK  
Beginning Thursday Evening, November 1, 1923

## WALTER HAMPDEN

In Edmond Rostand's Heroic Comedy  
In Five Acts

### "CYRANO DE BERGERAC"

Presenting a New English Version by  
Bran Hooker

Entire Production Designed and Super-  
vised by Claude Bragdon

THE PARTS	THE PLAYERS
Cyrano de Bergerac.....	Walter Hampden
Christian de Neuvillette.....	Charles Francis
Comte de Guiche.....	Paul Leyssac
Ragueneau.....	Cecil Yapp
Le Bret.....	Ernest Rowan
Carlou de Castel-Jaloux.....	H. E. Humphrey
Ligniere.....	William Sauter
Vicomte de Valvert.....	Reynolds Evans
A Marquis.....	Thomas F. Tracey
Second Marguis.....	Joseph Latham
Montfleury.....	C. Norman Hammond
Bellerose.....	Antonio Salerno
Jodelet.....	Le Rol Operti
Cuigy.....	William H. Stevens
Brissaille.....	Albert G. West
A Busybody.....	P. J. Kelly
A Musketeer.....	John Alexander
D'Artagnan.....	Louis Polan
A Spanish Officer.....	William Sauter
A Light Horseman.....	Jay Fassett
A Porter.....	Allen Thomas
A Man.....	Marcel Dill
Another Man.....	John E. Trevor
A Guardsman.....	Bernard Savage
A Citizen.....	H. E. Humphrey
His Son.....	Anthony Joachim
A Pickpocket.....	Cedric Weller
Berandou, the Elfer.....	Allen Thomas
A Capuchin.....	C. Norman Hammond

Pages.....	Fred Verdi
	James Pray
	Bernard Max
	Paul Guilfoyle
Lackeys.....	Hardwick Nevin
A Candle Lighter.....	Henry Fitzgerald
Roxane.....	Carroll McComas
Her Duenna.....	Ruth Chorpennig
Lise.....	Mary Hall
An Orange Girl.....	Mabel Moore
A Soubrette.....	Margaret Barnstead
A Flower Girl.....	Elsie Herndon Kearns
A Comedienne.....	Isabelle Garland
Another Comedienne.....	Anne Tonetti
Mother Marguerite de Jesus.....	Mary Hall
Sister Martine.....	Mabel Moore
Sister Claire.....	Elsie Herndon Kearns
A Little Girl.....	Ethel Fisher

CADETS OF GASCOYNE—Reynolds Evans, Jay Fassett, Antonio Salerno, Bernard Savage, Cedric Weller, Marcel Dill, Louis Polan, etc.

POETS—P. J. Kelly, Paul Guilfoyle, Le Rol Operti, Henry Fitzgerald and Valentine Newmark.

INTELLECTUALS AND PRECIEUSES—Margaret Barnstead, Isobel Garland, Anne Tonetti, Evelyn Wright, Hope Coxhead, Yvette Ledoux and Helen Simkovich.

Citizens, Musketeers, Thieves, Pastry Cooks, Actors, Musicians, Children, Spanish Soldiers, Spectators, Academicians, Nuns, etc.

In his production of "Cyrano de Bergerac" Walter Hampden has done a big play in a big way. It should be put down as one of the real accomplishments of the modern American stage, for it is superbly produced, finely acted and magnificently staged. It is the sort of theatrical performance which one remembers—remembers for a long time—for one is thrilled at it and comes from the theater with the knowledge that his emotions have been appealed to and have responded in the fullest measure. That is what all great performances do to one, and I know of no better test to apply to a night at the theater. Apply it to Walter Hampden in "Cyrano de Bergerac" and there is only one answer.

This is the first time I have seen "Cyrano", and I have no memory of Coquelin or Mansfield to guide me, but I question if anyone could, or did, play the part better than Mr. Hampden. A role so colorful, so varied as this, requires everything that an actor can bring to it. He must be sad, gay, tempestuous, calm, ferocious, placid, boastful and modest, each in its turn. The transitions from one mood to another must often be made instantaneously. The turn of a word flings him from one state of feel-

ing into another, with no preparation. What a test for an actor! And Mr. Hampden rose to it magnificently. His voice did what he called on it to do, his body responded to his mind's bidding, and the mental conception which lay behind the outward workings of the character was a magnificent one. The way in which Mr. Hampden plays Cyrano shows every evidence of careful planning and lofty conception; the trained actor put it into exact execution. When you see this you see acting at its pinnacle. I do not wish to be fulsome, but it is only right for this critic to say that, as far as he is concerned, he has never seen any finer acting in the American theater.

For all its long cast, "Cyrano de Bergerac" contains only four or five parts which amount to anything. First of all, there is Cyrano himself, who is mighty near the whole show. Next comes Roxane, in this instance delightfully played by Carroll McComas. She looked it and acted it as it should be done. Her performance was satisfying in every respect, and, with the Cyrano of Mr. Hampden to play up to, I do not know what better thing can

Broadway chain-gang to fully understand the import of this, but you can take it from your humble servant that there is nothing to add to any review after saying that.

A magnificent play, magnificently acted and staged.  
GORDON WHYTE.

THOMASHEFSKY'S THEATER,  
NEW YORK  
Beginning Thursday Evening, November 1, 1923

Evenings at 8:30. Matinees Saturday and Sunday at 2:30

HARRY THOMASHEFSKY Presents  
BORES THOMASHEFSKY  
LUDWIG SATZ  
REGINA ZUCKERBERG

— In —  
"THE JOLLY TAILORS"  
Operetta In Three Acts  
By Bores Thomashefsky

Music by Joseph Cherniavsky. Staged by Bores Thomashefsky. Settings by Louis Bromberg  
Orchestra Directed by Joseph Cherniavsky. Dances Arranged by Alexander Oumonsky

CHARACTERS  
Yosole, a Vagrant Violinist. Bores Thomashefsky  
Molshie Noodle } Irving Grossman  
Beryl Spilke } Brothers { Pashacke Burstein  
Marele Naar } Ludwig Satz  
Tamara } Regina Zuckerberg

## ABOUT THE SHAKESPEARE MEMORIAL

55 Ely Street, Stratford-Upon-Avon, October 25, 1923.  
Sir—The Governors of the Shakespeare Memorial Theater at Stratford-Upon-Avon extend to you their sincere thanks for the most valuable publicity you have given to their appeal for an adequate endowment of the wonderful memorial erected here in his birth town to the universal genius of the English-speaking race.

They are hoping that the little theaters of America will be inspired to emulate the lead given by the Pasadena Players. For our aim is to have associated with the work of the Memorial every organization that is pursuing Art for Art's sake.

The cultivation of an intelligent appreciation of the drama by the non-commercial community theater is destined to prove of untold value to the commercial theater, as it would remove one of the primary difficulties of managers and producers by creating for them a public which will support the higher forms of art and enable legitimate drama to be more widely performed.

Mr. Stebbins has written us a suggestion that the large number of high schools in the United States, in which in these days the dramatic art is at last receiving recognition as an educational force from those in authority, shall be prevailed upon to put on a play for the benefit of the Shakespeare Memorial.

In this country the secondary and high schools are already acting upon this idea, and between now and April next a large number of performances will be given. Most of the schools in the United States now mark in some special manner April 23, the birthday of the immortal Bard, and if they could concentrate their efforts around that date they would most surely succeed not only in adding a generous contribution to the Memorial Endowment Fund, but in focusing attention once again upon the wonderful heritage which all we who speak the tongue that Shakespeare spoke hold in common.

The Governors await with much interest the result of your appeal to the little theaters to advise you as to their reception of the suggestion put forward by Mr. Stebbins.

Again most heartily thanking you,  
Yours truly,  
H. C. LACEY, Organizing Secretary,  
Shakespeare Memorial Theater Stratford-Upon-Avon Endowment Fund.  
The Editor The Billboard,  
25-27 Opera Place, Cincinnati, O., U. S. A.

be said. The Christian of Charles Francis was also splendidly conceived and executed; Ragueneau, played by Cecil Yapp, was the droll, human figure he should be; the Comte de Guiche of Paul Leyssac was thoroly good, and the Duenna of Ruth Chorpennig and the Lise of Mary Hall were both excellent. The remainder of the cast make up too lengthy a list to allow the naming of their individual excellences; suffice it to say, then, that in all instances they handled their parts with true artistry.

The settings and the costuming are quite in keeping with the worth of the play and the fine interpretation. Claude Bragdon has provided a unit set which is massive and real, eye-filling and handsome. I have never seen a play better mounted or staged. The handling of the crowds has been done with a shrewd eye to effect, and all the stage pictures are telling in their impact on the mind.

In the endless round of playgoing which is the duty of the dramatic reviewer there are perhaps one or more plays which he would like to see again. I feel that way about "Cyrano de Bergerac". It is a play which I would like to see many times. I am afraid that you would have to be one of the

An American.....Gershon Rubin  
Aunt Ziote.....Freda Ziebel  
Bautshe, Her Daughter.....Golde Lubritsky  
Chinke.....Ella Troy  
Zara.....Pola Carter  
Peasants, Mountaineers.

Unable to understand but little of "The Jolly Tailors", it being played in Yiddish, I can only pay a passing tribute to the excellence of the players in it. One does not have to understand the language to recognize good acting when one sees it, and the members of the piece are, one and all, real actors.

The Yiddish stage demands a thoro training of its players. It is not enough that one can play tragic or comic roles, as the case may be. To succeed, the players must be ready to play in tragedy, comedy, farce or musical comedy and get away with them. He or she must be able to sing as well as act, and dance a bit, upon occasion.

"The Jolly Tailors" is a comedy with music, and it brings out all the talent in Mr. Thomashefsky's company. All of the cast sing, dance and play sustained parts. All of them do their jobs surprisingly well. Thus, Bores Thomashefsky makes an excellent showing in a combined acting and singing part;

## OFFER SERVICES FOR T.M.A. BENEFIT

Stars Will Appear in Show at  
Apollo Theater November 18

New York, Nov. 3.—Cyril Maude, star of "Aren't We All?" at the Gaiety Theater, Roberta Beatty, also in that play, and the entire cast of the "Greenwich Village Folies" have offered to give their services on Sunday night, November 18, when a show will be given at the Apollo Theater for the benefit of the Theatrical Mutual Association, New York Lodge, No. 1, a benevolent order composed of members of all branches of the profession.

Mr. Maude will appear in an English sketch and Miss Beatty, who sings in "Aren't We All?", will give vocal selections. The program has not as yet been definitely made up except so far as Mr. Maude and Miss Beatty are concerned, the many prominent stars of the vaudeville, legitimate and musical comedy stage have volunteered to take part.

The proceeds realized from the sale of tickets will go into the death and sick fund of the T. M. A., which is now negotiating with an insurance company to increase the death benefit benefits from \$100 to \$1,000.

Edward W. Otto, of the Gaiety Theater staff, is arranging for the show and making up the program. He made all arrangements for the show which was held last year at the Times Square Theater for the benefit of the same organization.

### SAILS FOR HOLLAND

New York, Nov. 3.—Jolly Doss and Tompany, an animal act with boxing pony which has been playing vaudeville in this country for some time, sailed today on the S. S. Rotterdam for Holland, to make a tour of that country.

Regina Zuckerberg brought a seasoned talent to bear on a showy part with fine results, and Golde Lubritsky was vivacly itself in a soubrette role. Ludwig Satz kept the audience in a state of well-nigh continuous laughter in the chief comedy role, and Irving Grossman and Pashacke Burstein used their voices to good advantage. Gershon Rubin, Freda Ziebel, Ella Troy and Pola Carter were well suited to their roles.

In all, this is a well-balanced company, and it entered into the spirit of the play with gusto. The settings are tasteful and the staging is all that it should be. The music is tuneful and scored with a knowing touch. The composer, while sticking closely to the Jewish idiom, has managed to invest it with a modern quality, and some of the numbers are extremely lively and whistleable. Altogether "The Jolly Tailors" boasts a well-written score, and I enjoyed it, even tho I did not know what the story was all about.

A tuneful and well-played comedy, with music.  
GORDON WHYTE.

## WHAT THE NEW YORK CRITICS SAY

Walter Hampden in "Cyrano de Bergerac"

(National Theater)  
HERALD: "It is in richness of scene and generosity of casting by far the most ample and ambitious undertaking in his history as an actor-manager. . . . Innumerable his finest achievement in the theater."—Alexander Woolcott.

TRIBUNE: "In extravagance, volume and in beauty ranks with the efforts of the most prodigal of the spendthrifts of the theater."—Percy Hammond.

WORLD: "He has brought back to the New York stage one of the great plays of modern times, giving his generation a Cyrano that will rank as one of the great performances of its day."—Lawrence Stallings.

POST: "At last we have a native actor of the highest rank, the first since Edwin Booth, and, in some respects, superior even to him."—J. Ranken Towse.

MORE NEW PLAY REVIEWS  
ON PAGES 36 and 37

# WILLIAM BRANDT ISSUES DENIAL

## Says Use of His Name by Sydney Cohen in Asking M. P. T. O. of New York State to Attend Meeting for Development of Motion Picture Day Plans Was Unofficial

New York, Nov. 5.—William Brandt, president of the M. P. T. O. of New York State, emphatically denied that he had signed a notice sent out to members of his organization in New York City by Sydney S. Cohen, asking them to attend the meeting held today in the Hotel Astor for the development of plans for National Motion Picture Day on November 19. This notice stated that the movie celebration, which is for the purpose of creating a large fund for a legislative campaign, had the endorsement of Brandt as president of the New York State M. P. T. O. It was signed in writing by Cohen, president of the M. P. T. O. A., and Charles L. O'Reilly, president of the Theater Owners' Chamber of Commerce, but Brandt's name was not a signature fac-simile but merely a typewriting.

Brandt stated that this letter was sent out entirely without his knowledge or approval. Members of his organization took exception to his name being added to the notice, saying that the M. P. T. O. of New York had not endorsed National Motion Picture Day. Brandt issued a statement on the notice as follows:

"Information has reached me that a notice purporting to have been signed by myself on behalf of the Motion Picture Theater Owners of the State of New York, of which I am president, was mailed to its members in New York City, asking them to attend a joint meeting to be held in the Hotel Astor today.

"From the notice it would seem to indicate that the Motion Picture Theater Owners of New York State had placed its seal of approval upon National Motion Picture Day. I wish to deny this most emphatically. The motion picture theater owners of New York State are not committed to any policy or action with regard to this matter in any form.

"As an individual member of the Theater Owners' Chamber of Commerce, which has recently gone on record favoring such a movement, I am naturally bound personally by the wishes of the Theater Owners' Chamber of Commerce, but the fact that I am so bound bears no relation whatsoever to the State organization."

The joint meeting of the T. O. C. C. and the M. P. T. O. A. held at the Hotel Astor discussed various plans for the success of Mo-

tion Picture Day. Brandt was not present. About seventy-five exhibitors attended the meeting, including Cohen and O'Reilly. It was decided that a parade will be held in New York on Saturday, November 17, to start the celebration off with a jump. This parade will include movie stars, large spectacular floats and numerous bands. It will start at Madison Square Garden and proceed to the mall in Central Park, where appropriate speeches will be made.

### THREE MEN HELD

#### In Jersey City Theater Box-Office Holdup—Fourth Being Sought

Jersey City, N. J., Nov. 5.—Frank Vena, assistant treasurer of the Majestic Theater, was held without bail for the grand jury by Judge O'Driscoll in the second criminal court as the result of an alleged fake holdup of the theater's box-office last Monday during which \$3,500 disappeared. With him were held Peter Kelly, 24, and Thomas Rinaldi, 21, on charges of grand larceny. A fourth man, known as "Alexander", said to have received a large share of the loot, is being sought by the police.

According to the police, Rinaldi in a signed confession declared that early last Monday morning he met Frank Vena, who told him he had lost considerable money in a crap game the night before and he had to make it up in some way. Vena then confided to him, said Rinaldi, that he "was going to see Alexander and arrange for him to come to the Majestic, get some money, and then he (Vena) would claim a holdup."

Some time later, continues the statement, Rinaldi and Kelly met Alexander, who displayed a "big roll of bills" that he said Frank had given him. The two were to leave that night for Baltimore to attend the race at Pimlico at Alexander's expense, according to Rinaldi, but that Kelly and himself decided not to carry out their agreement to meet Alexander. Rinaldi and Kelly deny that either received any of the Majestic money, while Vena denies that the holdup was engineered "from the inside."

Incidentally the police learned that three railroad tickets for Baltimore had been purchased the morning of the holdup, but that Alexander failed to take the train for the Maryland city that night.

### HAP WARD SETTLES WITH ZIEGFELD FOR \$30,000

Boston, Nov. 3.—It is reported thru authentic channels that Hap Ward, comedian and proprietor of the Wardhurst Inn, Loudon, Mass., has received a settlement in the neighborhood of \$30,000 from Ziegfeld in connection with the suit for \$150,000 brought by Ward against the theatrical producer following the comedian's dismissal from the "Follies" last Saturday night. Ward was placed in the "Follies" in a comedy skit, entitled "Percy and Harold", under a verbal agreement calling for \$1,000 weekly. The show being too lengthy, it was necessary to cut some of it and Ward's act was eliminated. Ward immediately entered suit and continued to report for rehearsals until he obtained satisfaction.

### HENNESSEY BOOKS SHOWS

Auburn, N. Y., Nov. 3.—James A. Hennessey, manager of the Auditorium Theater, returned to Auburn this morning after spending several days in New York. While in that city he visited his brother, who is in one of the booking offices there. Several big productions for the local playhouse were booked by Mr. Hennessey while in New York.

### TO INCORPORATE CODY MEMORIAL COMMITTEE

New York, Nov. 5.—Plans to incorporate the organization as a nation-wide movement were discussed yesterday by several members of the Cody Memorial Committee in the studio of Mrs. Harry Payne Whitney.

Fifty two acres have already been acquired for the memorial at the foot of Cedar Mountain.

### TO REPEAT "HELLO, AMERICA"

New York, Nov. 5.—By special invitation a repeat performance of "Hello, America", the kiddie production presented under the direction of the National Stage Children's Association, will be held here following the showing of the piece in Washington.

# RUMOR OF NEW LOOP THEATER DISCREDITED

Chicago, Nov. 5.—A report that the Orpheum Circuit is considering a location for a theater at the southeast corner of State and Monroe in the new Palmer House, preliminary work on the construction of which has already begun, is not generally credited among loop showmen. Most Singer of the Orpheum Circuit declined today to make a statement regarding the rumor.

Showmen who discussed the report today are of the opinion that no more theaters will be built on State street within the confines of the Loop. The enormous valuations on the footage on State street where theater spots might be available simply are prohibitive so far as a theater is concerned when it comes to meeting the colossal rental figures. The Palmer House stands on ground that is said to represent the peak of State street valuations.

Some days ago Balaban & Katz signed a contract for a lease on a proposed new theater on Randolph street at a rental figure of \$327,000 a year. So far as State street is concerned Randolph is a side street with greatly lesser rental valuations. Just what a theater would cost in the new Palmer House block is calculated to make any manager's head go round. The management of the Palmer House stated that it had never even heard of the rumor, and referred the reporter to Potter Palmer, Jr., who will return to Chicago in a few days.

### NEW YORK I. A. LOCAL

#### Expresses Confidence in Shay

New York, Nov. 5.—The New York local of the I. A. T. S. E. and M. P. M. O., of which C. C. Shay is a member, at a meeting October 28, passed a resolution expressing its confidence in Shay, but no official report of this action has been received at headquarters. In the other hand many locals, it was learned, have passed resolutions since the announcement of the auditors' statement calling upon the general executive board to give the financial complications involving Shay a thorough airing and to bring the matter to an issue if the former international executive is not cleared.

### ERLANGER GETS "HASSAN"

New York, Nov. 5.—A. L. Erlanger has obtained the American rights to James Elroy Flecker's play, "Hassan", which is the present reigning dramatic success of London. The play, which calls for a big scenic production, will be produced next season under the direction of Basil Dean, who staged the piece in London.

### ENGROSSED TESTIMONIAL TO GEORGE EASTMAN

Rochester, N. Y., Nov. 1.—George Eastman, the Kodak king, last night was presented with an engrossed testimonial commending him for the great service he has rendered in the motion picture field as a business man and in public life as a philanthropist and proclaiming him "one of the greatest exponents of musical development and motion picture art in the world" for his generosity in erecting the Eastman Theater here and establishing with it the Eastman School of Music to perpetuate that art in America.

The presentation was made at a banquet in the Hotel Seneca given visiting officers and directors of the Motion Picture Theater Owners of America by members of the Rochester Exhibitors' League. Michael J. O'Toole, of the national organization, made the presentation on behalf of his associates. William Fair, Jr., manager of the Eastman Theater, accepted on behalf of Mr. Eastman, who was unable to be present. He is a member of the national association.

### "SHUFFLE ALONG" GETS THIRD WEEK IN CINCY

"Shuffle Along", the all-colored musical comedy with Sissle and Blake, opened what was originally intended as a two weeks' engagement at the Cox Theater, Cincinnati, October 28, but with capacity business at each performance last week and prospects of continued sellouts this week another week has been added. The Cox seats a little less than 1,400. Critics of the four local dailies were loud in their praise of the show.

The musical has two other outstanding successes this week in "Sally" and "The Bat".

### LEFFLER WITH "SCARAMOUCHE"

New York, Nov. 3.—S. J. Leffler is now handling the special matinee and theater party exploitation for Metro's superproduction, "Scaramouche", playing at the Forty-Fourth Street Theater. He is arranging a series of Saturday morning performances for school children. The picture is especially interesting to students, as it is based upon the French Revolution from a new and romantic angle.

Leffler is the son of John Leffler, of the firm of Leffler & Bratton, well-known theatrical producers and managers in New York.

# DRINK LICENSING

## In Places of Entertainment in London Causing More or Less Agitation

London, Nov. 3 (Special Cable to The Bill board).—The Entertainments Protective Association has gone on record as supporting the recommendations of the London County Council that the question of sale or consumption of intoxicating drink in places of entertainment licensed by the L. C. C. be left to the authority of the local drink licensing benches. Today this automatically follows the grant of a stage-play license and the L. C. C. cannot restrict the sale of booze when stage plays are presented, but it can restrict booze sale when vaudeville is offered.

The established policy of the L. C. C. wherever possible in all places of amusement is absolute prohibition, and its recommendation as above and for which the E. P. A. has fallen is but prohibition thinly disguised. Nevertheless the Variety Artists' Federation instructed Albert Voegel as its chairman, and also as chairman of the Joint Committee of four unions, to attend the L. C. C. sessions, November 2, and support the application made by Stoll, Gillespie, Gulliver and Payne for drink licenses at all vaudeville houses licensed by the L. C. C. These applications are, as usual, opposed by the London United Temperance Council.

The licensing committee has decided to recommend to the London County Council that the vaudeville license be modified by omitting the words "that no intoxicating drinks shall be sold or consumed on the premises," and substitute therefor "that no intoxicating drinks shall be sold or consumed in the auditorium."

With regard to the applications of the Hotel Metropole and Queen's Hall Council should be recommended to grant licenses on the following terms: That the number of artistes shall not exceed the number for whom retiring and dressing-room accommodation is provided, in accordance with plans to be approved by Council, and that no scenery be used. With regard to Victoria Hotel, application is granted subject to the condition that the platform be continued and no scenery or curtains be used without consulting Council and that no close seating be permitted. Under the same conditions with regard to cabaret this applies to the Metropole Hotel and Queen's Hall. With regard to performance of tabloid operas on the third floor of Lyons Corner House, the committee recommended the continuance of professional music and dancing license, but stipulated that 326 seats be moved from either the second or third floor until such time as the new staircase has been erected.

### LONDON, NOV. 4 (Special Cable to The Bill-board).

The report of the theaters and music hall committee of the London County Council, long delayed, has been adopted by the council, except for the recommendation affecting the sale of intoxicants, which was referred back. It is a step toward the standardization of regulations affecting all places of entertainment, but actual uniformity is impossible without parliamentary reconsideration of the whole problem, long overdue, but not immediately likely. Power is now sought to close temporarily premises licensed for stage plays, etc., if considered unsafe regarding fire. Fees are to be charged for licenses in the future. Council is to stipulate only that places shall be suitable and properly conducted.

### CONEY PROPERTY VALUE INCREASES

New York, Nov. 5.—Definite results in the matter of assessed valuation in real estate speculation along the Boardwalk, Coney Island, are beginning to show. Valuations, according to a recent examination of the books, show an increase of \$2,000,000 during the boom. Syndicates are said to have offered from \$2,000,000 to \$5,000,000 for the Steeplechase Park property, owned by the Tilyou estate. This property shows an increase in assessed valuation of \$407,000 for 1924.

### FRENCH LICK CONFERENCE SET FOR NOVEMBER 14-15

Indianapolis, Ind., Nov. 3.—The convention of officers of Midwestern exhibitor organizations will be held at French Lick, Ind., on November 14 and 15. It was decided this week at the meeting of directors of the M. P. T. O. of Indiana. Invitations to attend the conference have been extended to the Illinois, Minnesota and Michigan organizations. The four State bodies will convene for the purpose of forming a new exhibitor unit, which will act upon all matters affecting the four States as a whole.

### GUILD TO PRESENT "FAILURES"

New York, Nov. 5.—"The Failures", the next Theater Guild production, will be presented at the Garrick Theater November 19. "Windows", playing there at present, will be moved to another theater on that date.

### GALLAGHER AND SHEAN

#### Ordered to Report for New Revue Shuberts Are To Produce

New York, Nov. 5.—Gallagher and Shean, now appearing for Flo Ziegfeld, have been ordered by William Klein, attorney for the Shuberts, to report immediately on the new revue, in which the Shuberts will star Alice Delyon, announced for production locally November 19.

A letter to Gallagher and Shean was sent by special messenger to Philadelphia, where the two are playing. After reading the decision against them, the letter closed as follows: "I hereby give you notice that should you fail to heed this communication and should attempt to perform for any persons whomsoever other than the plaintiff, I shall be compelled, on behalf of my client, to move to punish you for contempt of court for disobeying the decision of the court."

### INDIANS ARRIVE TO TAKE PART IN RODEO

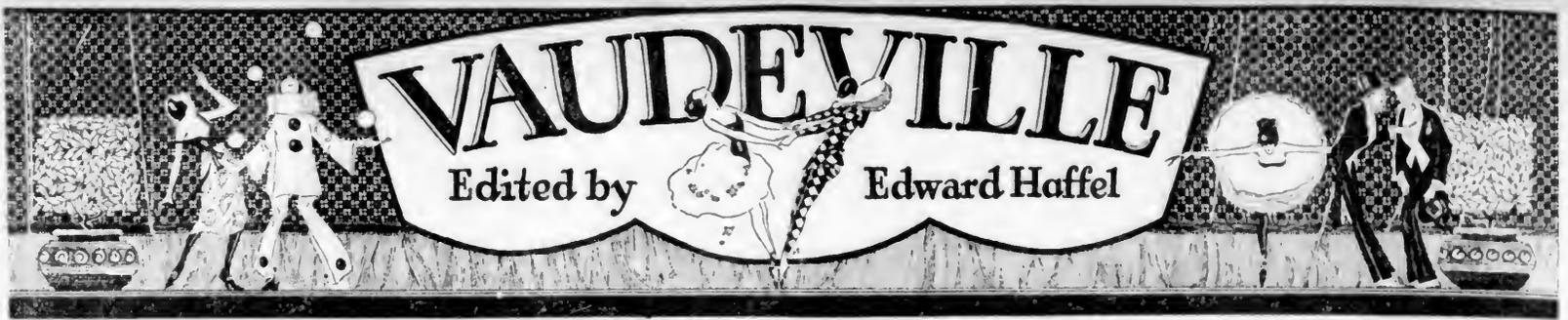
New York, Nov. 5.—Thirty Flathead Indians from the reservation near Missoula, Mont., arrived here today in charge of Gray Scott to participate in the rodeo. They are witnesses for the defense in the "T. H. Hebback of Notre Dame", at the Astor Theater today.

Music for the rodeo is to be furnished by Monte Bean's Band from the Ringling Barnum Shows.

Chas. R. Pearson ("Maha Bill") is stopping here for a few days en route to England.

### BOSTON HOUSES GET BIG MONEY

Boston, Nov. 3.—Approximately \$150,000 was taken in at the Colonial Theater for the six weeks' engagement of the "Ziegfeld Follies". Last week eight first-class houses, including the Tremont, Colonial, Hollis, Selwyn, Shubert, Plymouth, Wilbur and Majestic, drew about \$135,000 from Boston theatergoers. The Tremont, with "Kiki", played to capacity, getting a total of \$22,000.



## E. F. ALBEE IS GIVEN "RAZZ" AT AUTHORS' LEAGUE BANQUET

### Name of Keith Head Is Hooked Up With That of Literary Suppressor for Canceling Na- zimova Act at the Palace

NEW YORK, Nov. 5.—E. F. Albee was scored for the action he took last week in canceling the George Middleton sketch, "The Unknown Lady", featuring Alla Nazimova, at the Palace, on the ground that "the subject matter" was objectionable, at a banquet given by the Authors' League of America in honor of Blasco Ibanez, the noted Spanish writer, on last Friday night.

Perhaps the most brilliant assembly of writers ever gathered together at one time in this country listened to R. L. Griffen, one of the famous speakers of the evening, give the head of the Keith Circuit the "razz". The particular portion of Griffen's address that had to do with Albee was:

**"Some writers are born great, some write for Ray Long, editor of the Hearst periodicals, and others are suppressed by John Sumner and maybe E. F. Albee."**

The mentioning of Mr. Albee's name with that of Sumner's brought a big laugh. Sumner is an advocate of a blue-law censorship for authors and playwrights and is about as unpopular with the Authors' League as the Lord's Day Alliance is with the Keith interests.

The cancellation of the Middleton sketch following the Monday night show got front space in the dailies and drew a storm of protest from the Nazimova fans, throwing business off at the Palace for the remainder of the week. The movie star played eastward over the Orpheum Time in the Middleton skit under the title of "Collusion", coming into New York for several weeks' booking, with a return route to the Coast to follow. She holds a play or pay contract which calls for \$3,100 a week.

#### Orpheum Time Still Holds

Altho Mr. Albee ordered the sketch out at the Palace and canceled further Keith dates here in town, the Orpheum Circuit has not canceled the return route, and Nazimova expects to play it in the same vehicle.

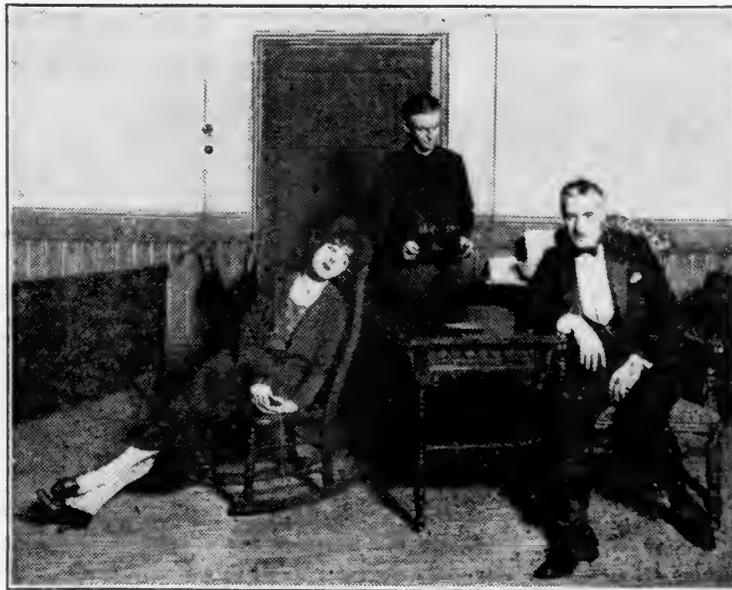
Mr. Albee himself did not see the sketch, it is said, but acted on a protest made by Father John B. Kelly, chaplain of the Catholic Writers' Guild, the objection being based on the grounds that the sketch satirized the New York divorce laws. Every effort, it is understood, was made to keep the story from breaking in the daily press, by Mr. Albee, the latter fearing adverse criticism, but to no avail.

Just to show that there is nothing prudish about them, the Grand Guignol Players have invited Nazimova to appear with them atop the New Amsterdam Theater this week in "The Unknown Lady". The screen star will probably play but one week with the French players, as she is said to be anxious to complete her Orpheum Time in order that she may get back to the Coast by Christmas time.

### The Inside Story as Told by the Author

George Middleton, noted playwright and author of "The Unknown Lady",

### A SCENE FROM THE OBJECTIONABLE SKIT



A scene from "The Unknown Lady", which was withdrawn from the Palace, New York, because the "subject matter" was considered objectionable.

wrote the following exclusive statement of the Nazimova affair at the request of The Billboard.—THE EDITORS.

By George Middleton

I have been requested by The Billboard to make a statement concerning the stopping of my play, "The Unknown Lady", at the Palace Theater, last Monday, after the second performance. The play had been received with between twelve and sixteen curtain calls. I am still at a loss to understand exactly why the management would permit this play to open if it was as objectionable as they say. It had been playing for eight weeks in vaudeville where it had attracted criticism both for and against, as was natural, because of the nature of the story.

The play was announced here as "dramatic dynamite", and Madame Nazimova's role was called "sensational". The injustice done to me in stopping this play is obvious. Had it been done in a regular theater by the police, I could have had redress to the courts. As it is, I have to accept the odium that a play of mine has given to the public the impression of being immoral.

Immorality is a matter of opinion. Vulgarly is also a matter of opinion, and I have seen in some vaudeville houses vulgarity that has offended me as much personally as the alleged immorality of my play has offended the management of the Palace Theater. These things

are matters of taste, and in twenty years of experience in the theater with many plays to my credit, I have never been thru such an experience.

My play was not written for propaganda purposes, but I was merely exercising a writer's privilege in using the life about him as his material. The fact that there are collusive divorces, which are obtained with great frequency, is a well-known fact. The fact that our New York divorce law (which permits divorce only on one ground) works great injustice and is conducive to immorality, is also a well-known fact. The subject of my play has called attention to this phase of it and unquestionably my attitude in regard to divorce has offended certain groups of people.

But I wish to state most emphatically that I do not feel the Catholic Church is in any way responsible for this thing. I am too humble a person to receive attention from it. If individual Catholics or any individuals had objected to this play because it inferentially advocates easier divorce laws, they have a

## Insolvent for Three Years, Spiegel Admits

### Conducted Various Ventures Knowing All the Time That He Was Broke

New York, Nov. 2.—That Max Spiegel continued to operate his various theatrical enterprises on the same huge scale for three succeeding years, despite the fact that confidential reports prepared for him by accountants showed that his business each year was insolvent, was the outstanding bit of information culled from a lengthy examination of Spiegel and these reports today by counsel for the trustee of the bankrupt's affairs. These years referred to were 1919, 1920 and 1921.

Spiegel at today's examination gave his best efforts toward aiding counsel for the creditors to straighten out the defunct firm's muddled financial affairs, answering all questions put to him and revealing a desire to tell all he knew. As a result of Spiegel's appearance today and Wednesday before Referee in Bankruptcy Harold P. Coffin and unrestrained testimony at these hearings, it is felt that his creditors will be able to realize all assets that there are. Spiegel will present himself for further examination before Mr. Coffin on November 8.

At the Wednesday hearing Spiegel told how he happened to lose over \$1,250,000 in his various theater and production ventures. He said that he had lost money in practically every venture he undertook during 1920, 1921 and 1922, during which period he borrowed large sums of money to promote theatrical productions and to build or buy theaters and office buildings. All the money borrowed at this time, Spiegel testified, he has been unable to pay back.

Of the fifteen enterprises he handled during these three years, he testified, nine turned out to be heavy losing propositions. According to Spiegel, he lost \$350,000 in musical comedies, backed in association with the Shuberts. One of these was the Nora Bayes show, "Queen of Hearts", which closed after four weeks in New York and two on the road at a loss to him of \$90,000; another Shubert show, "Success", and a third, "Full of Pep", costing him \$25,000 each.

#### Tells of Shubert Operations

"I lost nearly as much in other operations with the Shuberts", Spiegel testified. "Besides this there was a matter of \$20,000 invested in Shubert Advanced Vaudeville, Inc., and probably \$10,000 in the Affiliated Theaters, which was organized by the Shuberts."

He said he suffered \$30,000 in operation losses on the Parsons Theater in Hartford, Conn., besides refurbishing and recarpeting it at a loss of \$17,000, and lost on Shubert theaters in Cleveland, Albany, Buffalo and Toronto. In denial of the Shuberts' claim of \$140,000, Spiegel remarked, "If there is any money due the Shuberts from me, it is a small amount."

Spiegel said he lost heavily in the Sheridan Square Theater building venture, explaining that the playhouse cost \$175,000 more than the original estimate, making a total cash investment of \$500,000. He insisted that he still had an \$80,000 equity in that theater, altho William Rafferty, his partner in the enterprise, has stated that Spiegel had no equity at all. Other enterprises in which Spiegel testified he dropped large sums of money were the Grand Theater in Hartford, playing Columbia wheel burlesque; "Furs and Frills", starring Richard Carle; a burlesque theater in Trenton; a large basement restaurant and in backing the vaudeville team of Murray and Mark.

Among the creditors listed in the schedules of bankruptcy recently filed by Spiegel's counsel were: Ansel Rothstein, \$25,000; Nora Bayes, \$670; Samuel Leff, \$426,658; Lee Shubert, \$1,000; and A. Hannerstein, Jr., \$375. The schedule sets the liabilities at \$1,370,202 and the assets at \$1,297,466.

announcement will be made shortly of new quarters in a Broadway building that are being arranged for.

perfect right to their opinion. But many Catholics have come to me personally and resented this intrusion on my right to free speech.

However, the matter of my opinion is not important before the fact that it is becoming more and more evident in America that private individuals and private groups are exercising censorship over people with whose opinions they do not agree. This to me is the great danger, which is growing in America, whether in the theater or on the platform or on the screen.

The play is to be given in the bill of the Grand Guignol Players, and it is a strange commentary on our theatrical conditions that a group of visiting players should offer me the hospitality of their stage, which was denied me by the management of another theater.

#### VON TILZER-MOVIE TIEUP

New York, Nov. 5.—The Harry Von Tilzer Music Company has completed arrangements whereby the Stanley chain of motion picture houses operating from Philadelphia will present with slides and films the song "Dear Old Lady". This will give the number a decided plus in some sixty odd houses. Plans for further enlargement of the concern are now under way due to the way the catalog is showing up both from a sheet-music sale and mechanical standpoint and it is possible that an-

# COURT RULES "HAMS" BACK IN HEADLINE CLASS

Shuberts Win Appeal in Suit for Gallagher and Shean's Services

DECISION GIVES SHUBERTS LAUGH ON KEITH CIRCUIT

NEW YORK, Nov. 2.—Ed Gallagher and Al Shean are no longer, legally speaking, to be regarded as "hams". The Appellate Division did the simple trick of elevating this pair of eminent vaudevillians to the category of headliners by handing down today a decision reversing that granted in favor of Gallagher and Shean in an injunction brought against them by the Shuberts.

Gallagher and Shean are subsequently enjoined from working for any manager other than the plaintiff, the Appellate Division by a majority vote finding that the actors violated the Shubert contract under which they were to be paid \$750 jointly a week for the season of 1921-'22 and \$1,000 a week jointly for a renewal period from September 15, 1923, to September 15, 1924.

"It is abundantly apparent to us," read the opinion, "that these defendants come within the class whose services are of such a character that they will be practically irreplaceable." By virtue of this statement the higher court refused to regard the modest comedians as "general utility men", and surely not belonging in the ranks of the "hams".

Justice Francis B. Delahanty in a lower court had agreed with the modest plea of Gallagher and Shean that they were not high-class artists whose services could not be replaced, thereby rejecting the Shubert petition for injunctive relief.

However, the Shuberts, anxious to have their judgment of high and rare talent sustained, carried the case to the Appellate Division and this august body not only decreed that Gallagher and Shean as performers were unquestionably much better than they would have others believe, but ruled that there was no violation of contract on the part of the Shuberts which would justify the breaking of that contract. Gallagher and Shean had contended that the Shuberts had breached their contract by failing to provide them with a performance on or before fourteen days after September 15, 1922. The vote of the Appellate Court for reversal was four to one.

Attorney for Gallagher and Shean will take the decision to the Court of Appeals, and will ask for a stay pending the findings of the latter court.

## Judge McAvoy's Decision

JUSTICE JOHN V. McAVOY, voicing the majority of opinion of the Court, said:

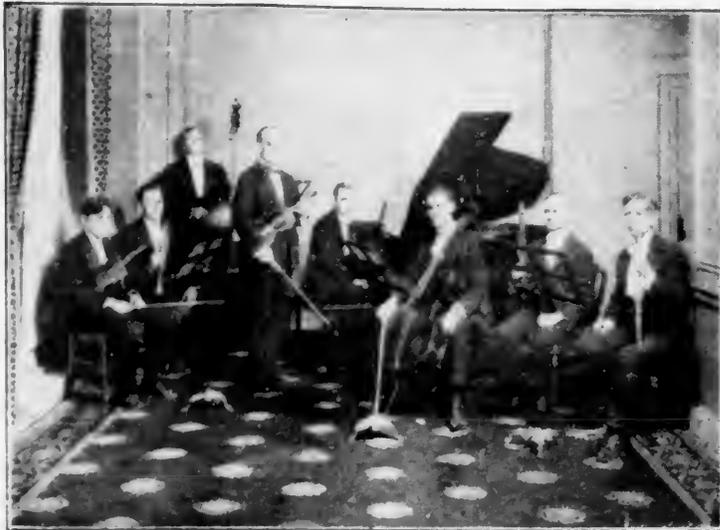
The plaintiff company brought this action for an injunction to prevent the defendants, who are actors, from violating this provision in their contract:

"14. The actor agrees to render services exclusively to the manager from the date of beginning, to rehearsals, and not to render services to any other person, firm or corporation without the consent of the manager."

Under the so-called standard contract of the Actors' Equity Association, the plaintiff is designated manager and the defendants are termed actors. This contract was made on May 18, 1921, and the whole of the provisions of defendants' engagements are contained in two documents, the one above-mentioned Actors' Equity form of standard contract, the other being in form a typewritten letter of the same date which was approved by the defendants over their signature. The employment under this contract ran for the season 1921-'22 with a guarantee of thirty-five weeks' employment, the first public performance to be made later than September 20, 1921; and there was an option to plaintiff to reengage defendants for the period from September 15, 1922, to September 15, 1924, which renewal

(Continued on page 128)

## A LEADING MID-WEST ORCHESTRA



Cleveland Statler Hotel Orchestra, Maurice Spitalny, violinist-director, one of the five high-class Statler organizations supplying good music in the Middle West and East.

## LOEW-METRO BALL DRAWS BIG CROWD

Approximately \$25,000 Raised for Sick Fund—Who's Who on Broadway There

New York, Nov. 2.—Close to three thousand people gathered in the grand ballroom of the Hotel Astor Thursday night to attend the first annual ball and entertainment of the Loew-Metro Club, composed of employees of Marcus Loew, Inc., and the Metro Pictures Corporation. Approximately \$25,000 was raised for the club's sick fund from the sale of tickets at \$5 each. Boxes sold for \$100 apiece and no vacant seats were in evidence anywhere.

Prominent theatrical and motion picture folk posed in the boxes, while on the ballroom floor, State Theater Building elevator boys in Guttenbergs, wondering if arrangements had really been made for them to eat with the "big" people, rubbed elbows with the pretty stenographers as well as pale-faced blondes showing vast expanses of bare shoulders, who gazed anxiously around hoping that their beauty and talent might be discovered by some enterprising director.

The early part of the evening was taken up mostly with dancing to the music supplied by a Whiteman orchestra led by Mel Morris. A few acts went on, including Harry Fox, a Loew offering. At the announcement of supper a general exodus to the dining rooms followed, with considerable confusion to some who passed thru the two-foot space between ticket choppers without taking a return check. One man swore he paid \$15 to get back into the ballroom because he was allowed to wander out accompanied by two girls who wished to smoke in the anteroom. Other folk argued the man at the door out of it, but many bought new tickets rather than be shown up as "cheap skates".

The high spot of the night was the spirited show put on by various musical comedy companies. Nils Granlund, who personally conducts Metro and other stars around the town and grabs them a little newspaper space occasionally, did the announcing and did much to successfully stage the show. Joe Jordan and his orchestra from the Loew State Theater played some of the show, but most of the artistes brought their own orchestra, much to the credit of those responsible for it.

## The Big Show

Ernest Cutting, leading the fourteen-piece Whiteman orchestra from "Little Jessie James", started the show about midnight. The combination is without a peer and Ernie looked the part. The "Jessie James" company followed with several numbers, mostly fast dances that carried the house off its feet. Pretty and daintily costumed the girls advertised the show to three thousand people in a way that will be reflected in the box-office.

The Three Brox Sisters from the "Music Box Revue" did a song in their usual style and were followed by Margaret Edwards, Oriental dancer. Larry Simon, movie comedian, recited a poem written by one Foley, of The Los Angeles Express-Examiner, and Alex Hyde and orchestra handed out the jazz. At this point Grandjust introduced a few theatrical people he spotted in the boxes, including Mary Eaton, of last season's "Follies", and the Lee Kids. The "Adrienne" company did a bit of their best and some numbers as well as the songs by Dan Healy and Lou Belmont. Fyfe Baker, pianist, razzed a jazz set in their style; Maria Montero did a Spanish dance, and Trina Varela, Spanish prima donna, offered two songs. Earl Carroll's "Adrienne" company did their costume number, "The Song of 'Batterfly'", did a dance. Lena Ranjette did her stuff after a burlesque by Grandjust who layed it on heavy. Vincent Lopez played the piano while Pat Rooney did his dance and the "Greenwich Village Follies" company did a hot-tamale finale with the aid of the orchestra that brought a whole of a show to a close.

Irving Berlin, who shook hands with dozens of people he never saw before, for no other reason than that they recognized him, wanted to know if the affair was Marcus Loew's way of celebrating the recent Loew dividend. Early in the morning Paul Whiteman and his gang dropped around and scattered some more music.

The Loew-Metro Club was formed less than a year ago, with Jasper Ewing Brady as president. Other officers include David Blum, Rose A. Quimby, Charles E. Quick, treasurer; David L. Loew and Marcus Loew, honorary president.

## U. S. Acts Pace Setters in Antipodes

American Brand of Vaudeville Most Popular With Anzacs, Says Musgrove Theaters Official

NEW YORK, Nov. 2.—Variety managers in Australia are striving to imbue their artistes with the zip and pep that characterizes the work of the American performer. The anxious to import American material as models and pace setters for native artistes, Australian vaudeville managers find themselves hampered toward this end by the high salaries demanded by American artistes, and, instead, hope to develop the country's own talent to meet the current tastes of the theatergoers.

If compared with the vaudeville stage of any other country, the Australian variety theater closely resembles that of America. Life in the London music hall seems to be slow moving and hardly progressive, and surely far behind the Australian theater in the mode of entertainment and surrounding incidentals.

George E. Dickenson, director of the Musgrove Theaters, Ltd., Australia, stepping in New York on his way back to his native country from London, expressed these observations in an exclusive interview with The Billboard today.

Mr. Dickenson has been touring Europe with his family for the past six months, regarding the trip more in the light of a vacation jaunt. His several weeks' stay in London brought him in close touch with the English variety theater, whose prospects, he said, seem to be growing much brighter and promising.

"Long snit" comedy, which he explained as provincial in its tone and atmosphere, or what we may term "hick comedy", is the present rage of the Australian variety theaters.

When asked what was the business outlook of the theater in Australia Mr. Dickenson retorted:

"If I tell you it is good your American performers will be asking a million dollars for their material."

"If we had a large theater, as, for instance, your Palace," he continued, "we could put on the sort of shows staged there. We haven't got the headliners, but we have some fine material, matching yours, on a smaller scale, in our theaters."

During his brief stay in New York Mr. Dickenson was kept very busy looking over and engaging acts for the Musgrove theaters. He plans to sail for Australia the latter part of next week.

## 'Follies' Dancer in Vaude.



Betsy Rees, former high kicker with the Ziegfeld "Follies", who is appearing in vaudeville as one of the features of "The Imperial Russian Entertainers", playing the Keith Time.

## REISENWEBER SUES TOURS

New York, Nov. 3.—Reisenweber, Inc., is still after those who incurred bills for restaurant charges and then overlooked a settlement, the latest suit filed by the cabaret company being one in the Third District Court against Frank Tours, musical director of the "Music Box Revue", who is sued this week for \$67. The complaint filed thru Attorney William D. Bosler, 380 Broadway, states that the restaurant charges were incurred on July 1, 1919.

# VICTOR CONTEMPLATING CUT IN PRICE OF JAZZ RECORDS

## Will Place Popular-Priced Disks on Market Jan. 1, Is Report—Will Mean Staggering Blow to Competitors

NEW YORK, Nov. 3.—To cap the climax of the hot fight going on among the competing record manufacturers in the recording and marketing of popular selections, The Billboard is informed that the Victor Talking Machine Company has decided to make a substantial reduction in the price of its jazz records, effective January 1, 1924. This move, it is expected in the trade, will deliver a staggering blow to the concerns retailing jazz records at 75 cents, and in some cases place them in a serious predicament.

The decision to lower the price of its records, it is reported, comes after a meeting of the Board of Directors of the Victor Company, held last week. However, at least two officials of the concern refused to commit themselves, but intimated that such a reduction was a possibility in the future.

Competing organizations have been steadily creeping up on the Victor Company, and by reason of smaller output have been able to get songs out faster, as in the case of rival companies retailing their product for 75 cents. In the case of the cheaper-priced records, it is well known that they have been running away with the business in many localities. The size of the Victor organization and necessary advertising and simultaneous release in different parts of the country to protect dealers is something with which lesser record companies do not have to contend. A small organization, therefore, is enabled to get a song out almost overnight, especially since the collapse of the so-called "deferred release date", which used to be set by the publisher who wished to protect the big company and have his song out on all mechanicals at the same time.

### Keen Competition

So keen is the competition now that for the first time in its history the Victor Company is putting out releases by colored artists in an effort to get some of this "rat" trade, which has kept some companies alive and created fortunes for publishers. Releases more often than the former monthly and special releases of the past have also been inaugurated by the Victor.

The trade in the Middle West and on the Pacific Coast at present is another angle that all concerns are working on. The recording managers of the various firms, such as King, of the Victor; Bergh, of the Okeh; Haenschel, of the Brunswick, and others were all out West recently in an effort to get as many local orchestras and other recordings as possible. One concern went to the expense of recording a certain popular orchestra on the coast, but before it could get its product out there a rival firm shipped out some records made by a New York orchestra with the same name and beat it to it. The necessary and proper heating the wax plates in portable recording outfits enters into the question of good records in such cases, some laboratory managers insisting that the home recording room is the place to make records to keep up the product's reputation.

### Big Cameo Sales

A powerful factor in the feverish activity of the recording laboratories is the Cameo record made by a concern which puts out an excellent dance disk that sells at 23 cents wholesale, and retails from 33 cents to 50 cents. Distributed partly by the Crown Music Company, Jobbins, and other chain-store organizations, the Cameo record is fast creating a reputation. Jobbins and Bloomingdale's are said to sell each an average of 12,000 to 15,000 records with the Cameo label on a Saturday afternoon with the aid of over a score of extra salespeople. A quarter-page advertisement in the Friday evening papers paid for by the department stores is all that is needed to crowd the phonograph sections fixed up with an attractive display for the 33-cent latest dance tunes (on the other hand sheet music is selling for 30 cents if put out by the big publishers) and from the manufacturers' point of view the Cameo is getting out of the heavy advertising expense which the higher-priced record manufacturers must carry. Several concerns whose product sells for about 50 cents retail report that they are very prosperous.

It is generally believed among the trade that the Victor company has found a way to curtail its overhead expense, possibly in its advertising campaigns or other departments. For

## Popular Songstress



Florence Brady, singing comedienne, whose clever delivery of popular songs places her in the front rank of the best of her type of entertainers, for she is far above the average singer who merely fills in the second spot.

## Screen Stars Promise Revival of Vaude. Skit

New York, Nov. 3.—With screen stars beating a steady trail for the booking offices to obtain engagements to tide them over the "famine period" in the film industry, the exact skit gives promise of staging a popularity comeback in big-time vaudeville.

The vaudeville skit during the current season had become a drag on the big-time market, with booking agents in general fighting shy of enlisting such entertainment fare, unless it was of the sure-fire comedy variety. But with an internationally heralded screen luminary in the cast they need not be so particular of the stuff used, these agents now reason, and once the vaudeville playlet begins to worm its way back into the public's favor the chances of its permanent restoration as an integral part of the variety bill are not to be questioned.

With an occasional exception, the screen stars who have recently entered and are entering vaudeville have adopted the sketch as their mode of filling in on the "two-a-day". Theodore Roberts is appearing in a new skit entitled "The Man Higher Up", written by Cecil De Mille, the screen director, while others listed for early appearances in Keith-Orpheum vaudeville are Dustin Farnum, Barbara La Marr, Agnes Ayres, Anita Stewart and her brother, George Stewart; Mary Miles Minter, William S. Hart and Kin-Tin-Tin, the dog star.

Charles Ray is still holding out on tour as the lead in the spoken version of his latest film, "The Girl I Loved", while Montague Love is looking around, it is said, for an engagement in legitimate.

years the Victor hardly recognized any competing firm as opposition to its trade. The old-established concern has a surplus of \$40,000,000, and if this sum is tapped with a view toward a fight, interesting developments in the trade would be but one of the inevitable results.

## THE BLACKS BUY PROPERTY At Hot Springs National Park, Ark.

Mr. and Mrs. Eddie Black, known in vaudeville as Black and O'Donnell, have purchased the George Nickels property, at Hot Springs National Park, Ark., for a home. It consists of thirty-five acres of good land, hundreds of fruit trees, a modern bungalow, in fact everything that goes to make an ideal place to settle down. It is Mr. Black's intention to convert it into a first-class chicken ranch.

Mr. Black and his wife have exemplified thrift, and out of their theatrical earnings own an apartment house in Chicago and some very valuable property in the principal business block of Caruthersville, Mo., Mr. Black's former home. When they retire from show business they will make their home at the Springs.

## PROSPECT AVE. THEATER SOLD

New York, Nov. 3.—The Prospect Avenue Theater, at Prospect Avenue and East 160th Street, one of the largest in the Bronx, which in addition to the playhouse consists of several stores, changed ownership this week when the property was sold by the T. Corporation to Max Bernstein at the price of \$368,000. Frederick Lese, attorney, acted for the seller, and Benjamin Bernstein for the purchaser. Charles Weinblatt was the broker.

## Publishers Organize Subsidiary Companies

### Down South, Rainbow and Skidmore Are Backed by Big Music Houses

New York, Nov. 3.—In their rush to get in the swim and supply the blues colored artists are using in making records, several of the larger music publishing houses have formed subsidiary organizations to facilitate such production and the handling of singers, writers and mechanical men. In some cases colored music men are entirely in charge and the smaller publishing project is located in another building.

The Down South Music Publishing Company, of 1675 Broadway, is being backed by Jack Mills, Inc., and a complete staff of colored writers and singers is on the floor. Fletcher Henderson, well-known record artist and writer, is in general charge of the concern.

Irving Berlin, Inc., is behind the Rainbow Music Company, of the Gaiety Theater Building, a firm also strictly limited to blues songs of the kind that are being eaten up by the mechanical companies and which are selling faster than ever.

The Skidmore Music Company, as is generally known, is a subsidiary of Shapiro, Bernstein & Company, and actually the concern that put out "Yes, We Have No Bananas", and the new hit, "On the Back Porch", both of the songs having been picked by Tommy Hughes, who is interested in the Skidmore company with Elliot Shapiro. He is general sales manager for the parent concern, while Elliot Shapiro is a member of the big house also.

Other smaller companies belonging to the big publishers have come into existence and in one case a recording manager for a piano-roll company is backing a blues outfit as in the case of Max Kortlander and the Spencer Williams Music Company.

As printed in a recent issue of The Billboard, music publishers with the foresight to put out a blues catalog reaped a fortune for their efforts during the past two quarters, gathering the heaviest statements of mechanical royalties on record. Not only were the few big music houses in on the big royalties last August, but many of the small colored publishers cleaned up a considerable fortune, in that they had the colored singers and the situation well in hand, as well as the jump on the big publishers who were almost asleep at the switch.

Altho the blues fever shows no sign of subsiding and is going stronger and stronger, phonograph companies have found plenty of room for the regular fox-trot releases of all companies, being that business is good and February statements for the quarter will be enormous.

The blues publishers, however, make more money on a number for the simple reason that the song does not have to be made or plugged until there is a demand for it as in the case of a regular popular number. In many cases a colored writer does a number for some particular artist to record, virtually doing away with all expense, which is one of the reasons for getting out a blues catalog.

Those of the big publishers who have not formed subsidiary companies have taken on a staff of colored blues composers and created a separate department for them as in the case of Fred Fisher, Inc.

## Wild Animal Attractions Extinct in Vaudeville

New York, Nov. 3.—Wild animal acts, observed this season, have virtually disappeared from the vaudeville stage. The leading circuits have, it seems, clamped down the lid against this type of entertainment and the owners of wild animal acts are compelled to confine their efforts to outdoor shows and circuses.

The reaction on the part of theater managers against booking wild animal attractions became evident several seasons back, when those conducting houses on family time began to protest to the home booking office against such items on the program.

The folks out front, these managers admitted, enjoyed the shows the animal trainers put on, but all the while these wild animals were on the stage and even on the theater premises the managers felt uneasy and were always worrying that something would happen. These small vaudeville theaters catered to women and children mainly in the afternoon and it was during such performances that the managers' fears of an accident were at their tensest point.

Agents for such acts report this season that even the small indoor winter circuses refused to book wild animal attractions.

It was not so long ago when the vaudeville stage was the common winter rallying ground for animal acts that held the circuses during the outdoor season.

The wild animal act in vaudeville used to pay from \$100 to \$500. Still this sum was none too munificent when the high cost of feeding the animals, heavy transportation expenses and the added risks involved by the frequent jumps are considered.

## YOUNGEST GRANDMOTHER

Chicago, Nov. 3.—'Tis said that Anna Chandler, headlining the White Bill this week, is the youngest grandmother. She is 34 years old and the mother of Mrs. Harry Fox. Harry is due in the future in the near future, Miss Chandler has been an Orpheum headliner for the past four years.

## LUPINO GETS PUBLICITY

London, Nov. 3 (Special Cable to The Billboard).—The announcement made by Stanley Lupino that he is haunted by the ghost of Dan Leno and that he has adopted the cult of spiritualism has caused no surprise to his intimate friends. It was based on an astounding world at a luncheon at Chatham and publicity men handled it well for three days.

## MORGAN DANCERS TO PARIS

London, Nov. 3 (Special Cable to The Billboard).—Business slumped at the Alhambra Theater this week, mainly because public taste is against hold-overs. The Marion Morgan Dancers are the best show ever sent here from America. They are slated for the Alhambra, Paris, where they should make an impression. Their artistry, lighting and scenic effects are a veritable tone poem.

## Australian Dancer Here



Ivy Shilling, Australian dancer, who arrived in this country last week from London to give American audiences an "eye-ful". —International Newsreel Photo.

# LOEW'S, INC., SHOWS BIG BOOKING PROFIT

\$623,622 for Fiscal Year Ending Aug. 31 Shows \$17,186 Increase

New York, Nov. 5.—The Marcus Loew Circuit of vaudeville theaters collected \$623,622 for a booking fees and artists' commissions for the fiscal year ending August 31 last, an increase of \$17,186 over 1922, according to an operating statement just issued by Loew's, Inc. The item of gross income shows an approximate yearly profit of \$20,000 in booking fees and commissions for each of the thirty-five houses that comprise the Loew Vaudeville Circuit. Some idea of the tremendous sum collected annually in this manner by the Keith interests may be estimated by contrasting the totals of the latter with those of the Loew Circuit.

Net profits of Loew's, Inc. and subsidiary companies owned 100 per cent for the period just ended total \$2,415,488, an increase of \$147,617 over 1922 and an increase of \$614,928 over the profits for 1921. The total assets of the company are placed at \$30,520,024, as compared with \$35,596,353 in 1922.

Items listed under liabilities indicate that the company is in better financial condition than last year. Accounts payable as to August 31 total \$926,115, as compared with \$1,113,270 last year. Notes payable now total \$229,254, as against \$374,180 in 1922; while loans to banks, amounting to \$100,000 in 1922, do not appear in the current statement.

Theater receipts and rentals from films totaled \$16,890,190, and operation of theaters and agencies amounting them \$8,320,485. Rentals of stores and offices totaled \$1,363,237.55, and dividends received from affiliated corporations amounting \$515,656.52. Added to these the booking fees and commissions and \$271,677.52, shown as miscellaneous income, total gross income becomes \$19,031,375.33.

The annual meeting is called for November 15. The list of officers carries no new names, with the exception of that of David Warfield, who became a director when Charles E. Danforth died.

Payment of dividends has been resumed by Loew's, Inc. It declared a quarterly dividend of 50 cents a share, payable December 21, to holders of record December 15. In June, 1921, the dividend was passed.

## SPECHT SUES DENNY

New York, Nov. 3.—Paul Specht, orchestra leader, has filed suit for \$1,000 against Jack Denny, along with an act in vaudeville known as "Bobby Wilson, Jack Denny and Society Entertainers" now on the Keith Circuit. According to the papers the suit is for services rendered and commission due on the seven-piece orchestra in the act which agreed in writing to pay Specht 10 per cent of the take so long as the act remains in vaudeville. The agreement was signed on August 18, 1922. The suit is filed in the Third District Municipal Court.

## NOT SAME EVEREST

New York, Nov. 3.—The manager of the "Everest Monkey Hippodrome" act, now playing in this country in vaudeville, wishes to know that his act has any connection whatsoever with the one in Australia of the same name, which is involved in litigation with Foxes, Ltd. He says that the person operating the act in Australia formerly worked for him.

## IRISH ACT HERE

New York, Nov. 5.—Leon Kimberly and Helen Page recently returned from Scotland and Ireland, are opening in their vehicle, "Spring is Calling", Thursday of this week to show for the booking agents. While on tour in this country Kimberly will make a short speech at the conclusion of the act on conditions in Ireland as he found them.

## NEW CHICAGO CABARET

New York, Nov. 2.—The newest place of amusement established in Chicago's "night life" is the Blue House Cafe on the site of the famous old Verdell Restaurant 620 South State street. Miss Bluster Lehman and her troupe of Miss Phelan, opera singers, and a band of vocalists and musical acts are engaged there this week.

## STINNETT SELLS LEASE

Houston, Tex., Nov. 1.—Ray Stinnett has sold his lease on the Jefferson Theater here to the Laska Bros., of Houston. Mr. Dent, of Memphis, Tex., will be manager. Pictures and vaudeville will be the policy.

# Comparative Statements of Loew's, Inc.

ASSETS		1923	1922
<b>Current and Working:</b>			
Cash		\$ 868,362.21	\$ 904,523.32
Receivables:			
Accounts receivable	\$ 431,271.36	\$ 477,013.04	
Notes receivable	61,123.59	74,701.62	
Due from affiliated corporations (less than 100% owned)	1,230,937.79	1,228,410.93	
Inventories:		1,766,232.65	\$1,851,686.46
Films in process, completed and released (after amortization)	\$ 2,057,526.96	\$ 2,166,410.51	
Film advertising accessories	211,627.28	264,981.35	
Theater and studio supplies	73,516.11	87,010.81	
Advances:		2,312,670.35	2,518,485.67
To producers, secured by promissory notes	\$ 2,384,261.57	\$ 348,870.39	
To artists and employees	57,928.08	40,124.70	
Mortgage, interest payments	127,965.79	100,791.62	
Total current and working assets	\$ 7,156,830.65	\$ 5,854,732.16	
Investments:			
Equity in affiliated corps.	\$ 3,371,891.01	\$ 3,116,569.97	
Deposits on leases, contracts	231,878.06	211,374.54	
Miscellaneous	129,596.19	88,533.69	
Property 100% owned:		\$ 3,739,137.17	\$ 3,416,418.11
Land	\$ 1,286,194.04	\$ 3,595,240.04	
Buildings, equipment	1,554,933.41	11,791,863.65	
Leaseholds	242,188.81	229,618.84	
Less reserve for depreciation	\$18,075,529.32	\$15,619,752.53	
Deferred:		\$16,580,185.20	\$14,077,688.52
Leases, contracts, goodwill	11,039,096.15	604,930.73	
		11,942,584.15	
		\$30,520,024.82	\$35,596,353.67
<b>LIABILITIES</b>			
<b>Current:</b>			
Accounts payable	\$ 926,115.18	\$ 1,113,270.57	
Notes payable	229,254.00	374,180.57	
Theater admission taxes	153,952.97	242,574.19	
Federal income taxes (net)	215,000.17	154,080.31	
Accrued interest	129,841.59	76,488.41	
Advances from affiliated corps.	68,666.56		
Total current liabilities	\$ 1,719,349.95	\$2,260,594.08	
Bonds and mortgages:			
Obligations of subsidiary corps.	7,965,333.34	5,836,500.00	
Deferred credits:			
Secured from tenants	281,810.72	\$ 337,286.09	
Rentals received in advance	269,251.29	358,557.58	
Miscellaneous	8,935.55	6,590.37	
Capital stock and surplus:			
Capital stock outstanding	\$ 1,060,780.00	26,280,858.14	
Surplus Sept. 1, 1922	545,967.41	132,323.34	
Net profit for fiscal year ending Aug. 31, 1923	2,415,488.32	2,267,871.05	
Surplus Aug. 31, 1923	2,961,487.73	\$ 2,400,191.42	
		\$1,854,197.01	
	\$30,520,024.82	\$35,596,353.67	

\* This total includes following items not appearing in 1923 statement: Federal income taxes (claim), \$30,788.37; loans to employees (secured), \$30,512.50; subscriptions to capital stock, \$1,290.  
 † Includes bank loans totaling \$300,000, which do not appear on current statement.  
 ‡ In the 1922 statement this item is listed as extraordinary charges to surplus and is deducted from the surplus, thus giving an item there of \$545,967.41.

# Shubert Suit Knocks Keith Stock Project

New York, Nov. 5.—The \$1,000,000 suit brought against the Keiths by the Shuberts last week definitely forces into the background the plans of the former for the merging of all Keith affiliated organizations into one powerful combine. The idea of such a corporation has been under consideration by F. P. Albee and his associates for at least two years and the groundwork in the form of nationwide propaganda was inaugurated about that time in carrying out the merger of at least three major vaudeville circuits: a capitalization of \$75,000,000 would not be unduly and a considerable block of the stock would be open for public subscription.

When Shubert Advanced Vaudeville was getting under way it made it necessary for the Keiths to hold their cards in advance and the competing circuit took on a more material form for in offering their stock to the public one of their best selling points would have been that the business was without competition. As the Shuberts faltered with their vaudeville project failure a theory was conceived by the Keith general plan of creating a deal which the new Hippodrome to be opened shortly gives them another opportunity to advance the same nationally. At first it seemed that the offering of theaters to various civic organizations and the in various extensions to the energy on different occasions to visit the Palace and other houses was in line with putting over R. L. Albee through the United States, or for the mere purpose of creating more business, but authentic sources and the merger proposition prove otherwise.

Other suits filed against the Keith Circuit on grounds of alleged violation of the Sherman Act such as the Max Hart case as well as that of Tomie Jacobs are also said to be holding up the plans for one big circuit with Albee at the head. Although they give the impression of having confidence of winning the

suits, the Keiths realize that nothing is absolutely sure and are proceeding carefully. Now that the Shubert action has been filed a total of \$18,000,000 in anti-trust suits are pending against the circuit and in the face of the colossal possibilities resultant on the outcome the duration of stock and the huge combine would hardly be considered a good move. In the event that the Shubert and other actions are won by the Keiths the stock of the merged efforts would be readily bought by the public as the organization would be of such proportions it would easily take its place with the foremost amusement stock of the world.

## HART SETTLEMENT "BLUFF"

New York, Nov. 3.—The report that Max Hart, former Keith agent, was negotiating a settlement of his \$2,000,000 Sherman anti-trust law action against E. F. Albee, the Keith and Orpheum circuits et al. was vigorously denied today by Judge Louis B. Epstein, counsel for the plaintiff. Judge Epstein declared that neither negotiations of any sort are pending nor had Hart been approached with any proposition, even looking toward settling the suit out of court.

The report going the rounds of Broadway and given credence by one theatrical trade publication was to the effect that Hart was in the verge of accepting a large money settlement in addition to a contract promising him 1000 Keith and Orpheum circuit booking privileges. Judge Epstein stated that both sides are not being cautious of one sort or another and that the trial and that the case would finally come up in the local Federal District Court around the middle of this month.

## LOEW HOUSE IN JAMAICA

Woodhaven, L. I., Nov. 3.—Plans have been completed and filed for the erection of a six-story theater and business building at Ninety-sixth street and Jamaica avenue. It is said Marcus Loew is financially interested in the venture. A. H. Schwartz, a Brooklyn builder, and Henry Clay Miner will be in charge of building operations.

# Boston Agents Deny There's Booking War

But Instances of Underbidding Seem To Confirm the Charges

Boston, Nov. 3.—Altho admitting that vaudeville conditions in New England are deplorable, the majority of booking agents in this city deny that a "booking war", as described in a recent article in The Billboard, prevails among them.

Confirmation of the charges that a "booking war" does exist is to be inferred from the statement made by E. M. Jacobs, operating the New England Vaudeville Agency, who cites several pertinent instances of underbidding. Jacobs declares that the Colonial Theater, Rochester, N. H., which he booked on Sunday nights for \$100, has been taken away from him and is at present booked for practically nothing—on a percentage basis. The Eggleston Square, formerly booked by him at \$15 for doubles and \$8 for singles, is booked by his successor at \$8 for doubles and \$5 for singles, while the Crescent Gardens, Revere Beach, booked by Jacobs for \$25, the manager and each act paying 5 per cent of the commission, went to another booker for \$12.

However, Jacobs states that he is not at war with anybody, but that he always pays a fair price for acts, uses a play or pay contract and believes in treating both actors and managers fairly.

"Pop" White, one of the oldest agents in Boston, also denies that he is in any way involved in the underbidding. White does admit that a number of houses have been taken away from him at lower figures than he had been booking them, but adds that he himself has never attempted to underbid other agents in the same way. White, because of the high esteem in which he is held by performers, can get people to work for him at reduced salaries, but refuses to engage artists unless he can pay them a fair return for their services. Yet if his houses are taken away from him, White adds, and he is no longer able to do that work to his actors, they must of necessity go to the agency that has obtained the booking and accept whatever offer is made them.

## Louis Walters' Protest

Chief among the agents protesting against The Billboard's article is Louis E. Walters, who may book most of the independent houses in this section. Walters admits he pays single acts \$3 for a night's work and \$10 for three nights' work and double acts \$20 for three nights' work, but insists that such cases are not general. These figures, he says, are for tryouts of new acts, for acts breaking in on a new routine and for bookings at the lowest grade houses.

Walters declares that his methods are legitimate in every way, that the talent he offers at small money is not the same as offered by other agents at higher prices, and that as long as he can supply talent and satisfy managers for less money than his competitors he sees no reason for not doing so.

To the Keith office the situation is of little concern since its bookings are conducted in conformity with Keith standards. No complaints have been heard against this office, either from performers or other agencies.

## Tyros Booked as Profs

Sam Cohen, who has specialized in local amateur talent for the last sixteen years, told of instances wherein amateurs have been coaxed away from him and booked out as professionals. Cohen condemns the practice of hiring out amateurs as professionals, the actor getting amateur pay, while the agent collects professional charges from the house.

The situation has brought out an interesting angle indicating that the Keith interests definitely have no competition whatever throughout New England. It has been found that independent houses in and about Boston are supplied with vaudeville decidedly inferior to the class shown in the Keith houses, thus about the all competition, and in cases where they play both the Keith and independent houses the Keith houses always get them first and this kills their competitive value when shown later at another house in the same town.

Further evidence in support of this theory is contained in a statement by Jacobs regarding himself to be the only agent attempting to book independently in this territory. When on several occasions, Jacobs said, he was about to book houses situated in a position to compete with Keith, the Gordon interests, booked by Keith and of interlocking interests, have stepped in and either bought the house or taken over the lease. In fact, there is no conflict with Loew houses, since the Keith exchange even provides Loew with acts for Sunday vaudeville concerts.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

# This Week's Reviews of Vaudeville Theaters

## B. F. Keith's Palace, N. Y.

(Reviewed Monday Matinee, November 5)

A substantial bill this week, by no means as good as last, but, nevertheless, entertaining. Cecilia Loftins had been billed, but was replaced by Jose Knben in "The Greaser". Ruben is a good actor, but the playlet falls short of vaudeville requirements and the attempted comedy was puerile. The Five Balasi, who opened, having been switched from the closing spot, were a sensation with their acrobatic tricks, the concluding stunt in particular being productive of decided approbation. It is a throw from a teeter-board impact to a head-to-head catch without the hands being used to assist. The writer has never seen this trick performed before. Jocko, "the fifty-thousand-dollar crow", I have seen work better. This in no wise should be blamed either on the crow or the act. There was so much noise back stage, no wonder the bird was frightened. Shh was frequently heard and, finally, Bob Karno, presenting the act, had to audibly chide those behind. The stage was run very badly through the show—curtains open, views of persons walking around, and during the Van and Schenck act the drop was raised and a hand was seen trying to remove a stage pin from a rug, which had been caught beneath the piano. Hackett and Delmar played a return, which was just as successful as their previous appearance, and they stopped the show cold. Lewis and Dody duplicated this feat, as did the Russian Art Company in the second half. This act is in its second week at this house. Tom Smith also went over exceedingly well.

The Five Balasi did an excellent routine of gymnastic feats. Three men and two shapely women have an offering away from the usual.

Jocko, the wonderful trained crow, caught balls, Indian clubs, did a dance and demonstrated one of the greatest examples of patience in training.

Harry Delmar and the beautifully molded Jeanette Hackett, with their magnificent dance production, deserved all the applause they received.

Lewis and Dody were a hit, mainly thru the many verses of the "Hello, Hello, Hello" number. They have some new catch lines which are quite funny.

Jose Ruben, in a dramatic playlet, will be reviewed in detail in a subsequent issue. The sketch is more dramatic than vaudeville.

Tom Smith, with the same act that was reviewed in detail in these columns not a great while ago, duplicated his former success.

The Russian Art Company added a couple of new numbers this week, Weber's "Invitation to the Dance" and Mascagni's intermezzo from "Cavalleria Rusticana". Olga Kazanskaya, whom we neglected mentioning last week, sang "The Nightingale" in a manner to receive distinct appreciation. The number was rendered better this week than last.

Van and Schenck, with a brace of song numbers, were their usual hit, and The Weidanos, in an acrobatic act performed on a revolving apparatus to which was attached trapeze and airplane, brought the proceedings to a successful conclusion. MARK HENRY.

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, November 5)

The first show at the Broadway today moved at a fast clip. Al Tucker and his Clown Band and Babcock and Dolly were the applause bits, with the remainder of the bill splitting second honors evenly.

Cannon and Lee, two comely "ribs", set a snappy pace with a neat exhibition of cycle stunts. Many of the individual feats drew well-merited hands.

Princeton and Vernon hit second spot, the "boogie boo" at this house, on the button. Their breezy patter and sure-fire delivery scored a flock of laughs, paving the way for a fair hand at the getaway.

Sheldon Brooks strutted a variety of stunts in a corking good black-face characterization. Brooks shows excellent judgment and showmanship in never stepping out of the part.

Al Tucker and his Clown Orchestra wowed 'em. Al gets a lot out of his combination, both musically and comically.

Babcock and Dolly proved more than equal to closing spot. Babcock does a lot of funny falls and a nifty acrobatic dance. Dolly displays some class gowns and a well-turned calf. The combination with a bit of nonsense thrown in makes a thoroughly entertaining concoction.

The Lamys closed with a cleverly staged casting act. The various feats were neatly done and well received. The act carries its own musical accompaniment, a harpist, who is kept well in the background and whose playing is not always audible. ED HAFTEL



## "TEMPTATIONS OF 1923"

(Reviewed Monday Matinee, November 5)

A Columbia Circuit attraction, written and staged by Ben Holmes. All material fully protected and copyrighted by Leon A. Berzniak, attorney for Irons & Clamage, Chicago, Ill. Produced and presented by Irons & Clamage week of November 5.

THE CAST—Danny Murphy, Fred C. Hackett, Jack Grager, Ben Holmes, Sam Bransky, Georgia Emmett, Dolly Fowler, Flossie Everette, Dave Mack. CHORUS—May Kirtland, Idelle Walker, Amelia Grager, Lillian Murphy, Marie Clark, Helen Brown, Bess Marshal, Mary Murrell, Irene Ward, Billy Renard, Evelyn White, Gladys Gilbert, Juanita Morgan, Emma Lynch, Ethel McDonald, Clara Bergman, Eva LaRue, Lucille Farnum.

### Review

Part One—Scene one was a parted drape for Jack Grager, a clean-cut vocalistic juvenile, leading a number relative to hearts, during which an ingenue-gowned chorus made its exit thru a profile heart, while he finished with a blond and brunet chorister, Misses Gilbert and Grager, in a neat dancing exit that was admirable.

Scene two was a fancy exterior for Dolly Fowler, a pleasingly plump ingenue, leading an ensemble number, and her vocalism was clear and distinct, but she appeared out of place in an ingenue gown. She was followed by Georgia Emmett, a pretty-faced, slender-formed prima, who was perfectly possessed in her graceful carriage.

The chorus stood out more effectively in an ensemble for the singing of Frenchified Flossie Everette, who does not sing as well in this show as other shows we have caught her in, but at that her graceful high kicking, dancing close merited the encore given her number, but not the four uncalled-for encores milked from the audience by the leader.

The dialog put over by the principals indicated a plot in which a couple of juveniles were to be married in spite of their parents, and this was made manifest by the appearance of Ben Holmes doing a classy Harold Lloyd straight to Fred Hackett, the classiest short-statured rube we have ever seen in burlesque, and Frank O'Neil, an equally classy, somewhat eccentric Dutch, who put over a mining stock swindle.

Prima Emmett, in her second number, let her voice ring out with more assurance to Comic O'Neil, seated at a tree spotlighted, while she frisked him for his bankroll for a merited encore.

Scene three was a drape for Ingenue Fowler in a descriptive song that brought on the choristers in a picturesque number, in which their black silk tights showed to good advantage their slender, symmetrical forms, while two cute little brunets, facing each other in a huge mirror, minus glass, characterized the song by making up their faces. This was followed by a gorgeously gowned parade of the girls thru the mirror for an exit.

Scene four was a swell hotel drop for Flossie Everette in a gown of silver splendor for a dialog with the comics, in which she called for a policeman in Sam Bransky to take the bankrolls of the comics, and Comic Hackett to burlesque the bit on Comic O'Neil and Comic O'Neil on Cop Bransky.

Scene five was a roof garden set of colorfulness for Prima Emmett to show further improvement in her vocalism and personal attractiveness while accompanied by Flossie Everette as a gingham-frocked kiddie for an acrobatic dancing exit.

Straight Holmes then staged the blow-the-whistle-for-boy-girl-or-twins for Comic Hackett, which was followed by Ingenue Fowler in song, leading a fast-stepping ensemble, out of which stepped a cute little brunet for a Russian dance, another bob brunet in ingenue gown for a whistling solo, likewise a pretty little blond with a baby banjo, accompanied by a brunet vocalist, and, let it be recorded, they one and all are an asset to the show. Comic Hackett put over a dancing finish that was all the more admirable due to his classiness and mannerism.

A colored act then came to the front with a male quartet in song, followed by the bass singer in a descriptive song recital that reminded us of Emil Casper in his "You Can't Make Your Shimmy Shake on Tea", but in this case the words had an altogether different meaning in referring to our present Congress, and it went over well. The boys then took up musical instruments, and, with a pianist, put over a jazz number. Then two of the boys broke into a dance that was neat and finished, all in one, for a mild encore that might have got more if they had been permitted to take it, and closed with a fast finish, for, as it was, the finish was somewhat abrupt.

Scene six was a drape for Straight Holmes and Comic O'Neil in a talking specialty on port wine tasting, with a new line of patter that was received with laughter and applause.

Scene seven was the hotel drop again for Flossie Everette as a fashionable English Johnnie in a song recital, in which her lines were clear, distinct and well modulated, but it did not get as much as the act could be expected to get.

Scene eight was an Oriental set for Comic O'Neil to call on Abraham to look down and make him able to support his two hundred wives as a king to Prima Emmett's Queen Cleopatra, and it went over for laughter and applause. Flossie Everette led a number for the finale.

Part Two was an Oriental set for a Chinese set, in which Juvenile Grager, as an American, sang to Ingenue Fowler, who made a charming stage picture as a demure little Chinese maid. In this scene the comics furnished considerable legitimate comedy, while Straight Holmes did a comedy dope and then into a dramatic exit, which was well burlesqued by the comics. The breaking of the rare China plates by the comics, assisted by Flossie Everette, was a laughgetter.

Scene three was a black velvet drape for a background for Flossie Everette to lead a spook number, in which the choristers (front) wore typical soubret costumes, while their capes when turned gave them the appearance of spooks. This proved to be a novel and picturesque number.

Scene four was a special drape set for Dave Mack at piano, accompanied by Ingenue Fowler in a specialty, in which Miss Fowler put over one number in good voice, then made a change to an Italian characterization for a song recital that was par excellence, and followed by her reappearance in soubret costume in which she was admirable. 'Tis a shame to force her into ingenue gowns that rob her of her youthful attractiveness. Mack also put over a violin solo, and their combined specialty went over for a big hand.

Scene five was a set of Oriental splendor for a gorgeously gowned ensemble, led by Flossie Everette, that closed the show.

COMMENT—Scenery, gowns and costumes far superior in quality and quantity to many of the shows on the circuit. Seldom if ever have we seen comics in burlesque wear the classy attire that both O'Neil and Hackett do in this show, and the same is applicable to Holmes as straight. The company, one and all, are talented and able, and this is also applicable to the choristers, who are youthful, pretty and vivacious. There are some audiences which will welcome this show, with its legitimate comedy, as a relief from many of the slipshod, low-comedy shows on the circuit, while others will criticize it for its slowness, for it is somewhat slow thruout. Be that as it may, it is a creditable production and a clean and clever presentation of modified burlesque that will appeal to many because of its atmosphere of refinement. ALFRED NELSON (NELSE).

## Majestic, Chicago

(Reviewed Sunday Matinee, November 4)

The Majestic opened to a snappy, interesting and speedy bill today.

Crystal Bennett and Company, a man and two girls, had the opening spot with an athletic act. The two girls boxed and wrestled. It was something different. Little bits of comedy interspersed along were good. Nine minutes, full stage; two bows.

Mannus and Lowhey, two men and two women, had a novelty dancing act in which the men interpolated some acrobatic features. This act is also different from so much we get and the material has been well thought out. Went strong. Ten minutes, full stage; three bows.

Bob and Peggy Valentine have a light comedy act in which singing predominates. There isn't much groundwork for the offering, but the two put it over successfully, as well as pleasingly. Nine minutes, in one; four bows.

Kennedy and Rooney, man and woman, have a mixed presentation in which the man scintillates as a trick pianist. The rest is largely eccentric comedy and dancing, with the man running strongly to lokum, which he understands quite well. Ten minutes, half stage; three bows.

Transfield Sisters and Reeves have a musical act with several bits of comic adjuncts. The sisters open with saxophones, follow with mandolins, sing several songs. The man furnishes some funny features. Act closes with xylophones, the man playing a dummy in the center. Ten minutes, full stage to two, special drops; three bows.

George P. Wilson does his bit with monolog and piano. He is good at both. Woman assistant works from an upper box. Nine minutes, in one; three bows.

"For Mity's Sake" is an adaptation, presumably, of a similar act seen in these parts some years ago. Anyway it is quite amusing. It is a burlesque on melodrama in a "tank town" theater. Stage and props all in view with endless paraphernalia, all creating a smile or at least built with that hope. There is the opera house owner on top of the small stage with all of his appliances, the ladder reaching up, the paste pot that gets overturned and all that—lots of "you remember it". Vast amount of bokum again, which the audience seemed to like immensely. Twelve minutes, full stage; four bows. FRED HOLLMAN.

## B. F. Keith's Jefferson, New York

(Reviewed Monday Matinee, November 5)

Hil Jung Trompe presents a spectacular offering, a concoction of balancing, contortion, feats of marksmanship and various tricks of an acrobatic nature. The knife-throwing stunt brought many gasps of wonder.

McCarty and Capman very humbly, yet berolically, apologized for the song they sang to open, which we agree wasn't so good, and began a series of soft-shoe and eccentric dancing. These boys are limber and nimble of foot and proved that they can step.

An embellished sketch with Richard W. Temple, entitled "Song of India", which is made up of a slice of dramatic action, a bit of comedy, a couple of songs and some dances, proved highly amusing.

Ward and Van do off-key comedy on a cello and violin, the violinist doing the arch-comedian stuff. He makes much fun on his fiddle and the busyness of his trousers slipping down as he plays choppy notes causes great laughter.

Snow and Narine, man and woman team, amused the audience for the greater part of the time with comedy, having enough original patter and jokes to hold the interest. While Narine was changing costume Snow entertained with some very subtle comedy, the kind that is much above the average and seldom heard from the vaudeville stage. A song which was sold to heavy returns was used to close.

Ernie Young and Orchestra, with John Doe, who any day can leave his instrument behind and take to comedy, stopped the show and caused great confusion when the theater orchestra had to play its loudest to drown out the applause after Young's second encore and permit the next act on. Young has an able ten-piece band of the headline class.

Pressler and Kials have a comedy and singing routine that is begun with a couple numbers by the girl. She sings them with a punch and alacrity, selling big. The comedian, a "Bozo" Snyder type in that he doesn't speak, is indeed an artist in his delineations of comic pantomime and business.

Green and Ainetta close the top bill with a diversity of acrobatics. The large percentage of the audience, which clambered for the doors, deprived themselves of seeing a well brought-out balancing and clown acrobatic turn. ROY CHARTIER.

## Grand O. H., St. Louis

(Reviewed Sunday Evening, November 4)

Frank I. Sidney and Company started the evening portion of the bill. Sidney is a good singer and dancer and finished with a bicycle repulsive specialty that brought him a good laugh. The company consists of a woman, who serves only as a "prop," and Zillah, a woman singer, which does a supposedly singing number. Seven minutes, full stage; two bows.

Cook and Valdere, a pair of diminutive hard workers, do some exceptionally clever character dancing. The scare-crow dance, copied from Paul Stone's "Tip Top" show, was a hit. A comedy version of a Paris apache dance by both members was the next commendable item in their goodly repertoire. Eleven minutes, in one; four bows.

The Wonder Seal, with his youthful, unbridled energy. Some very excellent animal training is exhibited, in which cane and ball juggling and a variety on horns played by the seal rank prominent. Eight minutes, full stage; four curtains.

Bernet and Downs, "Aristocrats of Hokum", open with a burlesque on "Quick-change" numbers. Bernet, in nut makeup, is quite a hokum fanster and ad libs frequently, but ought to omit the suggestive lines from his chatter. Downs, the straight, has a fair tenor voice and sang two numbers. Twenty minutes, in one; four bows.

Arthur Jarrett and Company, in "Capit's Clippings", a playlet, showing how gossip and spineless friends bring about domestic difficulties. Jarrett plays the lead in the role of the husband, and is assisted by Bessie Bert as the wife and Dan Jarrett as the friend. The trio is happily cast. Fifteen minutes, in one and three; two curtains.

Emil Boreo, formerly of the Russian "Chauvessards", and billed as "Europe's celebrated singing comedian", has a peculiar delivery which no doubt is intended to be individual. His mannerism and style, however, will not fire any too well with American vaudeville audiences. His portrayal of a wooden soldier is the bright spot in his act and couldn't be improved upon. Ten minutes, in one; three bows.

Joe Thomas' Sax-o-tette, five men, who dispense clear and finished music on the cornets and saxophones. The leader is exceedingly funny with his own peculiar little hiccough laugh and injects enough comedy to gain the act laughs, as well as approbation for the musical numbers. The comedy saxophone number deserves special mention. Fifteen minutes, special, in four; encore and bows.

Gene Oliver Trio, two male comedians and a woman. The act opens with the woman singing and one of the men interrupting from a box. The heavy-set comic goes thru many grotesque facial contortions that are his only real asset. The other male fanster does a Hawaiian guitar and whistling specialty that brought him a good hand. Much of the comedy is crude and needs revamping. Thirteen minutes, in one; two bows.

Little Pipifax and Company. Pipifax is one of the few real, honest-to-goodness clowns, and his every step, expression or motion means a laugh. Clean, individual, natural, without any effort, it's a pleasure to watch such acting. Elsie and Eddie Paolo make up the company and do some fair tumbling. Ten minutes, special beach scene, in full stage; two curtains.

F. B. JOERLING.

## RESTAURANT PROPRIETOR SHOOTS SELF AND WIFE

New York, Nov. 5.—William Brunson, 54, proprietor of Billy's Never Sleep Restaurant, Pacific du Chien, Wis., billposter and well known to circus and carnival men, shot his wife and killed himself November 2. Brunson died instantly. His wife's death is expected momentarily. The cause of the deed is unknown. Deceased leaves three sons.

## MARY EATON IN "KID BOOTS"

New York, Nov. 3.—Mary Eaton, late of Ziegfeld's "Follies", will be featured in "Kid Boots", Eddie Cantor's starring vehicle, which is booked for a New York premiere during New York's week. The cast will also include Harold Lloyd and Marie Callahan, both of whom are in the new revue at the New Amsterdam Theater; Idagna Howland, Harry Pender, Beth Berr, Paul Everton and William Kent. Miss Eaton, incidentally, has just signed a three-year contract to appear exclusively under Ziegfeld's management.

## COHAN'S SHOW TO CONTINUE

New York, Nov. 3.—"Two Fellows and a Girl", at the conclusion of its career at the Vanderbilt Theater next week, will move into the Selwyn Theater in Boston, where it will begin a limited engagement on November 12. Cohan's production replaces "The Old Soak", starring Harry Berensford, which will take to the road.

## Keith's, Cincinnati

(Reviewed Monday Matinee, November 5)

A lively bill is on tap this week. Pathe News, Topics of the Day, Aesop's Fables.

Van Cello and Mary. The young man, billed as an American, has an European style of presentation and is the superior of foot-balancers seen by this reviewer. The feats are interesting and the act is artistically framed. Mary, as assistant, adds to the pictures in several costume changes. Seven minutes, special in three; applause throat and two bows.

The Dreons, a neat-appearing sister team, offered a pleasing song and patter arrangement. Thirteen minutes, special in one; return, two bows.

"A Friend in Need," etc., a comedy by Howard Emmet Rogers and presented by Mann Hollner, Nicholas Joy, Linda Carlton and Elaine Temple, is one of the breeziest and best-played sketches in the two-day. Nineteen minutes, special in two; many clean laughs and four curtains.

Ed E. Ford delighted with humorous stories and two serious recitations after winning the house with facial contortions, an art in which he seems the undisputed master. Fourteen minutes, in one; two encores.

Anatol Friedland fills the headline position with a revue that is not lacking in color, tunefulness or action. Ned Wayburn is credited with the staging. With Friedland at the piano on stage and Malvin Franklin directing in the pit, a fast musical tempo is maintained. Arthur Hall, an excellent tenor, puts the various song numbers across, and a Russian dance by Marie Gavonne and H. Wanlurs is of show-stopping caliber. Sonya Du Calve gained favor as a vocalist and violinist, and Viola Welber made friends in two kid specialties.

Ysabel and Maxine Arnold drew big hands with their duet and solo classical dances and Claire Carroll and Rosalie Trigo contributed to the success of the offering with song and dance. Thirty-three minutes, special in one, two and full stage; many curtains; talk by Friedland.

Ralph C. Bevan and Beatrice Flint landed solidly with a novel brand of song and patter hokum. Sixteen minutes, in one.

Skatelles, man and woman, allowed few to exit before the finish of their roller skating, with which singing and dancing are wisely blended. Ten minutes, special in two.

JOE KOLLING.

## Palace, Cincinnati

(Reviewed Monday Matinee, November 5)

A well-balanced bill here this week and the opening audience seemed to appreciate it immensely.

Picture program: "Gold Madness", featuring Guy Bates Post.

Palermo, in tuxedo, before a special gray drop, puts six canines thru a routine of stunts in rapid succession and with little prompting. There is a female assistant. Ten minutes, in two; applause throat and several bows.

Markell and Gay, man and woman, executed their dancing with apparent ease, the woman showing endurance with her clog hooding. The man does acrobatic dancing. A drop of Harding line with orange border is used. Eight minutes, in one; several bows.

Mahon and Cholet scored heavily. Mahon appears as an old Southern gentleman and Cholet straight. It's the yodelling of Cholet and the dancing of Mahon that got them a big hand. Twelve minutes, in one; several bows.

Norrett and Man, males, offering singing and talking, seemed to be well liked. Twelve minutes, in one; bows.

J. C. Lewis, Jr., and Company have a skit that is a comic slice of life as we like to view it across the footlights. J. C. Lewis, Jr., himself is an artist, and has two worthy female associates. The dialog is breezy. Twenty-five minutes, interior set; hearty applause.

Jarvis and Harrison unloaded some spiky conversation that furnished abundant amusement throughout. They have a way of dispensing their stuff that hit the public fancy. Fifteen minutes, in one; several bows.

Patsy Shelly and Entertainers. Miss Shelly was an individual hit with her terpsichorean efforts, particularly her toe dancing, and gave the audience a treat with her several changes of costume. She looked stunning in an abbreviated costume of pink with bodice of silver and coral beads and also appeared in male costume for a jazz number. The violin leader of the nine-piece orchestra rendered "Kiss Me Again" and was heartily applauded. All the musicians are competent. Twenty-five minutes, full stage; well-deserved bows.

JIMMIE LONG.

## TOM MOORE IN WORCESTER

Worcester, Mass., Nov. 3.—Tom Moore, famous film star, who will appear in person in connection with the exhibiting of the new photoplay of crook life, "The Cup", at the Worcester Theater next week, will address the Lions' Club, of Worcester, at the Hotel Warren November 6.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, November 4)

Benny Leonard, world's champion lightweight boxer, is the feature drawing card this week.

Victoria and Dupree opened with a waltz and then went into some crackjack acrobatic tumbling, bending, spinning and somersaulting. Both are par excellence and work splendidly. Six minutes, special in full; two bows.

Edward Miller, with the youthful Jack Okey accompanying at the piano. Miller has a clear, strong voice and sang "Song of Songs", "Cool of the Evening", "Roses of Picardy" and "A Kiss in the Dark" flawlessly and to a big hit. We suggest, tho, that he change his wardrobe and carriage. Thirteen minutes, in one; encore.

George Rockwell and Al Fox. Rockwell is a knockout when it comes to clever and speedy comedy chatter and he had 'em roaring thruout with his original buffoonery, banana hokum and horseplay. Fox makes a good "dopey yes man" for his partner. They were compelled to encore repeatedly with their double comedy song of many catchy verses. Twenty-two minutes, in one.

Pearl Regay, assisted by Lester Sheehan, with Hal Finley at the piano. Miss Regay is very graceful and wily and gave several excellent dance originations, the most commendable of which was the leopard number. Eighteen minutes, special drops in full; four bows.

Herman Timberg and "Sammy" in "Little Bits". In his inimitable style Timberg, always working fast and hard, delivering his stuff with a punch that ever KO's his audience, was an immense hit. Very versatile and a natural comedian. His nut talk and dance specialties and comedy songs brought thunderous applause. Brother Sammy is used only as a "foil" and is rather rough on stage presence, but under Herman's tutorage he should learn rapidly. Twenty-two minutes, in one; encores and bows.

Arto Mehlinger. This dynamic songster, altho billed in a very tough spot, almost duplicated the hit made by Timberg. With showmanship, individuality, personality and a good voice he put over "Gold Digger", "Stay Home, Little Girl", "Banana Blues", "Stings" and "Seven or Eleven" decisively. Twenty minutes, in one.

Benny Leonard was introduced by Mehlinger. He went thru a series of exercises, some shadow boxing and gave a two-round exhibition. Thruout Leonard's appearance Timberg was in the stage and injected a wealth of humor. His burlesque boxing bout with Leonard brought down the house. Twenty-one minutes, in one and full stage; recitation of "Mother" for an encore.

Reveries is a beautiful posing act with a wonderful lighting effect and exceptionally pretty and artistic scenery. The four shapely models, Anna Kennedy, Mildred Hillary, Ethel Jahr and Mahel West, portrayed eight different studies to perfection. Nine minutes, full stage.

F. B. JOERLING.

## CHARLES HANNA TO DIRECT

Chicago, Nov. 2.—Charles Hanna, of New York, has been engaged by Letitia V. Barnum, of the Chicago School of Expression and Dramatic Art, to direct the professional work for stage preparation and to stage several plays during the season at one of the Loop theaters.

Mr. Hanna came to this country from London, where he made his debut in Robertson's comedy, "Caste". He later appeared with William Faversham on Broadway. He followed this engagement by staging an all-star revival of "A Marriage of Convenience", by Henry Miller, at the latter's theater in New York. Similar engagements in the same capacity followed with Billie Burke, Nance O'Neill, Maxine Elliott, Ruth Chatterton, William Courtenay, Truene Power, Walter Hampden, Eugene O'Brien and Richard Ordinsk.

## DOROTHY DICKSON IN "BEAUTY PRIZE"

New York, Nov. 2.—Word comes from London that Dorothy Dickson, who made her last Broadway appearance in "Lassie", met with immediate success on opening this week in a new musical production entitled "The Beauty Prize". Miss Dickson's stellar vehicle offers splendid opportunities for her many talents, according to cabled reports. This new piece is by P. G. Wodehouse and George Grossmith, with music by Jerome Kern. Miss Dickson has also received an offer to play in Paris, but since her plans include a return to New York next autumn it is doubtful if this can be accepted, as "The Beauty Prize" gives every evidence of having settled down for a long run.

## LECTURE BY PADRAIC COLUM

Pittsburg, Nov. 3.—Padraic Colum, Irish dramatist and poet, lectured here October 29 before a large audience in Synod Hall. He spoke on "Ireland in Poetry". Mr. Colum described the history, life and traditions of the Irish people. He spoke under the auspices of the Catholic Literature Club.

## Lafayette, New York

(Reviewed Sunday Concert, November 4)

Johnny Hudgins, "the black fashion plate", borrowed from the Columbia Burlesque Circuit was the particular bright spot of the today's program. His single offered in the bell-tropic colored and natty cut, specially designed costume netted him an encore and several bows of the insistent, legitimate sort that are so easily distinguished from the frequently witnessed artificial ones. Johnny is a genuine hit with either a colored or white audience.

A quartet that is comparatively new to the metropolis proved themselves masters of vocal harmony. Four group numbers and a bass solo was their offering, presented in one. They, too, were heavily applauded and took an encore. The act should have no difficulty in obtaining bookings once the agents hear them sing.

The Yoki Japs close the bill. The act included a male and female bicycle rider and a girl who has a nice little routine of sleight-of-hand stuff. The act has a flash backdrop depicting a snow-covered mountain top that adds materially to selling it.

Brown and Brown, the man a violinist and the woman a pianist, a youthful brother and sister, opened the bill with a neat little act. The girl has a nice soprano voice and with a bit better staging the team will make a real offering, for the youngsters are talented.

Heard and Tolliver, doing the familiar Chinese laundry act, were in second place. They registered laughs.

Maxon and Morris followed them with a marionette act set on a miniature stage, their heads fitting the dummy bodies. The act earned giggles till its finish, when the lady's size drew a big laugh.

J. A. JACKSON.

## Tanguay Show Act Sues Music League

New York, Nov. 3.—The National Music League, Inc., is being sued for \$600 for breach of contract in an action brought in the Third District Municipal Court by Byron C. Bicknell, who did a clay modeling act in the Eva Tanguay road show which was sponsored by the defendants and booked by Fulcher & Bohan.

According to Attorneys Kessler & Goldstein, of the State Theater Building, Bicknell had a written contract with the league for eight weeks at a salary of \$100 per week with an option on more time. In the contract it was stated that if for any reason Miss Tanguay took sick and was unable to appear and the act missed a performance deduction were to be made pro rata.

On October 10 the show closed in Wheeling, W. Va., due, according to Bicknell's complaint, to Eva Tanguay's refusal to go on unless she received her salary before a certain performance.

Her contract called for payment each day after the show. The show closed with six weeks remaining open and Bicknell started the action for breach of contract and six weeks' salary. Others in the road show were Walter Weems, Deon Sisters, Reno and Fred Hughes.

## RAQUEL MELLER'S REVUE

New York, Nov. 2.—Raquel Meller, announced to appear under the joint management of Charles B. Cochran, of London, and the Selwyns, will open her American season Sunday night, November 25, at either the Times Square or the Apollo Theater. This, incidentally, will be the only evening performance to be offered by this foreign artiste and for that particular occasion her production will be called "An Evening With Raquel Meller". All other performances will be confined to matinees on Tuesdays, Thursdays and Fridays, when the revue will be retitled "An Afternoon With Raquel Meller". The Spanish beauty is expected to arrive here November 17 on the Berengaria, accompanied by Cochran, who will remain for her American debut. Seats for the opening night will be priced at \$11 and the charge thereafter will be \$5.50.

## SYLVIA FIELD REJOINS SHOW

Boston, Nov. 3.—Sylvia Field, who played the part of Annabelle West in the New York engagement of "The Cat and the Canary", has returned to her home town here and will rejoin the show, now running at the Plymouth Theater. She will play her former role, taking the place of Miriam Doyle, who is leaving for New York to begin rehearsals in a new Broadway production.

## WEBER TO DO TWO NEW PLAYS

New York, Nov. 2.—L. Lawrence Weber has just accepted a new melodrama by Martin Brown, entitled "Cobra", which goes into immediate rehearsals. It is expected to open in Chicago early in January. Later in the season the producer will launch a new type of a straight comedy, called "Pilgrim's Progress", by B. Harrison Orkow.

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Chorus Girls, good Specialty Team. Cal West, wire. Bob Greer producing here. Three shows a day. Long engagement.

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For Blackface and Silly Kid Parts, with wife for comedy. State age, height, weight and salary. THELMA BOOP'S AMERICAN BEAUTIES, Theatre, Lynchburg, Va., this week.

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Sister Team, Chorus Girls. Wire quick. Other use of people write. Lead, sure season, steady work. Write PAUL MILMAN, Marine Perry, 4. Thanks to all others for a working my former ad.

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

(Reviewed Thursday Evening, November 1)

Earl Lindsey's diversified dance creations, set in scenic frame of striking beauty, presented a whirlwind of movement and color equalling, if not exceeding, any of the dance revues now appearing about New York. There was something indelibly refreshing in the crowning and soft-stepping of the Toshee Sisters. Walter Booth set the tempo for the seven girl dancers in the act and drew repeated applause with his clever eccentric bits of terpsichore. Shelton Brooks' ingratiating personality and individual manner of putting over his comic songs and stories kept the audience in good humor through his turn, sharing the black-face comedy honors of the bill with Fenton and Fields. The latter pair's turn included some nifty dancing. Their patter included several shopworn gags, offered up in a style all their own.

Old hokum served up with a few new ruffles and frills was all we could see in Roy Hodgdon's sketch, "The Wrecker". It was the stock plot of the trouble-making mother-in-law who is about to break up the home of a hitherto happy couple when the worm—the son-in-law—turns and orders the interloper from his home. The skit was fairly well acted and got a good laugh.

Smith and Strong were pleasing in a repertoire of Western ballads and operatic arias, while Hap Hazard and Mary satisfied with their wire equilibristic turn, offering rope-skipping and chair jumping as their features. El Rey Sisters closed the bill with a none too novel roller-skating act.

BEN BODEC.

## SONGWRITER NIGHTS

AT B. S. MOSS HOUSES

New York, Nov. 3.—In order to stimulate trade during the off nights, such as Monday and Tuesday, the B. S. Moss houses have inaugurated a series of songwriter nights, running them at least once a month. On Monday night of this week the Dyckman Theatre ran one with Al Wilson, James Brennan, Herbert Spencer, Johnny Tucker, Leslie Moore and other writers taking part. The Franklin, Regent and the rest of the houses on the circuit will also run the songwriter nights in turn.

## TALMADGE FILM IN CHICAGO

Chicago, Nov. 3.—"Ashes of Vengeance", said to be the most pretentious photoplay in which Norma Talmadge has ever starred, began an engagement this week in three major picture houses—the Senate, Tivoli and Riviera. It is a First National picture directed by Frank Lloyd for Joseph M. Schenck Productions, Inc.

## ACTS

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**NANCY DECKER**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Singing. Setting—One. Time—Thirteen minutes.

In short dress Nancy Decker looked cute as she sang for her opening number "I'm Going to Hop on a Train"; this was followed by "Diswince", which was sold well to good returns.

"Every Night I Cry Myself to Sleep Over You", with a recitative for the second chorus, made a hit. Miss Decker has strong low tones, but she elected to force a higher register for the conclusion of this number. It was strained, the effort being obvious and the tones none too sure. Better stick to the natural voice.

An otherwise classy little act was ruined by the singing of a very suggestive number, "Mama Goes Where Papa Goes"—it was noted that each suggestive line was made more so by a very noticeable wait of intent after it was sung. It was also noted that each suggestive line failed absolutely to get a ripple of any sort. For an encore another number was sung and the sound of a violin intoned.

A good act for the medium time sans the suggestive number. **M. H.**

**ADAIR AND ADAIR**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Gymnastic. Setting—Three. Time—Nine minutes.

Two men who do a routine of good tricks in capable fashion on the triple horizontal bars.

One does straight, the other comic, both show technical assurance and are capable artists.

Act went over well in the closing spot, following Harry Fair, and holding them in. **M. H.**

**NANCY BOYER AND COMPANY**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Playlet. Setting—Three. Time—Nineteen minutes.

Nancy Boyer, of New England "rep." fame, assisted by two men, presents a sketch which shows a lack of knowledge as to what vaudeville requires. It lacks concluding punch, has one bit of puerile and insane business that was audibly kidded and gives Miss Boyer no opportunity to display anything more than ordinary ability.

The story is of Judge McTavish, who induces McKenzie, the proprietor of a roadhouse, to pay over \$5,000 to Kitty Mitchell, the daughter of a woman he had molested of the same amount twenty years previously. McKenzie is under the impression he is paying the judge the money for protection.

The judge was well played, McKenzie's lines were weak, especially the exit speech, and Miss Boyer talks in a baby-affected way with a very brilliant, half-lip sound that gives the impression of a mature person trying to be cute.

The piece of business where McKenzie tries to get back the money he has paid from Kitty's stocking should be eliminated at once. He says, "Give me back my money," and takes hold of Miss Boyer's extremity—she says, "You touched my leg," all of which is "apple-sauce".

The tag, "I'd rather go home to mother and the chickens," is rather reminiscent of the conclusion of "The Chorus Lady"—"Let's go home and live like a couple of rubes—us and the cows."

Just medium time. **M. H.**

**ROGERS AND TREMONT**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Singing and dancing. Setting—One. Time—Twelve minutes.

Rogers was formerly with "What the Public Wants" and Miss Tremont, if I mistake not, was also with the act. The two have put together a turn that seems better than anything Rogers has done for some time—but it still needs considerable smoothing up.

The act opens with the singing of a number double, "Nobody (Somebody) Else", followed by a dance. Rogers has a fault of singing flat that he should try hard to correct. This was also noticeable—the flattening—in his violin playing, which succeeded.

A medley embracing "Carolina Mammy" and "Chicago" preceded the playing of another number on the violin while Rogers danced. This drew a fair hand. The fault of opening the mouth to acknowledge applause should not obtain.

Miss Tremont, in a quite short dress showing robust but withal, shapely extremities encased in nude tights or opera lengths, rendered "Sweet One". The tights or stockings were not tight enough, for they wrinkled badly at the knees. A dance followed.

The concluding number was "Baltimore, M. D., That's the Only Doctor for Me", the couple dancing and Rogers playing the violin. The bows were jerky. **M. H.**

**NEW TURNS and RETURNS**

**KATE ELINORE AND COMPANY**

In a Former Music Box Comedy Sketch "HOUSE HUNTING" With SAM WILLIAMS

Reviewed Thursday evening, November 1, at Proctor's Fifth Ave. Theater, New York. Setting—Special, in one. Time—Eighteen minutes.

Kate Elinore's new vehicle for dispensing laughter among vaudeville audiences, to put it even mildly, is a howl from the barrier to the finish. The skit at times verges on the gauche and brings an occasional blush to our laughter-writhed features. The gag agent "Never mind my husband, he's old-fashioned." In the second portion of the sketch, may smoothly wend its way over the divers circuits in New York proper, but is bound to strike a snag of modesty outside the metropolis.

Kate, in vari-colored regalia, appears before an apartment-house-front drop, followed by her husband, be of the meek and docile variety, and their two children, the little girl a comic replica of the mother and the son, tall and thin to an exclamation point. The hardships of apartment hunting are aired by the parental pair, with the family chips contributing a telling gag here and there. A burly, growling janitor refuses the family an apartment because of the children, and the scene is then shifted from Eighth avenue to an apartment-house front in Yonkers. The janitor of this shack turns out to be a kittenishly playful fellow and the comedy proceeds at a gusty pace, with Kate engaging in some rollicking slapstick. Finally when the apartment is refused them because of the children the husband whispers a request to the wife. She dissents for a while, but eventually yields to his pleas. The husband then whips out a pistol and shoots the children. **B. B.**

**TURNER BROTHERS**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Gymnastic. Setting—One. Time—Ten minutes.

The Turner Brothers have a very clever turn of acrobatics and dancing, which they put over with sure-fire effectiveness.

Different varieties of the dance are executed, interspersed with acrobatics in exact tempo with no ritardando. This team is more clever at this particular work than any I have ever reviewed. Some other acrobatic work—tumbling and falls—gives good relief to what otherwise might be a monotone.

An excellent act for the medium-time houses and one that were the falls eliminated and two or three good acrobatic tricks interjected could easily make good in the two-day houses. **M. H.**

**MACK AND GORDI**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Talking and singing. Setting—One. Time—Thirteen minutes.

Mack was formerly Bob McCanley, of Van Fossen and McCanley, and also Mack, of Nevins and Mack. In association with Gordi, who does a wop, Mack does straight, a line of talk comprising their initial effort. A piano is pushed on the stage, followed shortly by the throwing of a beer case for a stool. The little piano is played hardly makes it worth while and this part of the act could be eliminated as it does not make for speed and drags the act at this point.

Further talk followed, in which it was noted that Mack said, "I'm going to BRING you to a little party"—this should be TAKE.

"In Our Parlor" was sung double for a finish, and for the encore Mack played a fageolet while Gordi did an Irish jig. Over nicely when reviewed, taking a couple of good bows and will fit on the medium time. **M. H.**

**JEAN GODFREY**

Reviewed Thursday evening, November 1, at Proctor's 23d Street Theater, New York. Style—Singing. Setting—One. Time—Ten minutes.

Jean Godfrey lacks a voice, but has a good sense of melody, and with the employment of well-timed gestures and a strikingly pleasant personality makes herself very much of a hit, especially on her last two renditions, "Mamma Goes Where Papa Goes" and "Just a Girl Men Forget".

She opened with "Sweet Henry", a new Dixie number along the lines of "Dapper Dan". Irrespective of her lack of vocal power she slowly won favor by her ability to put songs across, the her second number, "What Do They Mean By Love?", was atrociously lacking in melody and rhythm.

Attired in a pretty spangled gown and working in an amber spot, Miss Godfrey was highly successful with her closing number, to which a little dramatic speech was given between the choruses. **B. C.**

**"HONG KONG FOLLIES"**

Reviewed Thursday evening, November 1, at Proctor's 23d Street Theater, New York. Style—Singing and dancing. Setting—Special, full stage. Time—Twelve minutes.

"The Hong Kong Follies", six Chinese, two men and four girls, is a revue of singing and dancing, opening in full stage Oriental setting with an American song rendered by one of the men, who did a Chinese female impersonation, and the four girls. Following the song a pantomime was done by the girls and the man re-enters, the five singing a parody of "Yes, We Have No Bananas", in the Chinese language. To allow a slight change of setting and costumes the man who does the impersonation plays a steel guitar, in one, yodeling along with it. Two of the girls then do a Spanish dance with tamborines, and at the finish of this a Jirikisha is wheeled in with the lead in the seat, the two girls standing right and left of stage. The punch number, "Lantern of Love", is led off by the man, the two girls doing a pantomime. With the balance of the members coming on the same song is rendered for a finale.

The revue, all in all, is well done, ably conceived and artistically played. The female impersonator did his part admirably and has a distinctly fine voice. The others support him equally as well. **B. C.**

**THREE MOROK SISTERS**

Reviewed Thursday evening, November 1, at Proctor's 23d Street Theater, New York. Style—Aerial, tight wire and dancing. Setting—Special, in three. Time—Nine minutes.

The Three Morok Sisters open with an aerial stunt, banging by the teeth and neck from a suspended framework. One of the sisters performs on the tight wire, doing a split and other feats of the wire walking. Another of the sisters does a dance, featuring splits, acrobatics, etc., and the girl who did the wire walking comes in for some high kicking, getting a fairly good hand on this specialty. Another aerial feat is used for the close, in which two of the girls—one hanging by her teeth and the other by her neck—do some speedy twirling. It would seem that this last stunt was ill-used, the real punch of the offering being in the dance by the two girls. Using the dance for a close and shoving the aerial trick up ahead of it would make for a better finish. **B. C.**

**MARGIE CLIFTON AND PARTNER**

Reviewed Monday afternoon, October 29, at Palace Theater, New York. Style—Gymnastic. Setting—Three. Time—Ten minutes.

Margie Clifton is a very well-built woman of the Junoesque type, who does a remarkably finished and clever act, in which she is the understander, handling her male partner with the greatest of physical ease and doing a number of stunts in a routine that would be considered excellent for a man.

The writer never likes to see a woman doing the heavy work of an acrobatic team—supporting men, etc.—but Miss Clifton does it in such a way as to make anyone like it. Besides she has a wonderful personality, a charm and a smile that put her, together with her ability, in the foremost ranks of artists of her kind.

A very good first-class, A-1 attraction that should have no trouble in more than making good in any theater or place of amusement in the world. **M. H.**

**"ROAD TO VAUDEVILLE"**

Reviewed Thursday afternoon, November 1, at Loew's American Theater, New York. Style—Recue. Setting—Specials, in one and three.

Traffic cop to "Road to Vaudeville" opens, in one, with various members of cast directed by him on their way to Vaudeville.

Singing, dancing, bits of "Sally" and imitations of Pat Rooney and Eddie Leonard, put on in snappy style, in three, make up the balance of the act.

There were several changes of costume, a pirate number that drew hands, individual solo work that did likewise, a couple of shapely girls with barelegs that added symmetrical effectiveness and a very gracefully executed classical dance to the music of Chopin's C-sharp minor waltz. A red-headed, shapely miss did a nurse to the male dancer, giving him dancing pills—an old idea—and showed Terpsichorean ability, but she should not try to sing. Her voice is not nearly strong enough. In fact, all the female element was lacking in this respect.

The setting was pretty, the act produced well and the offering is a good, snappy flash of the sure-fire sort for the medium houses. It looked unsmooth in several spots, however—this will no doubt be remedied. **M. H.**

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Program

- (a) Caucasian Sketches... Phillip Pelz and Orch.
- (b) Volga Boatman... Nicholas Negin, Anatole Grosheff, Vasily Adreovsky, Leonid Gorlenko
- (c) The Dying Swan... Vlasta Maslova
- (d) Down South... Phillip Pelz and Orch.
- (e) The Nightingale... Olga Kazanskaya
- (f) Travesty on Du Barry's Flirtation... Vlasta Maslova and Andre Lensky
- (g) The Rosary (Solo)... Phillip Pelz
- (h) My Hero... Grand Ensemble

Reviewed Monday afternoon, October 29, at Palace Theater, New York. Style—Musical and dancing. Setting—Specials, in one and three. Time—Twenty-nine minutes.

The outstanding features of a really beautiful and artistic production were the playing of the orchestra, under the direction of Phillip Pelz, and the dancing of Vlasta Maslova, the artistic, graceful and clever disciple of Terpsichore. Also the cornet solo of Pelz himself.

(Continued on page 23)

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## VAUDEVILLE NOTES

**J**EAN ACKER (Mrs. Rudolph Valentino, 1st) has completed her Orpheum Time in "A Regular Girl" and began a tour of the Polli houses this week in New Haven. TED GIBSON, who appeared over the Western Time as a member of the supporting cast, has been succeeded by EARL HALL. Others are MARTHA WILCOX and GEORGE L. SPALDING. . . . M. THOR'S "The Girl From Escanaba" act is being revamped and will be sent out as EVA LA RUE AND COMPANY. . . . BESSIE REMPEL is featured in a new act by GILBERT REMPEL entitled "Kings Up". In the supporting cast are WILLIAM FORAN, SIDNEY BROUGHTON and WAYNE WILSON. . . . HARRY CONLEY, whose "Rice and Old Shoes" skit has been one of the big laughing hits of vaudeville, has a new turn under consideration. . . . JOSEPH W. CURZON, after six months in the hospital, has fully recovered and sails this week for Berlin, Germany. . . . CHARLES HEYWOOD, dean of female impersonators, celebrated his 75th birthday October 21. . . .



HARRY CONLEY

GRACE AND EDDIE PARKS have routed their new act over the Loew Time. . . . LOVELY LEE, a feature at the Boardwalk Cabaret last season, has a new vaudeville single by VINCENT VALENTINI. . . . ANITA, a foreign trapeze artist, opened this week for the Loew Circuit under the direction of AL GROSSMAN. . . . GUS EDWARDS, whose efforts as a legitimate producer somehow or other failed to enlist the patronage of Lady Luck, has condensed his last venture in that field, "Sunbonnet Sue", into a vaudeville revue, which got under way for a Keith route in New York this week. Edwards' previous attempt at musical comedy production never got beyond the rehearsal stage. Failure to secure a Broadway opening is said to be responsible for the contraction of his latest effort in that direction.

**W**AYNE and AUSTIN have a new skit entitled "Bohby, Kiss Me". R. VALENTINI is also a member of the act. . . . McDONALD and OAKES have a new routine from the pen of VINCENT VALENTINI. . . . CLYDE and MARION NELSON have been booked for the Loew Time. . . . Held liable to a verbal promise to VAN and VERNON, JAMES MILLER, Keith agent, has been ordered by the V. M. P. A. to pay the former \$850, this sum representing one week's salary. . . . Vaudeville has been pulled out of the George M. Cohan Theater, New York, on Sunday nights and pictures have been substituted instead. The Keith office booked the vaudeville bills. . . .



EVA ESMOND

EVA ESMOND, of the team of ESMOND and GRANT, is winning noteworthy praise in vaudeville. . . . THE MARION MORGAN DANCERS, in the "Helen of Troy" ballet, which they presented here over the Keith and Orpheum circuits, have been booked for the Alhambra, Paris, this month. . . . OTA GYGI, formerly of the MARYON VADIE act, will open soon on the Keith Time in "Singed Wings". The act was formerly called "As Ye Sow". . . . CARTER DeHAVEN, the picture comic, is back in vaudeville after a long absence. He is headed eastward over the Orpheum Circuit. . . . The Italian Marionettes, brought over by CHARLES DILLINGHAM and

which topped atop the New Amsterdam Theater, New York, have been let go by the Keith people, who played it for two weeks. . . . DABINI and COMPANY have a new skit entitled "Hobo Jim".

**F**RANK HELMS opened his season August 31 and has been working steadily since in the Midwest. ESTELLE HELMS, who retired from the stage some time ago, has just bought another rooming house in Chicago and has made up her mind never to return to her professional work. . . . CHARLES BENNINGTON and NORA SCOTT open their season at Boston November 12 for the U. B. O. They spent most of the summer in Kentucky, where they found fine fishing along the Green River. . . . GEORGE KENNERD will open in vaudeville shortly in a new comedy skit written by PHILLIP J. LEWIS. KENNERD is having special scenery made for his new vehicle. . . . CHIEF BLUE CLOUD and His Indian Syncopators, a new act owned by OTTO SCHAFFER, is routed on Junior Orpheum and W. V. M. A. Time until January 13. . . . The SIX COLONIAL BELLES, who played during the fall for the Wirth & Hamid Fair Agency, will make a tour of the Ackerman & Harris Time, having been booked by the Chicago A. & H. representative, SIDNEY SCHALLMAN. . . . "The Allied Song and Dance Revue", a new act produced by OTTO SCHAFFER, of Chicago, has ETHEL PHILLIPS, EDDIE and BERT CAPROL, and WALLY and EDITH RYAN. . . . NEWHOFF and PHELPS, who recently completed the Interstate Circuit, are in Chicago and will devote their time there in the near future to picture houses. EDWARD MORSE has them booked for Lubliner & Trintz at the Senate, Pantheon and Covent Garden in that city, opening November 11. . . . HAYDEN, GOODWIN and ROWE are playing Iowa picture houses, booked by BOYLE WOLFOLK, of the W. V. M. A. . . . VIRGINIA BACON and ROMONA, dancers with D. APOLLON'S act, now on the Orpheum Circuit, are getting fine newspaper notices on the Pacific Coast. . . . BROWNLEE'S "Hickville Follies" act is playing the Ackerman & Harris Time in California. . . . LEE DANA, female impersonator, is playing the Ackerman & Harris Time. . . . LUCY BRUCH, violinist, is playing picture houses in the Middle West. She appeared at the Capitol Theater, Davenport, Ia., last week. . . . LILLIAN BURKHART'S sketch, "The Straight Dope", is proving a big card on the Pantages Circuit, as it permits of extravagant exploitation. . . . LAMBERTI is to open on the Orpheum Circuit at Winnipeg, Can., in January, and in the meantime will play for the W. V. M. A. . . . ANDERSON and BURT, who played the Orpheum Theater, New Orleans, La., during the week of October 22, lost their scenery in the fire that destroyed the Orpheum Theater, Memphis, Tenn., about three weeks ago. On their arrival in New Orleans, at the suggestion of Manager EARL STEWARD, of the Orpheum, A. ALLOY, scenic artist at the St. Charles Theater, that city, was appealed to. In less than twenty-four hours the sets were duplicated. . . . With the termination of the MORGAN PLAYERS' engagement after a highly successful run during the early fall season, the Palace Theater, Danville, Ill., last week returned to its vaudeville policy. Six acts are booked for each Sunday, but other nights of the week are open for road and special attractions. SOUSA'S Band appeared October 30 to a capacity audience. . . . TED CLAIRE, who is appearing in vaudeville with a company of ten, including ANTON LADA'S Jazz Band, will join Ziegfeld's "Follies" shortly, according to a story in a Utica (N. Y.) paper last week.

**C**HAUNCEY O. WITCHER has resigned as press representative for PAUL SPECHT'S Orchestra and has joined the National Concert and Entertainment Bureau, Boston, an general booking agent. . . . THE ANDER GIRLS are in Chicago after having spent a four months' vacation at their home in Hangar, Mich. . . . LITTLE CARUSO and COMPANY have been booked for the Ackerman & Harris Tour by EARL TAYLOR. . . . CHARLES MARSH has accepted a position with ERNIE YOUNG and is in charge of a show YOUNG has at Dallas,

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## PLAYS

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Tex., for a four weeks' engagement. . . . JACK HUBB, who is looking after the GUS SUN interests in Detroit, began booking the Colonial Theater in that city regularly last week. Up to that time HUBB had been putting in acts to Bill Snows originally laid out by FRED ZORBELE. HUBB'S agency also books the Ferry Field and Harmony theaters in the Auto City. . . . A new Pantages road show, which opened at Toronto, Ont., October 27, has RIGOLETTO BROTHERS, KAEKA and STANLEY, HOLIDAY and WILLETTE, ENITAH MASTERMAN, RIDKA and RHODA, and HOWARD and LEWIS. . . . The Strand Theater, Winnipeg, Man., began playing Ackerman & Harris acts the first half of this week. The acts will jump from Fargo, N. D., to Winnipeg, and then back to Billings, Mont. . . . VALESKA SUHATT broke all attendance records recently at the Chateau Theater, Chicago, passing the record previously set by EVA TANGRAY. MISS SUHATT is now making the Pantages Tour. . . . GOLD and LICHTER, Detroit agents, started booking the Majestic Theater, Jackson, Mich., last week. . . . The LEROY FIRMINLAND productions will offer "For His Pal", a dramatic act by EDDIE HAYDEN O'CONNOR and H. D. WAKEFIELD, on the Keltch Time, to open in a few weeks. . . . MISS JACK VALMOIRE is at Indianapolis, Ind., where she has been ill for about four months. During her illness JACK VALMOIRE is doing a single. . . . THE RUSSELL SISTERS are playing Pat Levy Time on the Pacific Coast, booked by PAUL GOUDRON, of Chicago. . . . WILL J. HARRIS produced "Twenty Minutes on a Bus" at the Chicago Theater, Chicago, last week. The offering included BROOKS and BOSS, SIX MUSICAL IMP'S, JIMMY HENN, BABE PAYNE, BOBBY ROBERTS, VIRGINIA JOHNSON and others. . . . "Let the Public Decide", a JAMES MADISON act, with RICHARD CRAIG, GENEVIEVE HOMER and HELEN LLOYD, is meeting with success on the Lewy Circuit. . . . THE FIVE BALLOTS, who played for the Wirth-Hamid Fair Agency during the summer, will open on the Ackerman & Harris Time soon. . . . "The Dolly Revue", P. PISONI, manager, which is making a successful tour of Connecticut, will open shortly on the Gus Sun Time. . . . HARRY GOESON and MAY MAXFIELD were regally entertained at Hartford, Conn., MISS MAXFIELD'S home town, while playing Pol's Capitol Theater there recently. . . . THE WALTONS, who recently closed a successful fair season, are showing their equestrian act on the Pol Circuit for the first time. They opened at Hartford, Conn., recently. . . . HADNEY and DALE are playing W. V. M. A. Time and report much success. Their singing dog, Beauty, they say, is still providing a riotous finish for the act. . . . THE RUBY LATHAM DUO, formerly LATHAM and HIRYE, are appearing in their new aerial turn in two. They opened at Moline, Ill., and are playing a route that will carry them to the Pacific Coast.

### SENSATIONAL REVELATIONS

Promised in Case of Arnold, British Manager, and the J. P. C.

London, Nov. 3 (Special Cable to The Billboard).—The Arnold case against the Joint Protection Committee is set for hearing in the High Court of Justice on November 8, and sensational revelations are promised. More than thirty witnesses have been subpoenaed from all parts. The combined costs to both parties is estimated at more than \$15,000.

All the managerial interests are anxiously awaiting the verdict, as if it is in favor of the J. P. C. or if nominal damages are awarded, the J. P. C. will commence an intensive campaign against bogus managers, thus reaping the fullest advantage of national press publicity thru the Arnold case.

### GOLDEN GATE SYNCOPATORS

The Golden Gate Syncopators, mentioned in Vaudeville Notes in the issue of October 27 as having completed a route over the Pol Circuit and as having joined Alvin Barnes on the Orpheum Circuit, is not the original jazz band of that name. The original Golden Gate Syncopators is now with the Owens and Kelley dancing act on the Keltch Circuit. The original band consists of Milton Spielman, leader; George Skinner, drums; Bruce Brown, trumpet; Ralph Jones, saxophone, and Claude Merker, trombone.

### K. C. MUSIC PUBLISHER RECOVERS FROM ILLNESS

Jimmie Sommer, for many years in the music publishing business and known to nearly every act and performer in the show business, suffered a complete breakdown last week. Alho in a serious condition for a while, Jimmie has fully recovered and is back at his desk in his offices in the Gayety Theater Building, Kansas City, Mo., where he is busily engaged in furnishing new material for acts, etc.

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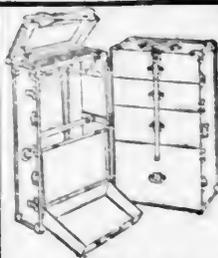
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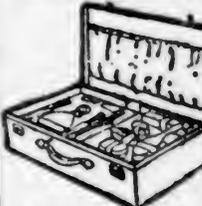
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Donald Kerr  
Mayma Gohrue  
Grace Moore  
Joannette Laforest  
Ray Dooley  
The Maykoo  
Edith Gleaser  
Maat Kiddias  
Rita Owen  
Gus Shy, others.

Celebrities  
Taught By  
Mr. Baker



## MELODY MART

HONEST to goodness jazz music entered the classic portals of Aeolian Hall Thursday night, November 1, when Eva Gauthier gave her annual song recital and surprised the fashionable audience by rendering "Alexander's Rag Time Band" and several other more recent popular songs. George Gershwin, composer of the "George White's Scandal" scores, assisted at the piano and played some of his own excellent songs as well as the Berlin hit of years ago. In the memory of the patrons of such concerts, Miss Gauthier is the first to display courage enough to jazz things up at a recital.

Eugene Platzman, New York arranger, who has started a special service for out-of-town publishers and writers. Some of the songs he has arranged include "Yes, We Have No Bananas", and "Chicago".



EUGENE PLATZMAN

The Hummer Music Company, of Dover, N. J., is exploiting a new fox-trot, entitled "Dear Old Georgia Mammy", the selling agent of which is the Sherwood Music Company, of New York. The song is being broadcasted thru the National Association of Broadcasters.

The Ed. Marks Music Company has released a new comedy number, entitled "Lizzie", by the writers of "Maggie, Yes Ma'm, Come Right Up Stairs". It was originally intended to hold the song back for a while, but thru the few times it has been sung in public calls began to come in for it. It is by Tucker, the fireman-composer, and Leslie Moore.

The infringement suit brought by Fred Fisher, Inc., against Jack Mills, Inc., due to an alleged similarity of composition in the Mills' number, "Out Where the West Begins", and the old-time Fisher song, "Bring Back the Roses, Kathleen Mavourneen", came up before Federal Judge Learned Hand in the U. S. District Court, New York, last week and the motion for a preliminary injunction made by Attorney Ables for Fisher was denied. Samuel Jesse Buzzell, theatrical attorney, represented Jack Mills, Inc.

The record-breaking sale of "Zez Confrey's Modern Course in Novelty Piano Playing", a fifty-page book published by Jack Mills, Inc., has encouraged the concern to publish other books along the same lines. The "Jack Mills Novelty Blues Song Folio", is the next book scheduled for the press and is expected to be off sometime this month. Another will shortly follow.

A program of songs written by James S. White, Boston, Mass., was broadcasted recently from radio station WGI, by Alice McLaughlin, soprano, with White at the piano, and included "That's Why I'm Loving You", "Hawaiian Eyes", "What Could Be Sweeter, Dear" and "If You Love Me as I Love You".

Clarence Gaskill has joined the staff of Fred Fisher, Inc., to write songs and special material. A new Dixie song by Gaskill is one of the Fisher plugs for the coming season, and incidentally about the first song of that type that Fred Fisher ever took kindly to.

Stark & Cowan are enlarging their piano solo catalog with several new selections including a new one by Sam Goold, entitled "Whippin' the Keys", a "classical jazz" composition attractively bound.

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ANOTHER WINNER THIS WEEK—Mr. Robert Reud placed a Song I arranged, called "GIVE YOUR HEART TO ME," with the great firm of T. B. HARMS, released January, 1924.

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Harold Stern and His Orchestra opened last week at the Majestic Hotel, New York, where he is supplying the dance music. He is also doubling in vaudeville on the Fox Time. Stern's band is the idol during the summer season at Brighton Beach.

The Consolidated Booking Exchange has added to its staff Arthur Blythe, London orchestra man, who is engaged in arranging "Ocean and Foreign" bookings.

Billy Stoneham, well-known music man, is now in charge of the Chicago office of Ager, Yellen & Bornstein. He is assisted by Esther Thompson and Al Gault, formerly with Irving Berlin, Inc.

Vincent Lopez and His Hotel Pennsylvania Orchestra are broadcasting again, this time thru station WEAF, which is licensed by the American Society of Composers, Authors and Publishers. He plays for the radio on Thursday and Saturday nights at 11 o'clock for one hour and personally announces each selection. The orchestra at one time broadcasted thru WJZ, but discontinued when the question of the society license arose.

Gene Fowdick and His Hoosier Orchestra has closed at the new Cinderella Dance Palace, New York, and opened November 1, at Roseland, in the same city, for Sam Lannin.

"If Love Were All", the waltz song from the Richmond-Robbins, Inc., Gold Seal Series, is being used as the theme song in the new film, "Inseparable Eyes", which opened recently at the Cosmopolitan Theater, New York. The number was written by William Axt, associate conductor at the Capitol Theater, New York.

Music publishers have been assured by the Columbia Graphophone Company that they will be taken care of in their reorganization plans which provide for the payment in full of mechanical statements. The Columbia is said to be but one quarter in arrears in royalty

statements which is not considered anything to worry about in the trade.

Several theatrical producers and booking agents have made it known that they are boycotting four or five of the larger publishers because these concerns have done nothing to do away with the growing tendency of the employees to book talent on their own. Professional department and other music men, the agents declare, are grabbing their singers, etc., and for that reason they are not sending them over to learn songs published by certain concerns. Not only do the publishers' employees book talent, but orchestras as well as virtually competing with the licensed agent, say the boycotters, who intend to take more drastic action before long. The employees and hangers-on in professional and band and orchestra departments, the agents point out, even go so far as to actually advertise in a theatrical paper which does not charge for the ads, for singers and dancers giving their address in care of the music house they are connected with. As printed in The Billboard several weeks ago, the booking activities of the music men in question are looked upon as a very serious matter by the licensed agents.

Well-known song pluggers and music men attended the initial gathering of the newly formed fraternal order of "Bananas", which was held at the New York Athletic Club October 30. The singers and pianists included Mattie Levine, Billy Burke, Harold Besinger, Jimmy Flynn, Jack Val, Jack Sheehan and Harry Lee, of various publishing houses. Altho in a way they are rivals in securing a plug for their respective houses, few of the hundred or more persons gathered realized that the singers for the sake of supplying entertainment for the bunch were actually singing songs of publishers not represented, which in a way is unusually decent of the pluggers. Additional encores were rendered by Jack Val, Harold Besinger and Jimmy Flynn, the first at the piano and the other two harmonizing, with the result that the crowd of business and newspaper men insisted that the trio be-

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come members of the organization, which is choosing its applicants with great care, for they recognized regular fellows in the singers. Incidentally the veteran singer, Jimmy Flynn, met an old friend in Frank E. Campbell, moving spirit of the "Bananas", who has known Jimmy for a quarter of a century.

### NEW TURNS AND RETURNS

(Continued from page 10)

who certainly can play the instrument, and does, in superior fashion.

In the Volga Boatman number a scene back stage and elevated was shown, which found much favor, as did also the travesty on Du Barry.

A fine example of vaudeville production, which made a more than emphatic hit, stopping the show cold and made it necessary for Vlasta Maslova to make a speech before the entertainment could proceed. It was the speaker who contributed largely to the success with her Dying Swan Dance and her grace, shapeliness, dancing and art. **M. H.**

### FENWICK SISTERS

Reviewed Wednesday afternoon, October 31, at Loew's American Theater, New York. Style—Singing. Setting—One. Time—Thirteen minutes.

The Fenwick Sisters open with "Am I To Blame", which they sing in harmony. This is followed by "Sweet Man o' Mine", part of which is suggestive and did a flop.

The shorter of the two girls did "You'd Better Keep Baby in' Baby", preceding "Kiss Me Again", by the other sister. This drew the first definite response.

"Lumberville" was used to close with negative results. In fact, with the exception of the "Kiss Me Again" number, the entire act seemed negative. It needs a couple of punchy numbers and a better conclusion. **M. H.**

### PAUL HILL AND COMPANY

Reviewed at Halsey Theater, Brooklyn. Style—Comedy. Setting—One. Time—Sixteen minutes.

Paul Hill has a very good medium-time act, away from the conventional and one that should have no trouble in securing engagements. Hill is essentially a comic—one could not say absolutely original—and yet he gives it all an individual twist and presentation that makes for good, clean laughs.

His initial entrance is made behind a flat, afterward opening and coming thru the door in the flat. This piece of business has been used by another act, two men, whose names escape me for the moment. Following "I'd Like a Cup of Cohoes" was put over cleverly.

The "and Company" consists of a blond girl, who is discovered in a spot in the tightest fitting dress I have ever seen, showing every curve of her figure. The gown was low and so close fitting that it was with difficulty the girl could walk. Some talk followed, which was funny, the only especially old gag noted being "Helen Winter".

The girl talked rather than sang "Down in Maryland", Hill clowning on one side of the stage and getting intimate laughs.

Hill then started to sing, but was apparently interrupted by a baby crying in the audience. This was worked up several times, the plant in the auditorium with a baby call, placing the interruptions nicely. This went for good laughs, preceding the concluding number, a travesty on the Russian dance, the girl assisting. Hill sits on a small stool held behind the curtain in order to do the difficult Russian figures of dance. "You Moscow to Moscow" was the number employed both vocally and tersely.

Went over very well indeed when reviewed. **M. H.**

### BOBBY RANDALL

Reviewed Tuesday afternoon, October 30, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Fifteen minutes.

Bobby Randall fools his audience by smearing his face all up with charcoal, leading one to expect some "blues" or "coon" songs. Instead he sticks to the other kind and gets away with it successfully.

Randall opens with a song "teaser", blotting that out to tell some jokes and gags. The greater part of these hark on the suggestive, but are original and laugh-provoking. He sings "Bobby Behave", "That Old Gang of Mine", "You Tell Her, I Stutter", and "Santa Claus".

He possesses a strikingly good voice, has personality and sells his stuff in true artiste fashion, warranting the taking of two muchly applauded encores.

The only undesirable feature of the offering is the smutty puns, some of which were downright disgusting. **R. O.**

### HOWARD AND ROSS

Reviewed Thursday evening, November 1, at Grand Opera House, New York. Style—Banjo and singing. Setting—Specials in one and two. Time—Fourteen minutes.

Howard and Ross are a girl and man team that specializes on the banjo. Howard doing most of the instrumental work, with Miss Ross vocalizing. They open with a double banjo selection, which gets a good hand. A telephone bit is done, the girl talking into the mouthpiece while Howard answers via the banjo. This was cleverly done. Howard's specialty, however, is juggling the banjos, at first three of them and finally four, playing a selection by plucking the strings as he catches the instruments. In addition to being a crack banjo player Howard demonstrated he is something of a juggler, for this trick required accurate precision in catching each banjo in the right place. Miss Ross sang excerpts from grand opera back of a scrim drop, in two, while Howard accompanied on the banjo, the girl doing characterizations of the various parts she rendered for a finish. The offering is one that is highly suitable for bigger time. It went immense at this house, taking a number of bows at the finish when Howard plucked the banjo with zealous fervor. **R. O.**

### GLEN AND EDWARDS

Reviewed Thursday afternoon, November 1, at Grand Opera House, New York. Style—Comedy, singing and juggling. Setting—One. Time—Ten minutes.

Glen and Edwards open with a comedy scene, in which many funny gags are spilled. Glen brings on three rubber balls, creating quite a laugh when he gives the illusion of juggling the three balls when in reality he has one continuously in his hand, tossing the other two with the other hand. He does it so successfully that it would appear upon first glance that the three objects were passing from one hand to the other. He received a good deal of applause on this trick. Miss Edwards came on to sing "My Wonderful One". She registered strong on this number, having a high voice and a pleasing personality. This number is followed by "You Stole Away My Heart", sung to the comedian. More comedy follows, and for a close another juggling stunt with ten pins is done by Glen, coming back for an encore, this time juggling four with the aid of

his foot. Glen's comedy is laugh-provoking, comic and a bit above the average. The turn received hearty applause. **R. O.**

### RECARD AND ROSE

Reviewed Thursday evening, November 1, at Grand Opera House, New York. Style—Singing. Setting—One. Time—Fifteen minutes.

Recard and Rose are a man team that promises to become highly successful in the vaudeville world. They are artists in every sense of the word, well schooled in the trick of putting numbers across and with that peculiar technique so necessary for comedy. Their opening number, "Old King Tut", ingratiated them deeply in the favor of the audience, and the comedy

(Continued on page 105)

## JAMES COGHLAN

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# THE DRAMATIC STAGE

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A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

(COMMUNICATIONS TO THE BILLBOARD 1492 BROADWAY, NEW YORK, N. Y.)

## Dramatists To Produce Plays

### Seven Prominent Authors Form Company To Present American Dramas

New York, Nov. 2.—What is looked upon as one of the most significant movements in recent theatrical history was made public today when it became known that seven well-known dramatists had formed themselves into a corporation called The Dramatists' Theater, Inc., for the production of plays.

The advisory board of the organization consists of Edward Childs Carpenter, Porter Emerson Browne, Owen Davis, James Forbes, Cosmo Hamilton, William Anthony McGuire and Arthur Richman. All of these men are writers with successes to their credit and the group is considered thoroughly representative.

Edward Childs Carpenter, who is president of the Society of American Dramatists, as well as the leading spirit in the new organization, outlined the purposes and intentions of the Dramatists' Theater to a Billboard reporter today. Mr. Carpenter said: "As a start in getting our organization on a business basis, we have taken over Kilbourn Gordon, Inc., and all its assets, including John Willard's melodrama, 'The Cat and the Canary,' now being played by six companies, four in America and two in England.

"What we want to do is to completely express the author's viewpoint in the production of plays. That is something which has not received much attention heretofore in the American theater. We are not out to fight any one; we are simply out to present good plays as best we know how. We admire the work the Theater Guild has done and we would like to do something on the same lines for the American dramatist. While the Theater Guild has produced some American plays, they have done more foreign ones. I believe we should be grateful for what they have given us, but we want to specialize in American plays by American authors, as they, in a measure, have with foreign plays by foreign authors.

"Now," continued Mr. Carpenter, "please don't make all this sound too cocky. We don't feel that way about our enterprise at all. We have a simple purpose and we are going about its fulfillment in a simple way. We want to present plays by American authors in such a manner as to preserve the integrity of the author's intention. We will cast the plays from the author's standpoint, no matter from what source we get our players. I mean that we will look first for the player who, in our opinion, will most fully realize the author's conception of the role and then engage him or her, if possible. We hope to encourage young talent and to do something to help actors find the right sort of parts. Among the other assets we took over from Kilbourn Gordon is a long-term contract with Sylvia Field, who has rapidly risen from the playing of small parts to great success in the playing of major roles. We hope we will find other players like her who will develop with us.

"As we start, we will produce 'The Red Shadow,' by Porter Emerson Browne. Following that we will do 'The Lion's Share,' by William Anthony McGuire; 'The Weathercock,' by Owen Davis; a comedy, as yet unnamed, by James Forbes; 'The Keys of Heaven,' by Cosmo Hamilton, and 'The Leopard Lady,' by myself. All these playwrights have signed contracts with the Dramatists' Theater as individuals and members of the board to produce these plays. The first production will be made about Christmas time.

"I wish you would make it clear that we will not confine our productions to the plays of our members. We will welcome plays from any source, and if we think them worthy of production will present them the same as tho they were our own product. We will always stress the American play, tho, and present it as an expression of the author's intention. In the past this has been seldom done and, in co-operation with the director and the players, we hope to accomplish that. It is our sole aim and we have the money and, we believe, the talent to do it. I believe the group of dramatists in this organization is thoroughly representative of the American theater and I believe we have all that is necessary in the way of capital and knowledge to produce plays in a

fashion acceptable to the public as well as to ourselves."

With the thought of the present congestion in the Broadway theaters, The Billboard man asked Mr. Carpenter if he believed the Dramatists' Theater would be able to get a theater for its productions. Mr. Carpenter replied: "I believe the theater shortage is only temporary, but, as a matter of fact, we have had theaters offered us already. I do not anticipate any difficulty on that score at all."

### WALKER TO STAGE NEW PLAY

New York, Nov. 2.—Stuart Walker has been engaged by Lewis & Gordon to stage their production of "The Wild Westcotts", which is listed to make its initial bow in Stamford on November 9. Walker, who founded the Portmanteau Players, recently tried out Arthur Henry's play, "Time", both in Cincinnati and Chicago. He plans to present the piece in New York later in the season, with Dorothy Francis and Marie Curtis in the principal roles.

### STEWART & FRENCH'S SHOW

New York, Nov. 2.—Stewart & French are angling for a Broadway theater for their latest production, "Meet the Wife", by Lynn Starling, which has already been given a tryout thru New England. In the cast are: Mary Boland, Ernest Lawford, Charles Dalton, Dwight Frye and Humphrey Bogart.

### GILBERT EMERY



Author of "Tarnish", at the Belmont Theater, New York, who is also an actor of decided merit, now lending his stalwart presence and agreeable voice to the cast of William A. Brady's "Chains" at the Playhouse, New York.

## Gilbert Emery, Playwright and Actor, Believes That Pride Precedes a Fall

Gilbert Emery, author of "The Hero" and "Tarnish", the latter now enjoying a successful run at the Belmont Theater, and of the cast of "Chains" at the Playhouse, was intruded upon in his dressing room by the persistent interviewer just after the stage manager had declared "fifteen minutes". But even fleeting time couldn't spoil the admirable poise of Gilbert Emery, who agreed courteously to give us just five minutes. We spent two seconds noting that the dressing room seemed too small for Mr. Emery's generously but perfectly proportioned six feet plus. The manner in which he draped his ample person about the room and the way in which his enunciation, so perfect on stage, was blurred by the reverberations of tone in the small space, recalled to our mind the picture of a big puppy's discomfiture when it was domiciled temporarily in the kennel of a smaller pup which had departed from this mundane sphere.

"Isn't it unusual for a playwright to be acting in another playwright's vehicle with his own SUCCESSFUL play holding forth in the same block?" we asked, bearing in mind "Tarnish" at the Belmont, of which Mr. Emery is the author.

For a second Mr. Emery looked at us as tho he wondered if we were of even average intelligence, and then he smiled indulgently.

"I'll tell you a little story," said he, "to prove that the good Lord himself has a little way of his own of taking one down a peg or two when one begins to feel cocky about personal achievements. One night I was going home from 'Chains' and, noting the crowds coming out of the Belmont where 'Tarnish' is playing, was just on the verge of feeling proud when two ladies who were leaving the theater rushed up to me and greeted me effusively.

"We haven't seen you in a long time," exclaimed one of the ladies; "you must have dinner with us soon."

"But how did you like the play?" I asked, "Tarnish" uppermost in my mind.

"Oh, not at all," chorused the ladies; "didn't think much of it," etc., etc. "But do tell us, we hear you've written a play yourself."

"Yes, I wrote 'Tarnish'," I replied, continuing on my way sadly. So you see there is truth in the saying that 'Pride goeth before a fall!'

We saw his point and did not refer again to "Tarnish". We asked him instead, "Where were you born?"

"In a small town in New York State, with one thousand inhabitants—Naples."

"Can you tell us how you happened to adopt a stage career?" we asked.

"Oh, easily! I was having dinner with Jane Cowl and her husband, Mr. Klamber, one evening. A stage career was suggested to me and Mr. Klamber offered me a part in one of his plays, 'Scrambled Wives'. I was so bad at the tryout that—well, I just kept on trying and managed to stay in the casts of such plays as 'The Truth About Bays', 'Lady Chrysalida', 'Dagmar', 'The Enchanted Cottage', etc.

"What is the 'etc.'?" we asked.

"Movies and so forth."

A silence then fell upon us. In an effort to break it we asked Mr. Emery what in his opinion the theater needed most.

"Good plays," answered he, laughingly, with a gesture that implied that he was just aching to put on his makeup, so we went out into the stage alleyway to jot down our impressions of one of the most impressive personalities we have on the New York stage today. Our impressions read:

High degree of culture, combined with a unadorned that reminds of Jack Holt. Cynically amused at interviewers and reviewers, but blessed with a humility of spirit that will always keep him in the hard-working class, no matter how great an actor or playwright he may become.

ELITA MILLER LENZ.

### COHAN'S "TWO FELLOWS" SHOW

New York, Nov. 2.—The further career of "Two Fellows and a Girl" at the Vanderbilt Theater is one of doubt now that The Selwyns have contracted to take over that house on Monday night, November 12, for their new Somerset Maugham play, "The Camel's Back". Cohan's inability to land out-of-town bookings, because of present congestion of road productions, may mean the closing of Vincent Lawrence's sweetheart play.

The cast for the Selwyn production includes Charles Cherry, Violet Kemble Cooper, Joan MacLean, Louise Closser Hale, Arthur Lewis, Gavin Muir, Dorothy Stokes and Margaret Moffat.

### "WHAT A WIFE" TO MOVE

New York, Nov. 2.—Arthur Klein's production of "What a Wife" will be forced to vacate the Century Roof in order to make room for the Swedish Ballet, which is due to arrive here this month. Plans are now being formulated

### "SPRING CLEANING" TO N. Y.

Chicago, Nov. 1.—"Spring Cleaning" will bring a prosperous run in the Adelphi to a sudden close Sunday night. The change of plans is said to have been made only yesterday, when it was decided to take the play into New York. The successor to the departing play will be "The Lady", in which Mary Nash has the principal role. She was last seen here in "Captain Applejack". Incidentally, there is a union of sisters nearly due in Chicago theatrical circles. When Miss Nash gets here she will meet her sister, Florence, who is the Montague girl in "Merton of the Movies", now current at the Blackstone. And Genevieve Tobin, in "Polly Preferred" at the La Salle, will soon meet her sister, Vivian, who will act with Taylor Holmes when he gets here in "The Nervous Wreck".

to move the Winslow-Nystray farce, originally presented at the Forty-Ninth Street Theater under the title of "What's Your Wife Doing?", to a suitable house in Chicago.

### "QUEEN VICTORIA", NOV. 15

New York, Nov. 2.—Equity Players have announced the opening date for "Queen Victoria", their first presentation of the season, for November 15 at the Forty-Eighth Street Theater. This play is by David Gah and Walter Pritchard Eaton and is said to be a comedy rather than a straight historical drama.

The first cast for "Queen Victoria" includes Beryl Mercer, as Queen Victoria; Winifred Hanley, as the Duchess of Kent; Anita Rolhe, as Baroness Lenzen; Frances Goodrich, as Lady Gay Hawthorne; Elrich Haupt, as Prince Albert; William Ingersoll, as Lord Palmerston; Donald Cameron, as Viscount Melbourne; Clarence Derwent, as Disraeli; George Farrow, as Gladstone; Lambert Wilke, as Stockmar, and Arthur Maude, as the Prince of Wales. Other principal roles are taken by Edward Fielding, Herbert Standing, Jr.; Albert Taverner, Herbert Farjeon and Borden Harriman.

The production has been designed by Woodman Thompson, who was responsible for the designing of last season's productions of Equity Players and has been re-engaged for this season.



## COMING TO BROADWAY

New York, Nov. 3.—November is honored in with a rush on Broadway, there being altogether nine openings scheduled for next week. Of these five will be new plays and four will be revivals.

On Monday night Earl Carroll will present "White Cargo", a drama in three acts and six scenes by Leon Gordon, at the Greenwich Village Theater. The play was staged by Mr. Gordon and the cast will include A. E. Anson, Conway Wingfield, Frederick Roland, J. Malcolm Dunn, Curtis Carple, Percy Barron, Richard Stevenson, Annette Margolis, Harris Gilmore and Chief White Hawk.

"The Deep Tangled Wildwood", the latest George S. Kaufman and Marc Connelly comedy, will be offered by George C. Tyler at the Frazee Theater on Monday night. The cast is composed of James Gleason, Robert McWade, Denman Malley, Ralph Soper, Gertrude Hitz, Mildred Booth, Blanche Chapman, George Allison, Angela Warde, Devah Morel, T. M. Cahill,

a cast including Fred Stone, Allene Crater, Oscar Ragland, Evelyn Herbert, John Lambert, Roy Hoyer, Dorothy Stone, Hazel Glen, Primrose Caryll, Harold West, Lucille Elmore, Lilyan and Ruth White, George Herman, Jack Whiting and Gerald Gilbert.

On Tuesday afternoon, at the Century Theater, Eleonora Duse will present the second of the plays in her repertoire, "Spretti (Ghosts)", by Henrik Ibsen. She will play this drama for two performances only, at the Tuesday and Friday matinees.

Another series of special matinees will start on Thursday afternoon at the Klaw Theater. The play to be presented is "Virginia Runs Away", by Sydney Rosenfeld, seen earlier in the season under the title of "Forbidden". Mr. Rosenfeld is presenting the piece himself, with a cast composed of Mary Young, Noel Tearle, Alexander Clark, Virginia MacFayden, William Leonard, Isabel O'Badigan, Leonard Ide, Lillian Kingsbury, Roy Cochran and Peggy Vane.

On Friday night The Selwyns will present "Spring Cleaning", a new comedy by Frederick Lonsdale, at the Eltinge Theater, with the same

## DRAMATIC NOTES

The cast of "The Gift", now in rehearsals includes Doris Kenyon, Raymond Bloomer, Patricia O'Connor, Alice Parks, David Clark and Jane Kean.

Charles Pike Sawyer, dramatic editor of The New York Evening Post, is ill at the New York Hospital with pneumonia. From last reports his condition has vastly improved.

E. Iden Payne has accepted a new play by Martin Flavin, author of "The Children of the Moon", now at the Comedy Theater, New York. It is promised for an early New York hearing.

"Tears of Dawn", a fifteenth century fantasy, by Faith Van Valkenburg Villas, was given last week at George Gray Barnard's Cloisters, New York, for the benefit of the League of American Pen Women.

Eleonora Duse will be the guest of honor when the Moscow Art Theater begins its return engagement at Jolson's Theater on November 10. The Russian players will arrive in this country from Europe some time this week.

John Cromwell is organizing a second company of "Tarnish", Gilbert Emery's play at the Belmont Theater, New York. It will open at the Playhouse Theater in Chicago Christmas week.

Arthur William Row enacted his impersonations of Bernhardt and Mrs. Fiske in the role of "Becky Sharp", which is to be revived when the Belasco star terminates her engagement in "Mary, Mary, Quite Contrary", at the Trangle Theater, New York, last week.

Ruth Hammond has been engaged by Sam H. Harris for the role of Doris in "The Vegetable", in which Ernest Truex will be the star. Miss Hammond appeared in New York last in "The Charm School" and with H. B. Warner in "Danger".

Now A. H. Woods has gone and done it again. Just when everybody concerned was reconciled to "The Mysterious Way" as being the title for Mary Nash's new starring vehicle, along comes Woods with his favorite pastime of changing titles. Now, Martin Brown's play is to be designated "The Lady", which is due to arrive in Chicago in another week.

Anita Blaine Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony, (Continued on page 37)

## LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 3.

### IN NEW YORK

Able's Irish Rose.....	Republic.....	May 22.....	617
Aren't We All.....Cyril Maude.....	Gaiety.....	May 21.....	194
Casanova.....	Empire.....	Sep. 26.....	48
Chains.....	Playhouse.....	Sep. 19.....	54
Changelings, The.....	Henry Miller's.....	Sep. 17.....	57
Children Feed.....	Little.....	Sep. 24.....	49
Children of the Moon, The.....	Comedy.....	Aug. 17.....	94
Crooked Square, The.....	Indison.....	Sep. 10.....	65
Dancers, The.....	Walter Hampden.....	National.....	Nov. 1.....
Deep Tangled Wildwood, The.....	Richard Bennett.....	Broadhurst.....	Oct. 17.....
Duse, Eleonora.....	Century.....	Nov. 5.....	2
For All of Us.....	William Hodge.....	Forty-Ninth St.....	Oct. 15.....
Grand Guignol Players.....	Frolie.....	Oct. 15.....	27
*Hamlet.....	Sothern-Marlowe.....	Jolson's.....	Oct. 29.....
In Love With Love.....	Ritz.....	Aug. 6.....	105
Lesson in Love, A.....	Faversham-Stevens.....	Thirty-Ninth St.....	Sep. 24.....
Little Miss Bluebeard.....	Irene Bordoni.....	Lyceum.....	Aug. 28.....
Lullaby.....	Florence Reed.....	Knickerbocker.....	Sep. 17.....
Mary, Mary, Quite Contrary.....	Mrs. Fiske.....	Belasco.....	Sep. 11.....
Merchant of Venice.....	Sothern-Marlowe.....	Jolson's.....	Nov. 1.....
Nervous Wreck, The.....	Harris.....	Oct. 9.....	30
Nobody's Business.....	Francine Larrimore.....	Klaw.....	Oct. 22.....
Oedipus Rex.....	Sir J. Martin-Harvey.....	Century.....	Oct. 25.....
Player Queen, The.....	Neighborhood.....	Oct. 18.....	21
Rain.....	Jeanne Engela.....	Maxine Elliott's.....	Nov. 7.....
*Red-Light Annie.....	Eltinge.....	Nov. 21.....	89
Sand Walker, The.....	Mary Ryan.....	Greenwich Village.....	Nov. 5.....
Saramoube.....	Morocco.....	Oct. 24.....	13
Seventh Heaven.....	Booth.....	Oct. 30.....	444
*Shame Woman, The.....	Greenwich Village.....	Oct. 18.....	23
Shewing Up of Blanco Posnet.....	Neighborhood.....	Oct. 18.....	21
Spring Cleaning.....	Eltinge.....	Nov. 9.....	—
Steadfast.....	Ambassador.....	Oct. 29.....	8
Sunup.....	Lenox Hill.....	May 24.....	152
Swan, The.....	Cort.....	Oct. 23.....	15
Tarnish.....	Belmont.....	Oct. 1.....	42
*Three Little Business Men.....	Thomashefsky's.....	Sep. 3.....	64
*Tweedles.....	Frazee.....	Aug. 13.....	90
Two Fellows and a Girl.....	Vanderbilt.....	July 19.....	117
Virginia Runs Away.....	(Special Matinees), Klaw.....	Nov. 8.....	—
What a Wife.....	Century Roof.....	Oct. 1.....	41
*White Desert, The.....	Princess.....	Oct. 18.....	12
Whole Town's Talking, The.....	Grant Mitchell.....	Bijou.....	Aug. 29.....
Windows.....	Garlick.....	Oct. 8.....	32
Zeno.....	Forty-Eighth.....	Aug. 25.....	82

\*Closed November 3.

\*\*Closed October 27.

†Closed November 1.

\*\*Moves to Princess November 5.

### IN CHICAGO

Fool, The.....	Selwyn.....	Aug. 31.....	84
Laugh, Clown, Laugh.....	Barrimore-Fenwick.....	Powers.....	Oct. 28.....
Merton of the Movies.....	Hunter-Nash.....	Blackstone.....	Oct. 21.....
Old Soak, The.....	Tom Wise.....	Princess.....	Oct. 21.....
Polly Preferred.....	Genevieve Tobin.....	LaSalle.....	Sep. 10.....
Rainy Day, The.....	Cort.....	Oct. 7.....	36
Secrets.....	Margaret Lawrence.....	Harris.....	Oct. 14.....
Spring Cleaning.....	Byron-Heming.....	Adelphi.....	Sep. 9.....
You and I.....	Lucile Watson.....	Playhouse.....	Sep. 2.....

### IN BOSTON

*Awful Truth, The.....	Clare-McRae.....	Hollis.....	Nov. 5.....
Oct and Canary.....	Lenore Ulric.....	Tremont.....	Sep. 3.....
K.K.L.....	David Wardell.....	Coventry.....	Oct. 29.....
Merchant of Venice.....	David Wardell.....	Coventry.....	Oct. 29.....
Old Soak, The.....	Harry Beresford.....	Selwyn.....	Oct. 22.....
*Thank-U.....	Hollis.....	Sep. 24.....	49

\*Closed November 3.

\*\*Opens November 5.

Mary Daniel, McKay George, Fred J. Nichols, James K. Applebee, Harry Cowley, Harry Irving and Sam Janney.

"A Love Scandal" will open at the Ambassador Theater on Monday night. This comedy is being presented by Lee Shubert, with Norman Trevor and Edith Tallaferra in the leading roles.

On Monday also E. H. Sothern and Julia Marlowe will present "The Merchant of Venice" for a week at the Jolson Theater, and the Grand Guignol Players, who are holding forth at the Frolie Theater, will likewise change for the week. Their bill will be composed of four one-act plays: "Un Peu de Musique (A Little Music)", by M. Cronler; "Catherine Goulden", by M. Saumann; "Seul (Alone)", by Henri Duvernois, and "Les Trois Masques", by Charles Mere.

Tuesday night will mark the Broadway premiere of the new Fred Stone show at the Globe Theater. The title of the piece is "The Stepping Stones" and it is a musical comedy, with a score by Jerome Kern, book by Anne Caldwell and R. H. Burnside, lyrics by Anne Caldwell and staging by R. H. Burnside. It is being presented by Charles Dillingham, with

cast which has been playing it in Chicago. This includes Violet Heming, Estelle Wluwood, Arthur Byron, A. E. Matthews, Gordon Ash, Blythe Daly, Paulina Whitson, C. Haviland Chappelle, Maxine McDonald and Lewis Broughton.

There will be four closings tonight: "Red-Light Annie", at the Eltinge; "Tweedles", at the Frazee; "Nittles of 1923", at the Fulton, and "Steadfast", at the Ambassador, and two movings, "The Shame Woman" from the Greenwich Village Theater to the Princess and George White's "Scandals" from the Globe to the Fulton.

"Aren't We All?" Frederick Lonsdale's comedy at the Gaiety Theater, New York, will be presented in Holland some time next month, under the management of William Royaards, the Dutch producer. Royaards arranged for the Netherlands production of this play during his visit to this country last July. Among his current attractions in Amsterdam is Cyril Maude's former success of "Grumpy".

THE big event of the past week was the opening of Eleonora Duse at the Metropolitan Opera House. . . . It was the greatest gathering at a theatrical performance Tom ever saw. . . . There was not a vacant chair in the place and the standees were half a dozen deep. . . . We saw a lot of the famous ones there, but the spectacle which tickled us the most was getting a closeup of De Pachmann, the famous pianist. . . . We were right at his elbow and had a good look at him. . . . He is exceedingly short and drags his leonine mane back from his brow and slips a rubber band over it. . . . This gives him a striking appearance, to say the least. . . . We also saw Pedro de Cordoba, who told us that he is having difficulty in getting a suitable play. . . . He said he had read four plays already without results and was prepared to go thru a lot more. . . . We also saw Oliver M. Saylor, who told us that there was over \$30,000 in the box-office. . . . Oliver is just going thru the final proofs of his book on the American theater. . . . He informed us that it is to have a copious index, at which we rejoiced, for the habit, which unfortunately seems to be on the increase, of printing books of reference value without one makes us heartily sick. . . . George Rockwell dropped in to see us the other day. . . . He was just about to leave for Kansas City, where he opens on the Orpheum Circuit. . . . George tells us that his new home in Rhode Island is a thing of beauty and he spent a delightful summer there. . . . We were much amused the other day while strolling past the Casino Theater to see a speculator's office right in the building, sporting a big sign stating that choice tickets for "Wildflower" were for sale within. . . . A ticket speculator selling his wares in the same building as the attraction is in strikes us as pushing the game just a bit too far. . . . Tom ran into Walter Brower on the Rialto and has to report that he looks just the same as ever. . . . Walter said he is working on the Fox Time and never knows where he is going the following week. . . . It seems to be the policy of this circuit to keep the artists guessing, which, while it may be convenient for the bookers, is mighty hard on the players. . . . A little foresight could correct all this and make everyone happier. . . . Tom met Clyde Veaux, who has just come into town after a tour with Leo Ditrichstein. . . . He tells us that the play which Ditrichstein had was not liked out of town and he is now searching for a new one. . . . We saw Ruth Benedict, the press agent for The Theater Guild, at one of the shows the other night. . . . Tom takes this opportunity to state that Ruth is one of Broadway's superior press agents. . . . She never sends out anything but legitimate news, and, consequently, probably gets a bigger percentage of what she distributes printed than any other press agent in town. . . . Some of the other historians around town could well take a tip from her in the handling of their stuff. . . . After which sermon we bid you a fond farewell. . . . Until next week.

TOM PEPPER.

W. Somerset Maugham's new comedy, "The Camel's Back", was given its premiere at the Worcester Theater, Worcester, Mass., Monday evening, October 29, produced by The Selwyns. The theater was filled. The cast comprised Violet Kemble Cooper, Joan MacLean, Louise Clouser Hale, Margaret Moffat, Dorothy Stokes, Charles Cherry, Gavin Muir and Arthur Lewis.

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# DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson  
Communications to 1493 Broadway, New York

## NEW STOCK COMPANIES

### For Minneapolis and Adjacent Cities—Minneapolis Circuit Stock Organized

Minneapolis, Minn., Nov. 2.—The Yiddish Players of St. Paul have taken over the Old Orpheum Theater, and, if all indications are to be relied on, will have a most successful season. The location is ideal and the theater a fine medium in which to put over their presentations. The play they gave on Sunday, "The Unwanted Man", was remarkably well acted and interesting. At least three members of the organization are players of superior talent and effectiveness, and it will be worth our while to further observe their efforts. There will be visiting stars who will remain with the local company one month.

### Minneapolis Circuit Stock Organized

Lewis Frazee, of Minneapolis, is organizing a rotary stock to play a score of towns in the Dakotas and in Minnesota. The company will swing around the circuit, offering a new bill every three weeks. The company is being recruited here and will include several well-known professionals. The first play to be presented will be Rachel Barton Butler's amusing comedy, "Mama's Affair".

### Jewish Drama at the Grand

The Grand Theater in Minneapolis is to have Jewish drama Friday nights. Arrangements have been made with H. Wiesman, of the Winnipeg Theater, and Finklestein & Ruben to that effect. The plan is to have a prominent Jewish actor come here each week and appear in the play, to be supported by a local stock company, which has been organized and which has already appeared several times at the Metropolitan and the North High School auditorium.

The star booked for the opening play, "An Eye for an Eye", is Joseph Shoengold, well-known Jewish actor. He will be supported by Sonya Gurskiat, Minnie Gazanski, Annie Shapiro, Gussie Karp, Abe Karp, J. Oberlander, Emanuel Kussman, Alex Lifshitz, Bennie Winkler and Lisa Tuchman.

## FORSYTH PLAYERS

Atlanta, Ga., Oct. 30.—Clara Joel, leading lady of the Forsyth Players for the past four months, is making her farewell bow to the Atlanta public thru her superb characterization of Marcelle in "The Man Who Came Back", current at the Lyric Theater. Miss Joel is a prime favorite here, as this is her second engagement with the company under the direction of Walter S. Baldwin.

Fred Raymond, as the wandering boy, Henry Potter, ran the gamut of emotionalism with a fine understanding of each phase of his degeneration and regeneration. Gus Forbes, the irate father, was again cast in a part that endears him to his many admirers. He was sincere and true to form. The family solicitor, Reising, was handled by Rankin Mansfield to the best of his ability, but it missed the mark. The audience simply laughed at their beloved juvenile made up as an old man, altho it was good and he failed to put it over. William Lloyd, as the detective, was at ease in an ungrateful role. Jane Stuart, playing Henry's aunt, drew the only feminine part of any importance after the lead. Miss Stuart has the clothes sense, and by this method, combined with an histrionic ability above the average, presents to her audience the right character in the right place.

Dorothy Stickney, Stuart Beebe, Eugene Head, Jane Aubrey and Robert Smiley, with the help of a few extras, played the minor roles in acceptable fashion. Jane Aubrey is also closing her engagement Saturday night and will be succeeded by Loraine Bernard.

The new leading lady, Louise Orth, who has been playing in "Madeline of the Movies", opens in "The Gold Diggers" next week.

Stuart Beebe, assistant director of the Forsyth Players, is opening a dramatic school on November 2 in conjunction with his work at the theater and will use promising pupils as extras in the coming production.

Harold B. Franklin, general manager and director of the theater department of Famous Players-Lasky Company, arrived in Atlanta last Saturday, and while here visited Walter S. Baldwin and John Crovo, director and manager of the Lyric Theater.

## BOSTON STOCK COMPANY

### Achieves High Mark of Season Thus Far With "Lawful Larceny"

Boston, Oct. 31.—In "Lawful Larceny" the Boston Stock Company at the St. James Theater has reached the highest rung so far this season. The play is widely popular, as evidenced by the packed house at Monday night's performance, and the presentation is equal to the best in regular legitimate houses. There are many good individual portrayals and excellent ensemble work, while the scenic effects do great credit to Clarence Hanson.

Walter Gilbert is not any too well cast this week in the role of Andrew Dorsey. He is at his best advantage in parts like that of the automobile salesman in "Six-Cylinder Love", still he is versatile enough to handle most anything acceptably. Miss Bushnell, as the plucky wife, is irresistible. She is so imbued with the spirit of her part and so earnest in her

## THE NATIONAL PLAYERS

Kansas City, Mo., Nov. 2.—The National Players, at the Missouri Theater, this week presented "The Man Who Came Back", which gave Frances McGrath and Robert Brister, leading players, opportunity to shine and dominate every scene, with the rest of the characters forming a good background for the stars. Lew J. Welch, as Thomas Potter, was the irascible millionaire in the first act, and the whining old man in the last one; Robert Brister, as Henry Potter, is pleasing and capable; Wm. H. Pendexter enacted Charles Reising; DeForest Dawley, as Captain Trevlan, has a magnetic voice and is a wonderful actor; Theresa Larkin, a popular young Kansas City girl, made a most delightful and lovable Aunt Isabel, Mrs. Gaynes; Frances McGrath, as Marcelle, was everything, from tragic to fascinating and appealing; Virginia Springer, as Olive, was very clever and won applause from the audience; Anthony Blair, as Captain Gal-

## AL. C. WILSON

### Director Hawkins - Ball Stock Company, Auditorium Theater, Kansas City, Mo.

Al C. Wilson was born in New York City June 3, 1876, and called that city home until fourteen years ago, when he transferred his residence and for the past twelve years has made his permanent address Kansas City, Mo., and it is fitting that he should go there this season to take the directorship and manager from small parts with the Hawkins-Ball Stock Company.

Mr. Wilson has been thirty-four years in the show business, or practically born and raised in it, and is a thoro master of the art and the profession. He played Shakespeare with Eben Plympton, John Hamilton, Ann Winters and others of well-known dramatic ability and stardom.

Mr. Wilson was director of the Bijou Theater Stock Company, Buffalo, N. Y.; Savidge Players, Columbia Theater, Sioux City, Ia.; the Broadway Players, Oak Park, Ill.; Lola May Wilmer Walter Stock Company, Orpheum Theater, Ft. William, Ont.; Grand Stock, Hamilton, Ont., and director and manager of the Garrick Theater Stock Company, Oakland, Calif. He played characters two seasons with the Grand Players, Davenport, Ia.; was connected with the stock companies in Tulsa, Ok.; Rochester, N. Y.; Pontiac, Mich.; Wheeling, W. Va.; Lima, O., and other large Eastern cities. He is one of the best directors Kansas City has ever had.

## AUGUSTIN STOCK CO.

### Framingham Contingent Hits Home With "Please Get Married"

Boston, Oct. 31.—"Please Get Married" is an unusual sort of play to set before audiences over in Framingham, so it is said. The bedroom scene in the play is rather risqué for folks out there. But if one is to judge from the way they are gobbling up this production at the Gorman Theater this week the Augustin Stock Company will do well to put on a similar play now and then.

Ruth Garland and James B. Marsh, as the would-be newlyweds, have the audience with them all the time. Miss Garland, tho apparently handicapped by a cold, is comely and capable. Mr. Marsh also is very pleasing, and his reading of lines is distinct and effective. Winfield S. Blatt, Percy Bollinger and Eleanor Brownell carry most of the heaviest burden, and they do it with the skill and assurance of experienced artists. Edward R. Davidson stands out impressively as the irate parent and does a fine piece of acting. Margaret Arnold is about the liveliest element in the play. She appears for only a few short flashes, but she makes them count, and they are refreshing. Miss Arnold has good possibilities. M. Charles Faluzzi, appearing first in the role of a constable and later as a hotel clerk, did himself proud. It's a wonder how Charlie can find the time to fulfill the many duties of assistant director and double up in parts besides. Naudine Pauley puts across a couple of short scenes to good advantage, and Kenneth Diven is quite adequate in the dual role of a crook and a minister. In fact, he is convincingly religious as a reverend. Herbert J. Augustin does an excellent bit as the hotel detective, and he doesn't even use a bit of makeup to assist him in the part. His stage presence and manner of delivery indicate that there is good stage material in him. The direction, staging and technical details have been capably handled, and the company as a whole is competent and likable.

D. C. G.

James J. Hayden, of Casey and Hayden, local manager of the Brockton Players, Brockton, Mass., frequently finds time outside his executive duties to permit the casting director to assign him a role in productions. Following a week as Bully Roy Brewster in "Little Old New York", during which he displayed a decided ability to portray low comedy, he appeared week of October 22 as James Burke in "The House of Glass", a tense, highly dramatic part, and stole the show on the opening night.

AL C. WILSON



Director of productions for the Hawkins-Ball Players at the Auditorium Theater, Kansas City.

portrayal that on several occasions she even lapses out of that peculiar style which, tho charming beyond doubt, has always seemed to the writer to be more a part of Miss Bushnell herself than a part of the characters she portrays. Edward Darney takes a good share of honors as Guy Tarlow. There is finesse and assurance about Mr. Darney's work, and he is always an outstanding figure on the stage. Mark Kent is perhaps one of the most widely versed tricksters before the footlights. He can get more out of a part than was ever written into it, and he never misses an opportunity to score a point. A pastmaster of the actor's craft is he and he proves it every week. Viola Roach does remarkably well in the part of Vivian Hapburn. Jil Middleton and Houston Richards appear for only a few brief moments. This talented couple are a big asset to the Boston Stock. Both have personality and ability. Mr. Richards possesses comedy resources that have not yet been touched. Anna Layng, Ralph Morehouse, Ralph M. Bentley and Harold Chase complete the thoroughly efficient cast. Mr. Godfrey's staging of the play deserves special mention, and Charles R. Hector, the orchestra conductor, comes in for a compliment because of his comic novelty number, "The Village Orchestra", which provided much enjoyment during an in-

termission. The Boston Stock Company Orchestra is itself an unusual attraction and no doubt has much to do with the big drawing power of the St. James Theater.

D. C. G.

## NEW COMPANY FOR SAN DIEGO

San Diego, Calif., Oct. 22.—The cast has been selected and rehearsals begun of the new stock company which opens at the Broadway Theater in "The Boomerang" on October 27.

Miss Winifred Greenwood as leading lady, Norman Fields as leading man, Albert Van Antwerp as second man, Elanor Parker as second woman, Florence Oberle as character woman and Wilbur Higbee as character man. Marjorie Bennett Ingenue, James Dillon, former director of the Broadway Strand Players, will direct the present company.

termission. The Boston Stock Company Orchestra is itself an unusual attraction and no doubt has much to do with the big drawing power of the St. James Theater.

D. C. G.

# PERSONALITIES Here and There

Don't overlook reading the letter headed "That Bad Stock Town" in the Open Letter department of this issue.

Contrary to recent reports, Le Roy Kenneth is not at his farm, but is a guest at the home of Charles E. Mills, actor and farmer, at Danville, Vt.

Percy Deane, formerly in stock at Salt Lake City, Utah, is now with the Empire Stock Company touring Northern California, Oregon and Washington, doing juveniles and characters.

Betty Lawrence is the new ingenue with the New Bedford Players, replacing Madeline Fairbanks, and Jane Marbury is the new second woman, both opening last week in "Up in the Haymow".

Arthur Clatterdon has been engaged by Edward Renton for his Hamilton Stock Company and opened Monday evening, October 22, as leading man in "The Gold Diggers" in the new Temple Theater, Hamilton, Ont.

Joseph Crehan, one of the most popular members of the Proctor Stock Company, Elizabeth, N. J., has left the company and started rehearsals with Julia Sanderson in "Plain Jane".

Charles Dingle, who has been playing a special engagement with the Proctor Players in Elizabeth, N. J., jumped to Newark, N. J., last week to be featured with the Maude Fealy Stock Company in "Irish Eyes". He returns to Elizabeth next week in "The Bad Man".

Edith Gresham and Dorothy Hodgson are new members among the Auditorium Players at Malden, Mass., and, if present indications mean anything, they will continue for some time to come, for both are becoming exceptionally popular with the playgoers.

Madeline Fairbanks, the little ingenue with the New Bedford Players, closed her engagement there October 27 to return to the musical comedy stage in Geo. M. Coban's new play, "Plain Jane". Miss Fairbanks made a charming ingenue and endeared herself to the theatergoers in New Bedford, Mass., and they were sorry to see her leave.

E. A. Greenblatt, resident manager of the St. Charles Theater, New Orleans, has been laid up the past two weeks suffering from an infected hand, the result of monkeying with the business end of a tack in the course of his duties. Physicians at Tonno Infirmary are endeavoring to prevent blood poisoning. In his absence Managing Director Gnerringer is devoting his time to the house.

Jean Scott, a charming little ingenue, late of the Forsyth Players, Atlanta, Ga., was a recent visitor to our office in quest of a review of the Forsyth Players, in which Miss Scott was highly complimented for her personality, talent and ability. Prior to leaving our office she modestly admitted that she was negotiating for an engagement in a Frohman production, but did not wish it known until the contract was signed, therefore we are not mentioning the name of the company, but we'll wager that she will be with it when it opens.

## "CLARENCE"

Tarkington Comedy Well Handled by Augustin's Gloucester Company

Boston, Oct. 31.—The William Augustin Stock Company, at Gordon's Olympia Theater, Gloucester, Mass., is this week presenting "Clarence", the popular play by Booth Tarkington. It is somewhat different from the productions usually put on by this company, but not less enjoyable, as the good-sized audiences attest. A local critic says of the performance: "Mr. Augustin's playing of Clarence was a treat and without doubt one of the best per-

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trays this artist has given us. He plays the part as it was written, quietly, but with suchunction and humor that almost every word brought a laugh. Clarence could be easily overdone, but Mr. Augustin keeps him well within bounds. Miss Floyd added another to her already fine list of characterizations with her Cora Wheeler. She was ably seconded by Benton C. Reisser, as Bobby, her brother. David Walters and Maude Williams were the Mr. and Mrs. Wheeler and Agnes Young, Florence Ravenel, Agnes H. James, Stanley Perton and J. Gordon Kelly rounded out a splendid cast. An excellent musical program was rendered by Celia Mascant's Orchestra, composed of Isabel Brylawski, violin; Violet Engel, piano; Celia Mascant, cello, and Alma Mascant, tympani.

## HAWKINS-BALL STOCK COMPANY

Kansas City, Mo., Nov. 3.—"Within the Law" proved one of the outstanding hits of the Hawkins-Ball Stock Company's season. Miss Lewin had the role of Mary Turner, and, as usual, carried off her part with high honors. Joe Garson, a forger, was played by Frank Hawkins, manager of the company, and he shone with a quiet command of the stage that was very acceptable and pleasing. Mr. Hawkins directed the performance.

The first act was dominated by Director Al. Wilson, who enacted Edward Gilder, and he made a decided hit. Eva Sargent as Aggie Lynch was a gem, Earle Ross as Inspector Burke was all that is required, Craig Nelson as Irwin was direct, forcible and convincing; Mr. Nelson also takes the part of Chicago Red, a crook. Clarke B. Felgar in the role of Mr. Demerest presented with the necessary pep and vigor; George Whitaker, the leading man, had the minor role of Dick Gilder; Frances Valley was Sarah; Alex. MacIntosh, Smithson; Irma Earl, Helen Morris; Jackie Ball, Cassidy; C. R. Montgomery, Daey, with others in unimportant roles.

In connection with this week's show there were several additional attractions to lure the people. October 30 a ladies' hairdressing fashion show was given in conjunction with the performance, and on Wednesday night, immediately after the final curtain, there was a Halloween get-together and good fellowship party between the members of the company and the audience, with dancing indulged in by all and refreshments served by the stock company in keeping with the night and its observance. I. S.

## THE WADDELL PLAYERS

Rockford, Ill., Nov. 1.—Monday night the Waddell Players, having an open date on account of a visiting road attraction holding the stage at the Rockford Theater, went to Belvidere, Ill., and presented "Scandal" at the Apollo Theater. It was the first appearance of the company in Belvidere and a capacity audience was on hand to witness the performance. Belvidere is only 14 miles from Rockford, and many of the theatergoers are regular matinee patrons of the company at Rockford and were all out in full force to greet this very popular company. Would like to add a word of praise for Mr. Rhinehardt and his assistant manager, Mr. Barker, of the Apollo Theater, for their splendid business methods and their very beautiful theater. This is an absolutely modern playhouse, seating in the neighborhood of 1,000 people, excellently constructed, artistically decorated, and with a stage capable of handling the biggest of road attractions. What impresses most is the genial

and courteous manner in which both these gentlemen greet the visiting attractions and do all in their power to make the visiting trouper feel at home. Everything is done and thought of for the performers' benefit. Beautiful and well-equipped dressing rooms, clean as a new pin. Stage the same, and all employees of the house are on their tip toes at all times and anxious to make your visit a pleasant one. Visiting road shows can make a note of this theater and anticipate a real treat while in Belvidere. Owing to the splendid business done on their initial visit, the Waddell Players will play this theater every Monday night during the winter season.

At the Rockford Theater they presented "Here Comes the Bride", cast as follows: Thomas Ashley, by Rupert H. Clarke; James Carlton, by Harry Rousean; Nora Sinclair, by Margaret McDonnell; Robert Sinclair, by Garvin Harris; Ethel Sinclair, by Winnifred Axtell; Mooney, by Walter Bartlett; Frederick Tile, by Mr. Waddell; Thurlow Benson, by Karl Huebl; Roberto Servier, by J. C. Daly; Maria Tile, by Kate H. Patton; Judge Houselton, by Sherman McVinn; The Bride, by Bessie Bennett; Hawkins, by Walter Bartlett; De Puy Almonte D'Alvarez, by C. Armstrong.

## HENRY CARLETON PLAYERS

Pawtucket, R. I., Nov. 1.—The Henry Carleton Players at the Star Theater are giving great satisfaction this week with "The Daughter of Mother Machree" casted as follows: The Earl of Belmore, Jack McKenna; Meritt Luffkin, his attorney, Henry Carleton; Daniel Nell, young mining engineer, Robert Stone; Will Homer, Herbert Butterfield; Cecil Mars, Luffkin's nephew, John Flemmings; Wharton, of the Dublin Agency, Fred G. Morris; Sally O'Brien, Adelaide Chase; Nora, her mother, Betty Ferris; Janet Guerdale, Peggy Martin; Lady Ellen Guerdale, Marion Taggart.

Adelaide Chase is the new leading woman and endeared herself on her first appearance and continued to grow in favor of the audience as the presentation progressed.

## JOEL FRIEDKINS' PLAYERS

El Paso, Tex., Oct. 26.—The Joel Friedkin Players opened a ten weeks' engagement to S. R. O. at the Texas Grand Theater here the evening of October 21, playing Avery Hopwood's "Why Men Leave Home". The schedule for the season calls for nine performances a week, with matinees on Wednesday and Saturday. The entire season is guaranteed, being underwritten by the Woman's Club of El Paso.

The players were introduced by Mr. Friedkin and welcomed to El Paso by J. M. Edgar Hart, manager of the Palace Theater. Huge bouquets of roses and blooms were presented to the women members of the company.

The cast for "Why Men Leave Home" follows: Barker, Frank Hetterick; Grandma, Marie Harcourt; Tom, James Burtis; Ed, Eveta Nudsen; Billy, Jane Manner; Billy, Clarence Chase; Nina, Virginia Duncan; Betty, Margaret Gething; Artie, Louis Leon Hale, and Sam, Louis Dean.

## HAZELE BURGESS PLAYERS

West Hoboken, N. J., Oct. 31.—The Hazele Burgess Players at the Roosevelt Theater are presenting for the first time in stock the recent Broadway hit, "It Is the Law". The verdict of the capacity audience on Monday evening was to the effect that this production

(Continued on page 120)



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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## ENGESSER CLOSES DRAMATIC COMPANY

Successful Season of Eight Months Concluded at Osawatomic, Kan.

Geo. E. Engesser's two-car dramatic show closed the biggest year in its history at Osawatomic, Kan., October 24. The outfit was shipped to Independence, Mo., for storage at Home's Railway Equipment Company. Mr. Engesser will winter in Kansas City, Mo., stopping at the Lorraine Apartment House. Geo. B. Snow, business manager for the Engesser show for the past nine seasons, will spend a few weeks in Kansas City and will then leave for Vermont to visit relatives. Mr. Engesser closed his No. 2 show, "Uncle Tom's Cabin", September 1. This show was plotted by Miles Perry and managed by Albert Engesser, and with these two old heads the show came home with the bacon. The "Tom" show played the Dakotas and Minnesota. The No. 1 company played the old favorite piece, "Let Oie Do It". It opened in Texas and worked to the Canadian line and then back south, running better than eight months. A twelve-piece band was carried and the red and gold band wagon made its dally appearance on the streets. A beautiful new waterproof tent has been ordered for next spring and everything will go out newly painted.

## MAXWELLS WRITING NEW PLAY FOR TOOTSIE GALVIN

Ted and Virginia Maxwell are writing for Tootsie Galvin a new play, entitled "Cinderella O'Reilly". Miss Galvin's quaintness, vivacity and personality call for a role as Cinderella O'Reilly that will give full scope to her histrionic ability. This is the first play the Maxwells have written since "The Scarlet Detour", which has, with "Faith and Mary Ann" and "Savannah Mammy", won praise in New York, the ultimate goal of every ambitious playwright. Following "Cinderella O'Reilly" the Maxwells will start on a new mystery play, "The House of the Whispering Death". Other plays for later release are "The Ear of the Buddha", "The Heart of Terry O'Moore", "The Stranger" and "The Scarlet Letter".

## ACTORS LEFT STRANDED

P. C. Franklin advises that he and other members of Burke's "Uncle Tom's Cabin" Company, of which he says J. C. Walker was manager and part owner, were left stranded in Bladen, Neb., October 6.

## CARL DALTON SHOW NOW TOURING IN THE WEST

We were just wondering what had become of our old friends with the Carl M. Dalton Shows when the mail bag brought a newspaper item taken from The La Crosse (Wis.) Tribune and Leader-Press, which tells us that the Dalton company is touring the Dakotas in a fleet of motor cars, playing to packed theaters, town halls, tents or anything that the company and audience can squeeze into. The La Crosse Tribune and Leader-Press claims the Dalton company as La Crosse's very own theatrical attraction. There are two touring cars, one touring chassis with a van body, which serves as a ticket office and also as sleeping quarters for two men, and two perambulating bungalows, which serve as living quarters for members of the company. The company is presenting the favorite old melodrama, "The Millionaire Swede", in which Boris Dale (Mrs. Carl Dalton) plays the leading role and Carl portrays the leading comedy role, the Swede. In writing to the La Crosse paper Mr. Dalton states that business has been wonderful in spite of the fact that the farmers are saying "No crops and no prices." The company played thru the territory that was formerly the Rosebud reservation and also Whitten, S. D., on the annual "round-up" day, many Indians coming to the show in their big touring cars and other kinds of conveyances. On this season's trip the company has traversed territory in the southern part of Minnesota, Northern Iowa, North and South Dakota and the northern part of Nebraska and is now headed for Wyoming and Colorado, then back to Wisconsin. Eddie Tillman, the son of a La Crosse business man, recently joined the company to play characters and do a vaudeville act.

## ED WILLIAMS IN CHICAGO

Chicago, Nov. 2.—Ed Williams, manager of the Ed. Williams Stock Company, was in Chicago today looking after some business relative to his permanent stock now on its third season in the Orpheum Theater, Racine, Wis. Mr. Williams reported a good business. He is planning to launch his second company in the next few weeks. Mr. Williams is very hopeful of the outcome of the present season from a stock standpoint. He attributes this to the lack of road shows, too many and inferior movies and the present brand of vaudeville.

## PRINCESS STOCK COMPANY

Thayer, Mo., Oct. 31.—The Princess Stock Company opened the winter season at the local theater last Monday night a week ago and everyone was well pleased with the plays presented thruout the week. Special mention is due the novelty acrobatic specialty of Barnett and Eyrse. These boys will bear watching. Mr. Ward has a splendid company this season and a real up-to-date line of plays. The Princess Stock Company has been playing Thayer for the past fourteen years, and Mr. and Mrs. Ward have hosts of friends, who always give them a warm return welcome.

## THE CAPITAL PLAYERS TO OPEN NOVEMBER 20

The Capital Players will open their Washington (D. C.) season November 20 at the new Interior Department Building's auditorium. The performance will consist of four one-act playlets, with specialties between the acts. A galaxy of local stars will appear before the footlights.

## JACK STERN DIVIDES HIS YIDDISH PLAYERS

Jack Stern has divided his company of Yiddish Players, part of which is playing rotary stock thru New England and Pennsylvania, opening September 12, while the balance of the company opened October 26 at the Orpheum Theater, Newark, N. J., for a six weeks' engagement. The opening play at the Orpheum was "Die Greene Kusine", a musical comedy, to be followed by "Yente on Broadway", both plays having been originated by Nina Shlekevit, leading lady of the company. Stern has a large repertoire of new plays, including several which he wrote himself, among them being "A Girl From Heaven", "In the Streets of New York" and "The Eternal Jew". Jack is also arranging a tour thru the South to start in February and is dickering to take over the Caruso Theater, on the Bowery, which has been a Jewish stock house, and install high-class vaudeville and pictures.

## PICKETT STOCK COMPANY PLAYING NEW TERRITORY

The Pickett Stock Company is not playing its old route in Northeastern Missouri this season, but is invading new territory on its way South for the winter, traveling in motor cars. The company opened the fall season at Frankford, Mo. At Edinburg, Ill., recently, they met Geo. Redman, formerly with the Nell O'Brien Minstrels, who sat in with the band and orchestra. The members of the company are Florence Pickett, manager and characters; Vaughn Pickett, leads; Ted Pickett, light comedy; Ray Pickett, characters; Wayne Pickett, heavies; Ralph Dykes, comedian; Dental Capps, parts; Rosana De-Vail, soubret; Louise Pickett, leads; Fay and Christine Pickett, vaudeville specialties. Nearly all the members double in B. and O.

## REP. TATTLES

Painting scenery is Bob Feagin's chief pastime outside of doing black and Toby comedy. To date it has proved a very profitable one.

The Opera House at Thayer, Mo., is now under the management of C. W. Black, who is booking week-stand attractions.

George B. Fluhrer and wife have located in Buffalo, N. Y., for the winter. Mrs. Fluhrer is a member of the house staff at Loew's State Theater.

The Yankee Doodle Comedians, under the management of Joe (Bozo) Jacobs, are reported successful thru Arkansas. Joe is said to have a real vaudeville show.

Several burlesque producers have come out with the statement that the best burlesque straight men are recruited from the dramatic stock and repertoire field.

Herschell Wells' seven-people dramatic tab. has forged ahead by leaps and bounds, and at the present time is receiving unstinted public support in the Cincinnati suburban houses.

Clyde and Beatrice Davis are laying off in Milton, Ia. Clyde is a comedian who enjoys quite an amount of popularity and Beatrice is one of repertoire's leading ingenues. They do double singing and talking specialties.

Managers of houses in Nebraska and Iowa are voicing their satisfaction with the Clem-Corey Players as a box-office attraction. The

company is presenting a repertoire of "bokum" plays and high-class vaudeville specialties.

Brunk's Comedians, featuring Virgie and Jack Bronson as leading people, concluded a nine-day engagement in Mangum, Ok., last week, appearing there for the benefit of the American Legion, Paul Garrett Post, No. 121.

Valpo and Allen joined Leslie E. Kell's Comedians at Pine Bluff, Ark., Mr. Valpo for characters and cornet in band and his wife for piano and alto in band. They closed a two years' engagement with Choate's Comedians at Trenton, Tenn.

The Eugenia Clark and Clark Bros.' Combined Shows will stay out all winter, playing thru Mississippi. This is reputed to be one of the best companies of its kind in the South and is accompanied by a high-class band and orchestra. L. H. Clark is company manager.

Lawrence Russell believes that the sanitary conditions of his tent theater is just as important a subject as clean plays and a company of ladies and gentlemen. Mr. Russell has always made it a practice to personally inspect the tent and surroundings immediately after the theater is in the air.

The Hillman Feature Picture Show closed its tent season October 20 at Chesterhill, O., after one of its best seasons. Marlon and Arthur J. Hillman, the owners, spend their winters in Northern New York State, making the trip each year in their car. The Hillman show will reopen under canvas in May.

Ed. Hugh Barnstead writes that business is good with the Young-Adams Stock Company. (Continued on page 101)

## Hillman's Ideal Stock Co. Wants

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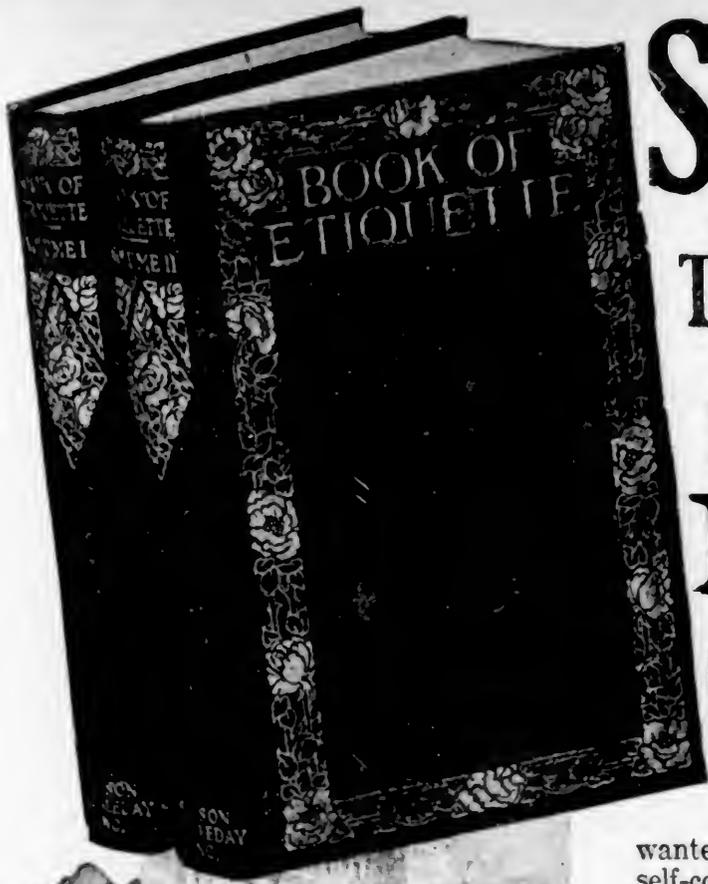
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Week of Chicago Civic  
Opera Season

The schedule of operas and the casts for the opening week of the Chicago Civic Opera Company has been announced by General Manager Giorgio Polacco, and, true to the statement that American artists would share in the prominent roles, the first week will see two or more native singers in each opera. As published previously "Boris Godunoff" has been chosen for the opening night, November 8, with Feodor Chaliapin in the title role, and others in the cast include Marjorie Maxwell, Forest Lamont, Virgilio Lazzari, Cyrena Van Gordon, Desire Defrere and Lodovico Oliviero, and the conductor will be G. Polacco.

For the Saturday matinee "Samson and Delilah" will be given with Louise Homer as Delilah and Fernand Ansean, who will make his debut, as Samson, and on Saturday "Lucia Di Lammermoor" with Florence Macheth in the title part will be presented. On Monday evening, November 12, "Faust" will be sung in French with Fernand Ansean in the name part, Georges Baklanoff as Mephistopheles, Edith Mason as Marguerite, Desire Defrere as Valentine, and Irene Pavloska as Selbel. On Tuesday "The Jewess" will be presented in Italian with a cast including Charles Marshall, Rosa Raisa, Florence Macheth and Virgilio Lazzari. "Meistersinger" will be sung on Wednesday in Italian with Chaliapin in the name part, and others in the cast will be Giulio Crimi, Edith Mason, Cyrena Van Gordon and Kathryn Brown.

The advance sales practically assure the management of a record season as the sales have been heavier than in any preceding year. There has been a greater demand for boxes as well as for the cheaper seats and the 1923-24 season will be ushered in under more auspicious conditions than ever before in the history of the organization.

### EXCELLENT PROGRAM

Offered by Beethoven Association at  
First Concert of the Season

New Yorkers who have in the past two seasons attended concerts given under the direction of the Beethoven Association of New York City have shown their appreciation of the excellent programs offered by renewing subscriptions to such an extent as to practically give the organization a completely sold out house for the entire 1923-24 season. Furthermore many applications for subscriptions had to be returned. The first concert of the season was given in Aeolian Hall the evening of October 29 when the association presented a program by the London String Quartet, Dusolina Giannini, Frederic Lamond and Kurt Schindler. The first number, Beethoven's Quartet for Strings in F Minor, Opus 95, was played by the London String Quartet with marvelous beauty of tone, excellent ensemble work and such artistic musicianship as is rarely heard in a concert hall. Dusolina Giannini, the young soprano, who came into prominence last season after her successful appearance with the Schola Cantorum, gave a group of songs by Handel, Mozart and Beethoven, in which she displayed a voice of fine quality, both in its upper register and in its low tones. This young artist more than fulfilled the expectations based upon her success last season, and was recalled time and again to respond to the enthusiastic applause accorded her by an audience which was largely composed of distinguished musicians.

The closing number was the Brahms Quartet for Piano and Strings in A Major and played by Frederic Lamond and James Levy, H. Waldo Warner and C. Warwick Evans, of the London String Quartet. There was not the ensemble work which one had expected, due to the fact that Mr. Lamond played the piano part more as a solo than as one of a group of players.

The next concert is announced for Monday evening, November 26.

### UNUSUAL NUMBER

Of Celebrated Artists To Give Con-  
certs in Baltimore

There will be no dearth of concerts by noted artists in Baltimore this season as according to the announcements an unusual number will be presented in the Wilson-Greene Series. Paderewski will open the series with a concert on November 19, and John McCormack is listed to appear on December 14. Then in January Rachmaninoff will be presented, and in February there will be two concerts, one on February 7 by Fritz Kreisler, and one on February 18 by Gailli-Curci. In the second

### ORLANDO NOW HAS

Its Own Symphony Orchestra

For the first time in its history, Orlando, Fla., has its own symphony orchestra. Under the direction of Row V. Steele an orchestra of thirty musicians was organized, and on the evening of October 16 a concert was given before a large audience. According to word which reached this department, the program was exceptionally well given and both the orchestra and the conductor were accorded an ovation. Many of the players made their first appearance as symphony players on this occasion, but the playing of the men was re-

### PAUL ALTHOUSE

Those who are "in the know" and in touch with the various efforts toward musical development in the country readily agree that the women in America are stronger supporters of music than the men, and it is due to their boundless enthusiasm and tireless energy that we have the great Music-Cycle clubs and various local organizations that bring the best artists to their community.

Just now their eyes are turning to the leading American artist, and there seems to be a growing tendency to give him at least an equal break with the importations. Naturally, then, they are most interested in the American artist who stands for American music.

Mr. Paul Althouse, the well-known tenor, is an outstanding artist with the above qualifications. Mr. Althouse was born in Reading, Pa., and comes about as near being a 100 per cent American as you could find. I had the pleasure of hearing him again a few nights ago, and I have never heard him sing better. One can think of no contemporary artist who sings with such rhythmical zest, verve and vitality.



Dusolina Giannini, soprano, came into prominence last season when, upon a few hours' notice, she took the place of a noted singer as soloist with the Schola Cantorum at a concert given in New York. An American born, she has received all of her vocal training in this country, and therefore her name can be added to the constantly growing list of native artists who are winning success in the concert world.

series, which will also be given in the Lyric Theater, DePachmann will give the first concert on November 12. The artist for December is Mary Garden, who will be heard in a song recital December 7. There will be two concerts in January, as on the seventh of the month Frieda Hempel will be presented in a Jenny Lind concert, and on January 21 Margaret d'Alvarez, contralto, and Jean Gerardy, cellist, will give a joint recital. The last concert of the series will be given on March 27 by Mischa Elman, violinist.

In addition to these concerts, the Philadelphia Orchestra, Leopold Stokowski, conductor, will give concerts at the Lyric Theater on Wednesday evenings, December 5, January 23, February 13 and April 23.

Ralph Lyford, who for the past three seasons has directed the summer season of grand opera in Cincinnati, is organizing the chorus, which is drawn from the musical circles of the Queen City for the performances to be given in 1924.

markably smooth and well balanced. Two other concerts are being planned and the dates and the programs are to be announced shortly. The orchestra is not being financed by any individual or group of people, but depends entirely upon the interest and the desire of the general public to hear symphonic music. The people of Orlando left no doubt as to their interest as the attendance at the first concert more than justified anticipations.

### NEW STUDIO

Opened by Henri M. Barron

Henri M. Barron, tenor, formerly of the Chicago Grand Opera Company, has opened a new studio at the Metropolitan Opera House Building, New York City, where he will teach two days each week. A pupil of Vincenzo Lombardi, of Italy, Mr. Barron has enjoyed much success in the operatic and concert world and will again this season give concerts in many cities.



Paul Althouse, noted tenor, and Clay Smith, music critic and composer.

—Photo: Bob Morningstar.

whose intonation are so essentially musical, whose enunciation is so satisfying and whose phrasing is so faultless as this same Paul Althouse.

When he sings American songs there is no doubt about them being just that. You can understand every word to the farthest corner of the auditorium. Perhaps this mastery of English accounts for the fact that he uses so many English songs.

"I sing American songs because I know of no better language for vocal expression," said Mr. Althouse, "and I believe the day is near for American opera. We have the composers and the best of facilities for its presentation, and the public will eventually demand it."

Mr. Althouse's recent tour of the antipodes, during which he gave forty-two joint concerts with Mr. Arthur Middleton, the eminent bass-baritone, was a triumph of the first magnitude. Like Mr. Middleton, he uses a greater and broader musical world dawning for the American musician.

CLAY SMITH.

### ANOTHER AMERICAN SCORES SUCCESS

Marguerite McNamara scored another success in Paris at the Opera Comique, when she appeared as Mimi in "L'Infolome". Cabled advice tell that she both sang and acted the part with a charm which won her a shower ovation.

John McCormack returns to Cincinnati after an absence of several seasons for a concert to be given in Music Hall Wednesday evening, November 14.

**MANY ADVANTAGES**

**Accorded Young Musicians Thru Music Lovers' Club**

Young musicians are offered many advantages thru the Music Lovers' Club which was organized in New York City not so long ago for the purpose of bringing young musical students opportunity for association with noted artists and for appearances in concert under the most satisfactory conditions. The club has established headquarters on West 72d street in New York City, where concerts are given during the season at which members of the club are presented. Studios for rehearsals and auditions for managers are also arranged for thru the club and many other advantages are offered the membership. Mr. Clemente deMarelli, the founder and president, well known in the field of grand opera and also as an instructor, is directing the activities of the club.

**KANSAS CITY TO HAVE**

**Three Performances of Grand Opera by Special San Carlo Company**

Under the auspices of the Kansas City Symphony Orchestra Association, three performances of grand opera will be given in Kansas City, Mo., by the special San Carlo Grand Opera Company. The first night, November 23, "Mme. Butterfly" will be given, with a cast including Tauski Mura, Collin O'More, Graham Marr and Charles Gallagher. For the matinee performance on November 24 a double bill will be given and the cast for "Cavalleria" will include Maslova, Vettori, O'More and Kaplick and for "Pagliacci" Sofia Charlebois, Tomarschlo, Graham Marr and Kaplick. In the evening "La Boheme" will be given, with Anna Fitzin, Maslova, Gallagher and Baldi.

**YOUNG AMERICAN SINGER**

**Booked for Extensive Concert Tour**

Dusolina Giannini, young American soprano, due to her success last year, has been booked thru the Daniel Mayer office for an extensive concert tour in the United States and Canada. Born in Philadelphia, she received her early musical education from her parents, both of whom are musicians, her father a tenor, who was associated with Adelina Patti in many grand opera performances. Later Miss Giannini studied with Mme. Sembrich in New York City and, due to the phenomenal success she achieved at her debut last season, she came into prominence almost over night. At a few hours' notice she sang a group of Italian folk songs, which had never before been sung in America, at the concert of the Schola Cantorum in Carnegie Hall, New York City, on the evening of March 14, 1923, when she substituted for a noted soloist. On this occasion the New York press was unanimous in praising the young singer and as a result she received an offer to appear with the opera company which Mme. Melba is to take to Australia in 1924. So many concert engagements had already been made for Miss Giannini that she had to decline this offer. During the present season she will have the distinction of being the only vocalist engaged by both the New York Symphony and the New York Philharmonic orchestras, and she will also appear as soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis.

**NEW STUDY COURSE**

**Sponsored by N. F. M. C. Is Now Being Inaugurated**

The study course in Music Understanding which was adopted by the National Federation of Music Clubs at the biennial meeting in Asheville last June is now being launched for the benefit of club members. The first three chapters or study programs of the "Fundamentals of Music", by Prof. Karl W. Gehrkens, which is the first book in the course, are already in pamphlet form, having been but recently completed by the Dutton Company, which firm very generously offered the federation its co-operation in having the books printed. This particular course of study is recommended to the music clubs inasmuch as it is designed primarily to aid the average club member in obtaining the more essential and important facts relative to a general knowledge of music. Thru the enormous membership of the federated clubs it is expected that thousands will take up the course and this will tend to bring a knowledge of music into many communities which have heretofore been uninterested.

**ARTISTS ANNOUNCED FOR BILTMORE SERIES**

The series of Friday Morning Musicales to be held in the Hotel Biltmore, New York, will include two concerts in November, two in December and a like number in January and February. The artists to be heard are: Lucrezia Bori, Magdeleine Brard, Marina Campanari, Renee Chenet, Gino Crimi, Richard Crooks, Giuseppe DeLuca, Beniamino Gigli, Jean Gerardy, Dusolina Giannini, Louis Graveure, Percy Grainger, Frederick Gunster, Charles Mackett, Helen Hobson, Susanne Keener, Erwin Nyrlegyhazi, Rosa Raisa, Giacomo Rimini, Lisa Roma, Alberto Salvi, Lionel Tertis, John Charles Thomas and Ferenc Vecsey.

**LARGE AUDIENCE CHARMED**

**By Elsie Janis at New York Debut**

New York, Nov. 3.—The large audience which gathered in Aeolian Hall yesterday afternoon for the metropolitan debut of Elsie Janis as a concert artist thoroughly enjoyed itself. That there might be no misunderstandings as to her aspirations as a concert singer Miss Janis told the audience she could sing no better than in previous years, but her reason for entering the new field was that she liked to be nearer her audiences and thus be better able to give everyone a good time.

She chose as her opening number "Nuthin'", a Negro song, and followed with an Italian, a cockney and an Irving Berlin jazz song, each of which was given with telling effect, and the audience clamored for more. It was in her French group perhaps (it's difficult to determine in just which she was the best as all were given with the irresistible charm such as only Elsie Janis possesses) that Miss Janis was at her best. In this she opened with a French song, given with an obligato by the violinist, and then, adopting the manner of a Parisian artist, she demonstrated how such an artist would sing "I'm Just Wild About 'Arry"; a number from the "Shuffle Along" show, also another jazz number, and here again the audience was more than delighted and applauded most enthusiastically.

Dances in costume—Russian, Irish, Spanish and American—were next given, and anyone who has seen Elsie Janis dance knows full well of her grace, charm and skill. Following this were "Impressions", in which she illustrated how "Yes, We Have No Bananas", would be sung by Ethel Barrymore, George Cohan, Fannie Brice, Will Rogers, Sam Bernard, in her own inimitable way, and we doubt if Aeolian Hall has rung with such hearty laughter as it did yesterday afternoon. Her last offering was a dance in which once more she was the Elsie Janis of musical comedy—the very spirit of the dance—and one regretted when she ceased.

Assisting in the program were Walter Verne, a baritone of pleasing talent; Rudolph Bocho, a violinist of much ability, and Lester Hodges, pianist, whose excellent accompaniments added much to the program. An excellently interesting and enjoyable two hours of entertainment.

**MOTION PICTURE MUSIC NOTES**

Conducted by Vladimir Shavitch and Victor Wagner, the orchestra at the Eastman Theater, Rochester, N. Y., played as the overture the week of October 28 Weber's "Invitation to the Dance". On the Sunday program Mary E. Silveira, soprano, and Alexander Leventon, violinist, gave "Ave Maria" (Bach-Gounod), and during the week Sara Suggin and Celia Wolberg played as a piano duet Schubert's "Marche Militaire" and DeLibes' "Pizzicato".

The colorful musical program which was given last week by S. L. Rothafel, of the New York Capitol Theater, is being held over for a

**Additional Concert and Opera News on Page 121**

second week. In the series of units which Mr. Rothafel is presenting in an aria from "Tosca", sung by Mme. Elsa Stralla; an interesting divertissement, "To a Wild Rose", sung by William Robyn and danced by Mme. Gamm. (Continued on page 121)

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# MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## FRENCH STAR FOR NEW MUSICAL REVUE

Alice Delysia Opens in "Temptations of 1923" on Broadway November 19

New York, Nov. 2.—The Shuberts will present Alice Delysia in a new musical revue, entitled "Temptations of 1923", at a Broadway theater yet to be named on Monday, November 19. The book of the new revue is by Harry Wagstaff Gribble and Harold Atteridge, while the lyrics are the contributions of the latter author. Jean Schwartz and Al Goodman have combined their efforts in writing the score. The production will be staged by J. C. Huffman, with J. J. Shubert giving his personal supervision. The French star was to have made her appearance on Broadway in "The Courtisan", but the Shuberts found the production wanting in suitable material and today decided that its present engagement in Newark would wind up the revue's preliminary tour. It was learned that Delysia was drawing \$2,500 weekly, with a guarantee at that figure for the next forty weeks. "The Courtisan" was allowed only three and a half weeks in which to rehearse, which partially accounts for the stopping of a spectacle the Shuberts had hoped would out-strip "Artists and Models", it is said.

## WEBER TO PRESENT FOREIGN STAR IN "MOONLIGHT"

New York, Nov. 2.—L. Lawrence Weber, whose production activities include "Little Jessie James", now current at the Longacre Theater, has gone as far as Budapest, Hungary, to engage Elsie Ersi for his next musical comedy, "Moonlight", based on William Le Baron's "I Love You". The author's book will be embellished with music and lyrics by William B. Friedlander and Con Conrad, while the dance numbers will be staged by Walter Brooks.

Miss Ersi, a noted European prima donna, who has played the stellar role for 300 consecutive performances in "The Golden Bird", recently closed in that Hungarian operetta preparatory to sailing for this country. Upon her arrival in New York next week Miss Ersi will go into rehearsal almost immediately. She is described as a fetching titian-haired beauty of the diminutive type and is known as one of the most beautiful women of her country. A reception committee of leading Hungarian citizens of New York is being formed to herald the arrival of the foreign star.

Weber incidentally is getting ready to organize a special company of "Little Jessie James" for a Chicago run. He has under consideration several well-known artists for the principal roles and expects to put the company into rehearsal in time to open in the Middle West early in January.

In the course of the present season Weber will follow with another musical comedy, bearing the temporary title of "Oh, Bah!", the book of which is by William Le Baron, with music and lyrics by William B. Friedlander and Con Conrad.

## ARTISTS SIGN WITH SHUBERTS

New York, Nov. 2.—Allan Priors, an operatic and concert singer from Sydney, Australia, and a recent arrival in this country, has signed with the Shuberts to appear in Delysia's new vehicle, "Temptations of 1923".

Thomas Thompson, who is singing a leading role in "Artists and Models" at the Shubert Theater, has signed a long-term contract with the Shuberts which stipulates that he will be featured beginning next season in musical productions. Thompson, before joining the cast of "Artists and Models", was prominent on the concert stage. When the United States entered the war he abandoned his concert tour to join the aviation branch of the Marine Corps and went to France as an ace attached to the Second Division. He saw considerable service abroad. Upon his return to this country he resumed his singing career, appearing as a headliner in vaudeville and on the concert stage. He is making his debut on the legitimate stage in the Shubert attraction.

George Choo's musical comedy at the Selwyn Theater, New York, will shortly undergo a slight change of title, from "Batting Buttler", as it now stands, to "Mr. Batting Buttler".

## MARY LEWIS IN OPERETTA

Paris, Nov. 2.—Mary Lewis, late of Ziegfeld's "Follies" and now singing "Faust" in the Vienna State Theater, is having a new operetta written for her by Franz Lehár, composer of "The Merry Widow". The composer, after witnessing Miss Lewis' performance in Vienna, stated that her future in opera would be as brilliant as was that of Mary Garden. She has been engaged to appear in a series of operas at Monte Carlo under the management of M. Gunsberg.

## BALLET DIRECTOR COMING

New York, Nov. 2.—Rolf de Mare, director of Le Ballet Suedois, accompanied by Vladimir Goltschmann, conductor, and a staff of mechanical experts, will sail from France tomorrow on the Aquitania to prepare for the opening of the organization's season at the Century Roof November 19. Gerald Murphy, son of Patrick Francis Murphy, of this city, and author of "Within the Quota", now current in Paris, will sail on the same boat with his wife, Sara Wiborg, a member of the ballet.

## UNDERSTUDY GETS FIRST PART

New York, Nov. 2.—Jeannette MacDonald is another young ingenue who was given an opportunity to play her first big part after an arduous career as understudy. Miss MacDonald, appearing with the Mitzl show, "The Magic Ring", at the Liberty Theater, found her first engagement at the same theater several seasons ago in the chorus of "The Night Boat", in which company she later understudied Stella Hoban. Miss MacDonald subsequently "shadowed" for Helen Shipman in "Irene" and Julia Sanderson in "Tangarine".

## ROAD COMPANY OF "HELEN"

New York, Nov. 2.—A special company of "Helen of Troy, N. Y.", the Kaufman-Connell musical comedy, is now being prepared for a tour of the road, with the opening performance scheduled to take place at Bridgeport, Conn., November 28. Included in the cast are: Pauline Chambers, Marcela Shields, Robe Walsh, W. J. McCarthy, Lew Christy, Charles Williams, John E. Wheeler and John Jendrek. The original company will remain in New York at the Times Square Theater for the balance of the season.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 3.

### IN NEW YORK

Adrienne.....	Geo. M. Cohan.....	May 26.....	183
Artists and Models.....	Shubert.....	Aug. 21.....	90
Batting Buttler.....	Swann.....	Oct. 16.....	33
Ginger.....	Daly's.....	Oct. 16.....	22
Greenwich Village Follies.....	Winter Garden.....	Sep. 20.....	53
Helen of Troy, New York.....	Times Square.....	June 19.....	160
Little Jessie James.....	Longacre.....	Aug. 15.....	93
Magic Ring, The.....	Liberty.....	Oct. 1.....	41
Music Box Revue.....	Music Box.....	Sep. 22.....	49
"Nifties of 1923".....	Bernard & Collier.....	Sep. 25.....	47
Poppo.....	Nadge Kennedy.....	Sept. 8.....	3
Running Wild.....	Miller-Lykes.....	Oct. 29.....	8
**Scandals, George White's.....	Globe.....	June 18.....	160
Stepping Stones.....	Fred Stone.....	Globe.....	Nov. 6.....
Three Jolly Tailors, The.....	Thomashefskys.....	Nov. 2.....	—
Vanities of 1923, The.....	Earl Carroll.....	July 5.....	130
Wildflower.....	Casino.....	Feb. 7.....	412
Ziegfeld Follies, The.....	New Amsterdam.....	Oct. 20.....	17

\*Closed November 3.

\*\*Moves to Fulton November 5.

### IN CHICAGO

Gingham Girl.....	Garrick.....	Aug. 29.....	86
Greenwich Village Follies.....	Apollo.....	Oct. 7.....	36
I'll Say She Is.....	Four Marx Brothers.....	Studebaker.....	Oct. 14.....
Magnolia.....	Leo Carillo.....	Oct. 28.....	27
Music Box Revue.....	H. Hoels.....	Oct. 28.....	9
Rise of Rosie O'Reilly.....	Colonial.....	Oct. 28.....	9
Wagnerian Opera Company.....	Cohan's Grand.....	Sep. 25.....	51
	Great Northern.....	Oct. 28.....	9

### IN BOSTON

Caroline.....	Myrtle Schauf.....	Majestic.....	Oct. 22.....	16
"Dancing Girl, The.....	Hay-Skelly.....	Shubert.....	Oct. 22.....	16
**Mary Jane McKee.....	Eddie Dowling.....	Wilbur.....	Aug. 6.....	106

\*Closed November 3.

\*\*Opened November 5.

## MISS BINNEY IN NEW PIECE

New York, Nov. 2.—Constance Binney will be featured in the musical comedy, "The Perfect Lady", to be produced by Laurence Schwab, co-producer of "The Gingham Girl". Marjorie Gatenon and Irving Beebe have also been engaged to play important parts. The book is by Frank Mandel and Laurence Schwab. The music and lyrics are by George Gershwin and B. G. De Sylva. Lee Simonson, who has designed a number of Theater Guild productions, will do the stage settings and Sammy Lee has been assigned to stage the dance numbers. "The Perfect Lady" will open December 10 in Jersey City.

## LEHAR OPERETTA IN PARIS

Paris, Nov. 2.—Franz Lehár's newest operetta, "La Danse des Libellules", will be presented here in December or January at the Ba-Ta-Clan, with Mme. Koutzeoff singing the prima donna role. When Lehár's work is given an American presentation next season it will be tentatively known as "The Dance of the Dragon Flies".

Hazel Dawn, who closes this week with Sam Bernard and William Collier's "Nifties of 1923" at the Fulton Theater, New York, will be seen in Keith vaudeville.

## MUSICAL COMEDY NOTES

Constance Binney is to be featured in "The Perfect Lady", the new musical comedy which Laurence Schwab will present in Jersey City December 10. The production will be given a preliminary tour before coming to New York.

Margaret Wilson is a recent acquisition to the cast of "Little Jessie James" at the Longacre Theater, New York. She is singing the role of Geraldine, originally played by Ann Sands. Miss Wilson was seen last in "Mike in Shappy".

McIntyre and Heath, who have been co-starring for several seasons in "Red Pepper" under the direction of the Shuberts, have returned to vaudeville after an absence of seven years. They are appearing this week at the Orpheum Theater in Brooklyn.

Florenz Ziegfeld has decided on Ann Pennington remaining in the cast of the new "Follies" at the New Amsterdam Theater during its run in New York. The little dancer was rushed into the cast when Bert Wheeler, comedian of the revue, suffered an accident while rehearsing a radio travesty.

The chorus contingent of "Artists and Models" at the Shubert Theater, New York, recently gave a dinner and reception to Elsie Bambrick, one of the models in the Shubert revue. Miss Bambrick is engaged to marry Dan Gray, motion picture director, of Hollywood.

Laddie Cliffe, well-known English actor, who has appeared in this country in vaudeville, recently succeeded Joe Coyne in the London production of "Katinka", Arthur Hammerstein's musical comedy of some seasons back. Coyne was forced to withdraw from the company to undergo an operation on his head.

Masenia, famous Russian dancer, has been engaged by John Cort for his new musical comedy, "Sharlee". She arrived in this country only recently and in joining the Cort production will make her first stage appearance here. Masenia was taught the terpsichorean art by her father, who is a veteran of Russia's many wars.

Irene Dunn, who was seen in New York last in Henry W. Savage's production of "The Gingham Vine", has just joined the cast of Harold Orlo's musical comedy, "Ginger", at Daly's Sixty-Third Street Theater. Miss Dunn replaces Leeta Corder in the prima-donna role. Eddie Nelson has also been recruited to the cast of "Ginger".

James Corbett and Jack Norton are now appearing in the Ziegfeld "Follies" at the New Amsterdam Theater, New York, in an act of their own conception, entitled "The Sap". The pair were to have done the sketch at the Palace Theater, New York, but were permitted to cancel their vaudeville engagement in order to take up their contract with the "Follies".

Oscar Ragland, who opened with Fred Stone's production of "The Stepping Stones" this week at the Globe Theater, New York, holds the unique reputation of being the tallest actor on the American stage. Ragland's height is 6 feet, 6½ inches, and he has appeared with the star on former occasions in "Chin Chin", "Jack O' Lantern" and "Tip Top". Prior to becoming an actor he was a Pacific Coast League baseball player.

Aaron Hoffman's new musical comedy is entitled "The Town Clown" and is now under rehearsal with Eddie Buzzell playing the stellar role. A. L. Erlanger promises the production for an early New York showing, after which "Plain Jane" will be put thru a course of rehearsals. The latter musical production will star Julia Sanderson, with Harry Fender, Edward Durant and Charles McNaughton playing the principal roles.

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# TABLOIDS

(Communications to our Cincinnati Office.)

**THE PARTY** who contributed a new item regarding the Hippodrome Theater, Dallas, Tex., please make yourself known.

**CHARLES HAHNEL** and wife (Ethel Phillips) have located in Cincinnati. Mr. Hahnel's name is to await the arrival of the stock.

**CONNELLY** and **HADCLIFF** are now doing their musical act with the Marshall Walker Company, playing the Hyatt Circuit in Kansas. **GEORGE (BLACKIE) BLACKHURN** has been suffering with lumbago for the past three weeks, but has not lost any time. He is under a doctor's care and getting better.

**WHILE THE "HARNEY GOOGLE-SPARK PLUG"** Company was showing in Birmingham, Ala., a week ago, Zoe Manning, a Birmingham girl was successful in competition for a position in the chorus of the company.

**A. B. MARCUS** Musical Comedy Company was the opening attraction of the season at the Burnett-Buell Theater, Louisiana, Mo. The interior of the theater has been remodeled and redecorated. W. A. Boyd is house manager.

**RICTON**, owner and manager of Hilton's "Freak Doll" Company, is presenting his juggling and magic act in Cincinnati neighborhood houses and at private entertainments. Yes, he is still speculating in the rooming-house business.

**BUEHLA STIGERS**, chorus producer at the Columbia Theater, Ashland, Ky., took seriously ill recently while at work and was removed to her home in Louisville, Ky. She is improving and will resume work in a few weeks.

**THE OLD TEAM** of Moredock and Barteo has reunited after a separation of fourteen years. Al O. Barteo of late has been with Johnny Mattie's "Dixie Darling" Company in the South. Al and Bud will use their old title of "The Kings of Ragtime Piano and Trombone."

**WE ACKNOWLEDGE RECEIPT** of a kodak picture and the original film of V. Alberts, soubrette, and A. Davenport, prima donna, reading "our favorite paper" (The Billboard, of course) over the shoulders of E. Mackintosh, ingenue. We regret that the picture will not reproduce.

**BILLIE DALE** was a caller at the Kansas City office of The Billboard last week. He stated that he had just closed a ten weeks' engagement at the Star Theater, St. Joseph, Mo., and was in Kansas City en route for a short tour thru Kansas and Nebraska with his "Pansy Girls", a fourteen people company.

**"LEW KELLY NIGHT"** was observed in the Elk clubrooms in Pittsburg, Pa., Thursday night, October 25. Many burlesquers playing the local theaters, in addition to all the members of the Lew Kelly Show, were present. Dancing and entertainment followed a bounteous supper. The frolic continued until three o'clock the following morning.

**LUCILLE** and **VERNON**, formerly billed as "The Songbird and the Violinist", spent a most pleasant summer in California and other Western States, after playing the Bert Levey Circuit. They have had a new act written entitled "Back Together Again" and carry a beautiful drop of gold satin. The act is playing the Carroll Circuit.

**THE HYATT BOOKING OFFICES** in Chicago are becoming the mecca for theatrical producers and managers. During the past week the following were seen there: Francis Reynolds, Louis Morgan, Hank Goldenberg, George Robinson, Fred Norman, Jim Wallace, Eddie Williams, Sid DeShayne, E. B. Coleman, Bill Bailey, of Sioux City, Ia., and many others.

**SNITZ SEYMOUR** is heading a company of twenty-five people known as "The Midnight Follies" at the Iowa Theater, Des Moines, Ia., opening November 4. The theater closed following the performance Saturday night, October 20, by a company which disbanded, and during the two weeks the house was dark decorators were preparing it for the reopening.

**HUGH WHITTAKER**, straight man, closed with Alex Saunders' "Pastime Revue", which is playing the Spiegelberg Time, in Fayetteville, N. C., November 3, and opened with Happy Day's "Beauty Revue", playing stock at the Savoy Theater, Louisville, Ky., November 3. Whittaker refers to Saunders as one of the best tabloid managers he has ever worked for.

**FRANK GERARD** rejoined "Gambols of 1923" at the Wilson Theater, Wilson, N. C., last week. Gus Mortimore, the original producer of J. E. McGeorge's "Girls From Happyland" and the "Gambols", has also returned to produce. Lanky Taylor, black-face comedian, is still with the McGeorge show. Mr. McGeorge boasts of having one of the best-looking choruses in the South.

**TO ONE OF THE** biggest week's business this season the Billy Allen Musical Comedy Company presented a series of popular musical comedies in East Liverpool, O., last week. The

company, which plays here each year, received flattering press notices and critics said the company was the most capable to appear there under the Billy Allen banner. The show has been playing to big business in several Ohio cities, including Newark, Warren and Zanesville.

**"THE GIRLS OF FASHION"** Company is reported meeting with success in Arkansas and Southern Missouri, booked by the A. A. Thompson Amusement Company of St. Louis, where the company played three seasons in stock. The roster: Jack Lavin, straight; Pierce Richardson, principal comedian; Walter Mack, comedian and specialty man; Alice La Von, ingenue; Helen Turner, soubrette; Ethel Klause, Dots Kensler, Rose Davis and Grace McMillan, chorus. Joe Hunt is musical director.

**"THE SILKS AND SATINS REVUE"**, which organized in Atlanta, Ga., and opened October 15 on the Spiegelberg Time at the Bonita Theater, Atlanta, played its second week in Rome, Ga. The roster: Ed Hughes, manager and producing comedian; Harry (Possum) Cox, comedian; Harry Vine, straight man; Kitty Axton (erroneously spelled Paxton above her picture in a recent issue), leads; Maxine Lane, general business; Gene Ray, Jessie Barnett, Virginia Martin, Peggy Cleax and Mary Fowler, chorus.

**BILLY MAINE'S "Somewhere in France"** Company, which opened an indefinite engagement at the Empress Theater, Omaha, Neb., October 21, includes Billie and Marie Maine; Jim LeRoy, straight; Buehla Hayes, prima donna; Ada Pillsbury, soubrette; George Crable, bass; Paul Landrum, baritone; Freddie Ford, tenor; Babe Freeman, chorus producer; Ruby S-M, Marie Devoe, Pearl White, Velma Harder, Bonnie Blend, Bobby Cozwell, Patricia Carroll, Rena Pillsbury, Ethel Dean, Billy Markel and Gene Gray, chorus.

**LOTTA AUSTIN**, familiarly known in tabloid circles as "Lotta, the Wonder Girl", reports great success with her school of stage arts. The school is styled "The Stage Door" and is situated in the Times Square district, New York. Lotta is best known as having starred in "Miss Broadway" and "Raven's Nest". Many professionals find "The Stage Door" ideal for rehearsals. At present Marshall's Musical Review is working up new material and Edward Leroy Rice whipped several of his old-

timer acts in shape there. Agnes Baylies, well-known rehearsal pianist, is on duty from early to late assisting in the rehearsal branch of this institution.

**"THE BROADWAY MASQUERADERS"**, one of Charles Morton's shows, in the future will be called "The Snappy Revue", featuring the Four Harmony Seamps. Russell Clatterback and wife, who recently left the show, were replaced by Karl Michel, who does a banjo specialty and sings baritone in quartet, and wife, Bernice, for chorus. Jimmy Moss, Clark Moss and Pansy Williams have been replaced by Tex Montgomery, lead singer; Florence Montgomery, chorus, and Lloyd Collyer, bass singer. Collyer is featuring his eccentric dance. The balance of the company are Eddie Fort, Myrtle Kinslow, Hazel Kinslow, Hazel Barton and Sadie Collyer, chorus. Jack Shackleton is musical director.

**MILTON SCHUSTER**, the busy little booker, has disposed of his show, the Milton Schuster Musical Comedy Company, to Fred Norman, who also owns the "High Speed" Company and who is now handling the managerial reins of the company, which reports excellent business in Minnesota. The personnel of the company will remain about the same as under Mr. Schuster's management. Since returning to his desk in the Delaware Building, Mr. Schuster has placed the following people: Babe Winifred and Bobby Burch, with State Congress Theater; George Stanton and Babe Macey, with Nellie Sterling Company; Billy Markel and Ethel Dean, with Billy Maine Company; Patsy Joyce and Carroll LoRaine, with Harry Rogers; Bennett and Bennett and Peggy Ryan, with Harvey D. Orr; Ruth Albright and Babe Burkhardt, with State Congress Theater, and many others.

**CARROLL CARNAHAN**, chorus girl, known on the stage as Carroll Nelson, and Mickey McCloy, cornetist with the jazz band, both members of Charles Soladar's "Brinkley Girls", were married by Rev. Watson E. Holley, of Grace M. E. Church, on the stage of Music Hall, Keyser, W. Va., following the evening performance October 24. The curtain arose with most of the company assembled on the stage and Roy Kohler, company pianist, playing the wedding march. Mr. Soladar entered with the groom and best man, Mike Shapiro, followed by Mrs. Soladar with the bride and her bridesmaids, Hazel Woods and Jessie Beach. The newlyweds were the recipients of many beautiful presents. The bride wore a beautiful gown of white brocaded satin and silver lace and carried a lovely bouquet of roses and lilies. Mr. and Mrs. Soladar tendered the company a banquet in their honor after the ceremony. Members of the company are: Charles Soladar, comedian; Mae Ward, prima donna; Eleanor Giehrst, soubrette; Mike Shapiro, second comic.

Chuck Connard, straight; the jazz band including Roy Kohler, leads; Jack Woodward, banjo; Francis Sheppard, saxophone; Mickey McCloy, cornet; Chuck Connard, drums; Jessie and Garnet Beach, Nova Adair, Enroll Nelson, Lillian Joseph and Hazel Woods, chorus.

**LEW KELLY** and other members of "The Lew Kelly Show" were dinner guests at the

(Continued on page 35)

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for their response to his two recent ads, but owing to the extreme amount of correspondence received was unable to attend each individually. Kindly accept silence as polite desistive. At present, Regent Theatre, Lansing, Michigan.

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# BURLESQUE

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## HERK A HARBINGER

### The Handwriting Is on the Wall—Mutual Circuit Producers May Become "Dollar-Top" Musical Comedy Producers

New York, Nov. 2.—When a prominent burlesquer was asked what he thought of I. H. Herk's comeback into burlesque as president and general manager of the Mutual Burlesque Association and Circuit, he replied, "What the hell is he going to do with it now that he has it?" and that was the consensus of opinion of other skeptics, but Herk is showing them what he is going to do with it by doing many things that should have been, but were not, done by his predecessors of Mutual.

The first thing that Mr. Herk did was to engage John McSweeney, former auditor of the American Burlesque Association and later auditor of the Affiliated Theaters, Inc., otherwise the Shubert "Unit" Circuit, to become auditor of the newly organized Mutual Burlesque Association, and as a result of Mr. McSweeney's auditing of accounts Mr. Herk has okayed the payments of numerous accounts against the Mutual which have remained unpaid and which made the creditors lose confidence in the management and everything connected with the association and circuit.

The payments of these outstanding claims have started the skeptics talking, and from talking to acting, on the theory that any corporation that meets its obligations is a pretty good one to do business with. Mr. Herk has restored confidence in creditors, and in doing so has begotten the confidences of theater owners and producing managers, which is reflected in the actions of numerous performers who are now besieging the Mutual Engagement Bureau, conducted by Louis Redelsheimer, seeking engagements in Mutual shows, whereas a few weeks ago Louie couldn't induce some of the performers to consider a Mutual Circuit show.

During the week E. Thos. Beatty, secretary of the M. B. A., returned from a trip west, and, while neither he nor Mr. Herk will admit that Mr. Beatty closed options on houses in the West, it is significant, for Jake Liberman, late of the Cartoon Amusement Company, has been engaged to go on tour for the M. B. A. and entrained last night on a secret mission that means little or nothing to those unfamiliar with burlesque conditions or Jake's qualifications along certain lines, but to us it means that Jake has entrained to close contracts for new houses. In addition to that Mr. Herk has placed an ad in this week's issue of The Billboard on the tab, turnover (opposite) page, and that is also significant, for it is a bid for tab. houses to come over into burlesque, with a view of putting more houses on the circuit east of Chicago and north of Virginia. Mr. Herk declines to divulge his plans, but we are herein making a prediction that it is his aim to make up a circuit of fifty-two weeks; in other words, to absorb houses and shows heretofore devoted to the tab. form of entertainment and develop them into real burlesque shows, which later on will take the form of musical comedy shows and a circuit of musical comedy houses at a dollar top.

As a stepping stone in the right direction, producers are to get an extra \$100 a week beginning November 12, and, in some instances, by mutual agreement, play their shows on a sharing basis with certain houses, with a view of eventually playing all shows and houses on percentage, thereby giving an incentive to both producers of shows and theaters alike to put forth every effort to make shows and houses more attractive to patrons.

Orders have been issued to producers and their show managers, likewise to house owners and their managers, to get down to business and straighten out their affairs and meet their financial obligations each and every week on the day they are due, and any negligence on the part of managers to do so will call for a change in management.

Producers have received notices to make their shows clean, and, in the event that performers will not work clean, to let them out immediately and replace them with others. Steps are now being taken to induce well-known per-

formers of recognized merit to come over to Mutual Circuit shows, and, in some instances, they have been assured of operating franchises for next season by which they will not

Fred Strauss' "Smiles and Kisses" was ruled off the circuit for inexplicable reasons.

Fred Strauss is making changes in his "Snappy Snaps" Company with a view of getting (Continued on page 120)

## HERK DENIES

He Will Have a Dollar-Top Musical Comedy Circuit

New York, Nov. 3.—When seen in his office late last evening relative to the report of a Western attorney that Herk would in all probability eventually make the Mutual Circuit a dollar-top musical comedy circuit of fifty-two consecutive weeks, Mr. Herk and E. Thos.

## LETTIE BOLLES



An attractive, talented and able ingenue, now in Irons & Clamage's "Town Scandals" on the Columbia Circuit.

only secure a larger salary than heretofore, but a weekly profit from the show.

The producers have been in daily conference with the officials of the M. B. A. and are being guided by their counsel in the reconstruction and reorganization of their shows.

There have been changes in "Miss Venus", "Midnight Maidens" and other shows, and since the changes reports indicate that there has been a great improvement in the presentations.

William S. (Biff) Clark, producing manager of "Folly Town", turned the management of his company over to Seymour Miller and returned to New York City for medical treatment. He has also arranged with Gus Fay to go back to the show again as featured comic, along with Fred Reeb as co-comic.

Griff Williams is now making changes in his "London Gayety Girls" by John and Anna O'Donnell replacing James Davis, second comic, and his wife, a chorister, who did a dancing specialty with Davis. Anna will have a principal part to strengthen the show, and Sam Raymond, manager of the Star Theater, Brooklyn, N. Y., reports that Griff cleaned his show up since we reviewed it and that there was nothing objectionable in the show after the Tuesday matinee at his house.

Beatty, secretary of the M. B. A., were emphatic in their denial that they had any intention to do so, and declared their intention to confine all their efforts to making the Mutual a real burlesque circuit, but admitted that they were in hopes of closing contracts for numerous houses that had never before presented burlesque, with the view of expanding the Mutual Circuit for a much longer season—a season that may eventually be extended to fifty-two weeks of continuous work for the shows on the circuit.

Messrs. Herk and Beatty's denial leads us to believe that the proposition from the West has not as yet reached them, but that it will in the course of a few days. We are further inclined to the belief that, inasmuch as Mr. Herk has not been advised of what the Western people are preparing to do, it is a move on the part of those people to induce Herk to give battle to the Shuberts along the lines of a "unit" circuit such as they endeavored to put over last season. Time alone will tell what future developments along these lines may bring forth. But the fact remains that the Mutual Circuit shows and houses are going to be watched carefully by those interested in the new move towards a new dollar-top musical comedy circuit. NELSE.

## LETTIE BOLLES

A Chautauqua Town Girl Who Has Made Good as a Singing Ingenue

Little Lettie was a Dresden doll kiddie in the chautauqua town of Jamestown, N. Y., and her singing was the pride of school and church entertainers until Lettie was stung with the stage bug, and from singing she went into the study of such classics as "Lincoln's Speech at Gettysburg", "Sheridan Twenty Miles Away" and "Paul Revere's Ride", and 'tis said that Lettie was the first one to acquaint Jamestown with "Dan McGrew".

Be that as it may, Lettie became sufficiently famous to attract the attention of Billy Allen, at that time the promoter-in-chief of tab. shows in and around Jamestown, and Billy induced Lettie to become one of his "merry mortals" and a real trouper en tour, and it was during her season with the Billy Allen tab. that Henry (Silent) Dixon caught up with the show and Lettie, and, as usual, when Henry sees talent he is there with a million-dollar inducement for the talent to grace some one of his numerous Broadway productions. Little Lettie being a small-time girl, fell for Henry's flattery and flash of bankroll and signed on the dotted line to become part and parcel of Henry (Silent) Dixon's "Big Revue", with visions of making Broadway sit up and notice. The nearest Little Lettie got to Broadway was the St. Regis on Forty-seventh street, where the "Big Revue" members have their noonday lunch of coffee and cakes.

With her youthful dreams of capturing Broadway shattered, Little Lettie was on the verge of resigning, but Henry whispered into the ear of his comic-in-chief, Harry (Hickey) LeVan, that Little Lettie was an indispensable asset to the show, and, as "Hickey" held a long-time contract with Henry, it was up to "Hickey" to enter into a matrimonial contract with Little Lettie, and it was entirely due to this life-time contract that Henry was enabled to hold Little Lettie for several seasons, first as a chorister and later as an ingenue.

At the expiration of his contract with Dixon, "Hickey" and Lettie took a turn at vaudeville and probably would have continued doing two-a-day, but Irons & Clamage, with two shows on the Columbia Circuit, decided otherwise, and backed up their decision with a lucrative contract that enables "Hickey" to be starred in a show titled Harry (Hickey) LeVan in "Town Scandals", in which Lettie is the singing ingenue and working in scenes, likewise in the piano specialty of "Hickey", which has become somewhat famous in burlesque and vaudeville. The entire presentation was reviewed in detail in our last issue.

During the past summer "Hickey" and Lettie supervised the erection of a bungalow home on the outskirts of Lake Chautauqua, where they have a farm, supplemented by motor car, motorboat and every essential for outdoor sports, and, as our feminine assistant remarked after taking lunch with them in the St. Regis during their play date at the Columbia: "They are devoted to each other, aren't they?" and we said they "were, are and will be for life," so why say more? NELSE.

## THE BURLESQUE CLUB

New York, Nov. 1.—There was a big attendance of members at the Burlesque Club meeting last night and many new members elected, viz.: Al Lubin, Tom McKenna, Charles McDonald, Rich (Shorty) McAllister, Chas. Rich, Jos. C. Richards, Griff Williams, Hugh B. Todd, James H. Curtin, Harry Mason, Chas. Le Vine, Jr.; Carl H. Barlow, Fred Follette, James Davis, Patrick J. O'Hara, Lon Stark, Billy Hagan, Tom Howard, Arthur Howard, David F. McGowan, Harry Watson, Thos. J. McCabe, Sam Howard, Sol Meyers, Anthony Monahan, Phil Kaplan, J. V. Kaufmann, Louis M. Seltzer, Harry Dicks, Edward Perfelle, Edward Grigg, Everett Knizer, Samuel Lazar, Irving Redelsheimer, William Barak, Billy Berdon, Clemente Giglio, Abe Kainer, Mort Levin, Maurice Levy, Charles T. de Dufour, Matthew Glaser, Albert R. Zottarello, Henry A. Irving, Harry Beckman, Harry De Vine, Joseph Catalano, Sol Lutcheck, Thos. Gouding, John B. Gannan, Joseph Baroff, Max Klein, Sol Brody, Ignatz Price, Isidore Sallawel, Samuel Levine, Morris Klebarloff and Isidore Yerskzky.

The date for the ball and entertainment has been set for Sunday evening, January 20, at Palm Garden.

# MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

## "RAY READ AND HIS SNAPPY SNAPS" COMPANY

(Reviewed Tuesday Matinee, October 30)

A Mutual Circuit attraction, starring Ray Read. Produced and presented by Fred Strauss, week of October 29.

### REVIEW

**THE CAST**—Rex Weber, Billie Young, Sylvia Lavardo, Sylvia Pearl, Mona Mayo, Charlie Cole, Ray Read.

**CHORUS**—Elsie Newman, Marie Wilson, Violet King, Edna Yates, Belle Thompson, Frenchie Gordon, Frankie Burt, Lorain Thomas, Ethel Brady, Jean Held, Beulah Moon, Anna Wellman, Louise O'Keefe, Freda Fuller, Priscilla Vovek, Dorothy Kimmons.

### PART ONE

Scene 1 was a colorful act for an ensemble of typical choristers in bare legs led in song by Sylvia Lavardo, a short, chunky, bobbed, unadorned, dreamy-eyed soubret, who is full of pep but somewhat lacking in the experience necessary to carry the burden of a singing and dancing soubret. She was followed by Sylvia Pearl, a bobbed brunet ingenue-soubret with an exceptionally pleasing personality and modelesque form and evidently a seasoned performer who knows how to put it over, be it in song, dance or scenes.

Ray Read, the star comic, is appearing as a somewhat Irish eccentric, but working along the lines of Billy Foster, while his co-comic, Charlie Cole, is doing a tramp a la Bozo Fox and doing it sufficiently well to lead some in the audience to believe that it is "Bozo" in person.

Billie Young is a tall, slender, well-groomed straight man, and works conscientiously and does well in several character songs.

Rex Weber is doing a clean-cut juvenile in scenes, likewise characters, but in characters he is miscast for the reason that he is entirely too youthful for the characterizations handed by him, losing the effect that an older and more robust man would obtain.

Straight Young started the comedy with the comic putting over a money exchange bit; you're a liar; pilot on a dump, aviation mechanic; slow and easy, in their respective turns, until Mona Mayo, a slender, bobbed brunet, came on for the nut patter, all of which went over for laughter.

Straight Young and Ingenue Mayo in Oriental costume with a "Chink" song number, led a picturesque ensemble.

Straight Young and Comic Read worked the "Fun no horse" and the doctor bit for laughter and applause.

Comic Read and Ingenue Mayo at table, with Charlie Cole as the waiter, put over the "Horse's Neck" dialog for laughter.

Straight Young and Ingenue Pearl put over a Spanish number that was admirable.

Soubret Lavardo in a clap-your-hands number on the runway, had to respond to numerous queries. Her flash of youthful, well-shaped form was admirable.

Juvenile Weber as a King was miscast, but Ingenue Mayo was at home as the Queen, and it led up to the "Wild Woman of Spain" ring-the-bell bit.

Straight Young staged the prop bull bit for the comic front and rear along the usual lines and it led up to the finale.

### PART TWO

Scene 1 was a fancy interior for Juvenile Weber in song to introduce the girls in attractive gowns and individual lines, and they one and all handled themselves well.

Straight Young, accompanied the comic as Scotch Highlanders in song and scenes and

closed with a dance that included an ensemble of Scotch lassies in kilts, thereby making a pretty stage picture.

Scene 2 was a drop for Juvenile Weber in a singing specialty that was well encoored, and he was followed by Ingenue Mayo as a farm-gert in song and the ensemble in a neat dancing number. There is a little blond pony on the right who is evidently making a play for a soubret role and from indications she will make it, if conscientious, vivacious work and personality count for anything.

Scene 3 was a tenement-house drop for Comic Read and Straight Young to put over a bit in a "Janitor Higgins" and they put it over for laughs. While Juvenile Weber looked out of place as a uniformed cop, he nevertheless pulled a big laugh. As a naive tenant one of the crew was great.

Scene 4 was a drop for Ingenue Pearl to lead the girls in a song number followed by the masculines as a comedy singing quartet.

Scene 5 was a realistic court room set for "Irish Justice" with Comic Read as Judge, Comic Cole as cop, Straight Young as defendant, Soubret Lavardo as the child, Ingenue Pearl as the district attorney and Ingenue Mayo as the woman, with a drop for Juvenile Weber and Ingenue Mayo enacting the murder, then back to the court room for the trial in which Soubret Lavardo distinguished herself as the precocious child mystifying the judge with her wise-cracking repartee, and the bit went over for continuous laughter and applause.

### COMMENT

The scenery, gowning and costuming up to the standard, and much better than some of the shows. The company talented and able as Mutual shows go, with Comics Read and Cole standing out prominently among the masculines and Ingenue-Soubret Sylvia Pearl among the feminines, with the blond pony among the choristers. The entire performance was sufficiently clean to please the puritans.

NELSE.

## COLUMBIA CIRCUIT THEATERS AND STAFFS

City—Baltimore

State—Maryland.

Circuit—Columbia.

Theater—Palace.

Manager—William Proctor.

Treasurer—John Sadowski.

Press Agent—Henry Olsen.

Advance Agent—Harry Olsen.

Stage Manager—Al Handley.

Leader of Orchestra—Nelson Kratz.

Transfer Man—Savage, 1201 Race street.

City—Pittsburg.

State—Pennsylvania.

Circuit—Columbia.

Theater—Gayety.

Manager—Michael J. Joyce.

Treasurer—Daniel J. Furey.

Press Agent—Elmer Rigdon.

Advance Agent—None.

Stage Manager—William Carns.

Leader of Orchestra—Paul von Molke.

Transfer Man—Boddy, 703 Penn avenue.

City—Cincinnati.

Circuit—Columbia.

Theater—Olympic.

Manager—Sam M. Dawson.

Treasurer—Richard Brower.

Press Agent—Robert Harris.

Advance Agent—William Kennedy.

Stage Manager—Wm. Parker.

Leader of Orchestra—Edward C. Carr, Sr.  
Transfer Man—Cliff R. K. Omnibus Co., 231 East Sixth street.

City—Cleveland.

State—Ohio.

Circuit—Columbia.

Theater—Columbia.

Manager—Otto Klives.

Treasurer—Mort. Levin.

Press Agent—Neil Smith.

Advance Agent—Joe Flanagan.

Stage Manager—Ray Hepline.

Leader of Orchestra—John Hronek.

Transfer Man—Cleveland Transfer Co.

City—Toledo.

State—Ohio.

Circuit—Columbia.

Theater—New Empire.

Manager—Harry Winter.

Treasurer—Frank Daley.

Press Agent—Bernard O. Lustig.

Advance Agent—Fred Kessler.

Stage Manager—None.

Leader of Orchestra—Jim Brangan.

Transfer Man—Drew Cartage Co., 34 Huron street.

## SEEN AND HEARD

By NELSE

Al Lubin, manager of Barney Gerard's "All in Fun" Company on the Columbia Circuit, is laying bets with big odds in favor of Sam Hurlig, manager of Hurlig & Seamon's Yorkville Theater, becoming the Oscar Dane of New York City, but Al will need a man-sized bankroll when he strikes Boston, for Tom Henry, manager of the Gayety, claims that there is only one Oscar Dane and there will be no other to compare with him in burlesque. Gee what a gabfest it will be when Al and Tom get together discussing the merits of their respective proteges.

George Quinn, the agency man of New York City, has placed Dave and Bessie Bean, King and Lee, Harry Heffner, Eddie Jerome, Ray Clifford, Johnny Johnson, Murry Brown, Billy Woods and John and Anna O'Donnell in burlesque stock at Philadelphia and Baltimore.

Danny Murphy wires: "There has been a rumor that I walked out of the 'Temptations of 1923' Company. It is untrue, as I gave in my two weeks' notice to close in Boston, November 3, due to dissatisfaction."

Pugilist Jack Johnson, a former burlesquer, is now preparing to open a cabaret at 142nd and Lenox avenue, New York.

A pictorial postcard, postmarked Los Angeles, and signed Al Ferris and Sam Michaels, indicates that those two burlesquers are still in the land of sunshine and flowers.

A double-column spread in a Minneapolis newspaper announced that Frank L. Wakefield was producing and presenting "Step This Way" at the Empress Theater, featuring George Broadhurst and a company of twenty-five, in which Broadhurst was doing the comic and his wife, Madeleine Rice, was the soubret, with both of them doing a specialty.

Gus Flieg, who has been producing the "Latin" Thru" show on the Mutual Circuit for S. W. Manheim and while doing so playing six character parts, has been promoted to manager of the company.

## TABLOIDS

(Continued from page 33)

Wm. of Dad Hall, manager of the Dixie Theater, Uniontown, Pa., when the attraction recently played a two-week engagement there. After one of the night performances the Knights of Columbus entertained Mr. Kelly and the male members of the company at their club rooms. The Kelly show includes Kelly as comedian and producer; Gus Hogan, manager and owner; Jack Quinn, second comedian; Joe Murray, straight man; Al Bar-

lowe, juvenile; Billy Walsh, comedian; Ward Blew, character man; Chas. Brave, musical director; F. Plekens, business manager; H. O. Gan, carpenter; Kathryn Murray, prima donna; Babe Marble, soubret; Marguerite Howe, ingenue; Lillian Walsh, ingenue; the O'Brien Sisters, specialties, and a chorus of twelve girls.

BILLY STEED is increasing his popularity every week as principal comedian with the Bijou Musical Comedy Company, which he and Carl Frank, company pianist, are presenting in the rotary houses in Cincinnati. The writer dropped into one of the neighborhood houses the other night and saw the company put on a bit that pleased the biggest audience he had seen in that house for a long time. Steed appears every week wearing the same large-size breeches hung on suspenders, abbreviated coat and vest and his soldier cap of 1861 vintage, the peak of which rests on his ear. Jules Held is second comedian with a good Dutch dialect. Character makeup and costume would help to make his work more effective. Elsie Frank is the poppy soubret and renders her numbers in a manner not hard to listen to. The Wiggins Sisters, Naomi and Kathleen; the Johnson Sisters, Kattie and Jessie; Elsie Russell (Mrs. Held) and Curly Stewart are the chorus girls. Robert Diesel is straight man. A feature and comedy picture concludes the performance. Two candy butchers sell "Frozen Sweets", "Golden Mists" and other confections and are reminded of peddlers in the fruit market with their piercing voices. One thing in their favor, they are very courteous and express their thanks after each sale and apologize for having set your corn to aching or interfered with your sight of the moving picture while dispensing their product when the show is in progress.

AMATEURS are having their inning in Toronto, Can., according to the manager of a tab. company now playing there. Our informant writes: "There are something like fifteen revues, composed of seven or eight juveniles, working around here at the present time. Each person is paid fifty cents and car fare a night, and any of the houses can book one of these revues for \$8 a night. This condition has made it hard for the professional. Toronto was known at one time as one of the best towns in Canada for tab shows, but since the invasion of the amateurs it is the worst. You can go along any of the main streets and see a twenty-four-sheet 'vanderbilt tonight' signboard in front of a theater and you go inside expecting to see high-class vaudeville. Instead out comes one of these eight-dollar-a-night revues. If a couple more good tab. shows would come here it would not be long before these amateurs would be exiled and conditions would return to normal. There is plenty of good time and money here for good tab. shows, but not for that kind that will play for three days a week and lay off the last half to accommodate the house manager who wants to play amateurs for the last three days. Last year a well-known tab. company went into a local theater for a stock run of fourteen weeks at a salary of \$135 for the first three days, the manager reserving the last three days for amateurs whom he paid \$3 and \$4. If said company had refused to go in unless on a full-week basis, like an honest-to-goodness tab. show will do, there would have been no time open for the amateurs and they would soon have to resume work in the factories where they belong."

AFTER EIGHT WEEKS of unqualified success, "The Laughlanders", the Frank Finney organization at Spokane, Wash., have successfully introduced their type of show to Spokane under the banner of Hood & York, Seattle and Spokane theatrical managers. "The Laughlanders" are now definitely established," stated W. W. Hindly in The Spokane Spokesman-Review. "They are more than an institution, they are becoming a habit." The Auditorium

(Continued on page 48)

# WANTED—THEATERS

EAST OF CHICAGO AND NORTH OF VIRGINIA YOU CAN DOUBLE YOUR PRESENT RECEIPTS WITH WEEK-STAND PRESENTATIONS

MUTUAL CIRCUIT BURLESQUE MODERNIZED, THE BEST OF ITS KIND, AT POPULAR PRICES

HOUSE MANAGERS—If you have the theater we have the shows. Let us get together for Mutual Benefits.

CALL OR WRITE TO

I. H. HERK, President, Mutual Burlesque Association, Navex Bldg., 223-25 West 46th St., New York City

# WANTED—PRODUCERS AND PERFORMERS

PRODUCERS—If you have a big show or big act and lack bookings we can place you on the Mutual Circuit.  
PERFORMERS—Comedians, Straight Men, Juveniles and Character Men, Prima Donnas, Ingenues, Soubrettes and Chorus Girls always in demand. An entire season's work at lucrative salaries and no agent's commission. Send photos and full particulars in your first letter to LOUIS REDELSHEIMER, Mutual Burlesque Association, Navex Bldg., 223-25 West 46th St., New York City.

METROPOLITAN OPERA HOUSE,  
NEW YORK

Commencing October 29, 1923

F. RAY COMSTOCK and MORRIS  
BEST Present

ELEONORA DUSE

—In—

"LA DONNA DEL MARE"

("The Lady From the Sea")

By Henrik Ibsen

CAST OF CHARACTERS

Hilda Wangen ..... Eleonora Duse  
A Stranger ..... Memo Benassi  
Dr. Wangen ..... Alfredo Robert  
Boetta ..... Enif Robert  
Hilda ..... Ione Morino  
Lyngstrand ..... Gino Fontani  
Arnhelm ..... Ciro Galvani  
Ballestad ..... Leo Orlandini

The first appearance of Eleonora Duse in America, after an absence of thirty years, was a noteworthy event in the annals of our stage. In the first place an artist, well nigh universally conceded to be the world's greatest actress, appeared before us, and, secondly, did so before a house which probably breaks all records for receipts at a theatrical performance. I am informed that over \$30,000 was taken in for this one night.

Let me state at the outset that this is the first time I have seen Duse. I went to the performance prepared for either pleasure or disappointment, and found the former. I was prepared also to see an emphatic, passionate actress, who might on occasion indulge in a bit of "scenery chewing"; instead I found an actress with a rather quiet manner of speech and a not too extravagant method of gesture. Nowhere during the performance did she flare up, yet always there was a smoldering intensity and extreme naturalness.

Duse looks like a sick woman. She has sunken cheeks, glowing eyes and a gray pallor; yet this may be the effect of not using any makeup. But she is beautiful, spiritually beautiful, in both face and body. She betrays no part of her 64 years in her motions. She is as lithe as a panther and as graceful. Her bodily movements seem to be under as exact control as those of the professional acrobat, and there is no guesswork about any of her effects. I venture to say they are carefully planned in advance and she is able to do exactly what she plans because, by long training, every shade of voice and gesture will respond instantly to her mind's bidding. This is simply saying that Duse is the possessor of a finely developed technique, and I hasten to add that she uses it as a means to heighten her art and not as the art itself.

This was brought out the more completely, perhaps, because, not knowing anything of Italian save what one gleaned thru being shaved and an occasional meal at a table d'hote, it was possible to concentrate on Duse's acting to the exclusion of all else. I saw, then, an actress trying to project a play, which should be housed in a small theater, into the vast spaces of the Metropolitan Opera House, this same play being one of the poorest which Ibsen wrote. Neither Duse nor anyone else could hope to get the values of the play out under such conditions, but what she did with it was indeed marvelous. With no great scene for her, with no stirring situation to rise to, she, by her infinite variety of gesture and beautiful flexibility of voice, managed to keep the play going with unflagging interest. It was consummate acting, done under the greatest of difficulties, and only the sheerest of artistry could have surmounted them.

Duse has brought over a most competent company with her, including one actor of the very first rank, Memo Benassi. He played the Stranger, and his performance, vibrant with feeling and vigor, was thrilling. Mr. Benassi has everything an actor should have, including authority and a command-

THE NEW PLAYS ON BROADWAY

ing presence, and I hope some manager will induce him to stay here, learn English and appear in American plays. Our stage could well use such striking talent as he possesses. Alfredo Robert was the Dr. Wangen and played the part with a simplicity that was just right for it; Enif Robert and Ione Morino, as his two daughters, were charming in looks and manner; Gino Fontani was an excellent Lyngstrand; Ciro Galvani was delightful as Arnhelm, and Leo Orlandini played Ballestad very well indeed.

When one can say honestly that he comes to an artist's performance, one who has been hailed as the world's greatest, and is not disappointed, it means that something fine was seen. That I can truthfully say was the result in my case. It is true that my conception in advance was not what the event proved it should have been. But, instead, an equally good realization came in place of it. Mme. Duse is a true artist, with a golden talent which she scorns to debase by trickery of any sort. She is sincere, natural, in complete control of all her artistic faculties and plays with a glowing beauty. She offers us the mature product of a full, artistic life, and we accept it for just that, tho it is proffered in a vehicle and under conditions that, in the depths of her artistic consciousness, must make her writhe with anguish.

A superlative actress triumphing over her surroundings.  
GORDON WHYTE.

COLONIAL THEATER, NEW YORK  
Beginning Monday Evening, October 29, 1923

GEORGE WHITE Presents  
America's Greatest Colored Comedians  
MILLER AND LYLES

Late Stars of "Shuffle Along"  
In Their Latest Musical Comedy  
"RUNNIN' WILD"

Book by F. E. Miller and A. L. Lyles  
Music and Lyrics by James Johnson and Cecil Mack  
John T. Rick's Orchestra  
Dances Staged by Miss Lyda Webb  
Scenery by Law Studio. Costumes by Brooks Mahieu. Shoes by I. Miller, Inc.

CAST

(In the Order of Appearance)

Uncle Mose ..... C. Wesley Hill  
Uncle Amos ..... Arthur D. Porter  
Tom Sharper ..... Lionel Montagas  
Ethel Hill ..... Revella Hughes  
Jack Penn ..... George Stephens  
Detective Wise ..... Paul C. Floyd  
Mrs. Silas Green ..... Mattie Wilkes  
Mandy Little ..... Miss Ina Duncan  
Adalade ..... Adalade Hall  
Steve Jenkins ..... F. E. Miller  
Sam Peck ..... A. L. Lyles  
Wille Live ..... Eddie Gray  
Chief Red Cap ..... Tommy Woods  
Head Walter ..... Charles Olden  
Ruth Little ..... Elizabeth Welsh  
Silas Green ..... J. Wesley Jeffrey  
Boat Captain ..... James H. Woodson  
Sam Shoem ..... George Stamper  
Lucy Lanky ..... Katherine Yarborough  
Ginger ..... Bob Lee  
Lightning ..... Ralph Bryson  
Angelina Brown ..... Georgette Harvey

The Colonial Theater, which in late years had fallen from its place as the foremost American vaudeville theater to purveying "small time" bills to smaller audiences, will again be high in favor with the inhabitants of Gotham, unless I miss my guess. It is now housing the best of all the Negro musical comedies, "Runnin' Wild", and, if good comedy, tuneful music, spirited playing and fast dancing have not lost their appeal, this show will have a healthy run.

"Runnin' Wild" is put together with more showmanship than any of its forerunners. The book has more than the ordinary number of comic situations and they are played to the hilt by Miller and Lyles, two comedians who are resourceful in ideas and the

execution of them. These two men had the audience in a gale of laughter every time they appeared on the stage and they never let the fun lag for a moment while they were there.

Then, to heighten their efforts, a succession of dancers and singers were introduced, who kept their end of the entertainment going just as delightfully as the stars did theirs. Thus Tommy Woods fairly stopped the exhibition by a dancing routine that is quite the most novel this writer has ever seen. Mr. Woods is an acrobatic dancer who seems to bounce from the stage, so lithe are his movements. He must be a tremendously strong man, yet he conceals his strength completely and submerges his acrobatics in his dancing to such a degree that one thinks of him as a dancer only. Then Ralph Bryson did a lazy dance superlatively and three men, unidentifiable by the program, performed an eccentric routine that was amazingly fine. To this should be added the dancing of the chorus, who one and all go to their tasks with zest and perform the work of solo dances during many of their ensemble numbers.

The singing is also good, particularly that done by a female quartet, the Song Birds. They also stopped the show. Others who sang were Arthur D. Porter, Ina Duncan, Elizabeth Welsh, Revella Hughes, George Stephens, Adalade Hall and Georgette Harvey, who were all excellent. The key song of the piece, "Old-Fashioned Love", was particularly well done and seems destined for great popularity.

"Runnin' Wild", as a production, is much the superior of the other Negro shows presented on Broadway. The costumes are tasteful and the scenery is well done, tho one does get a shock at seeing the ad of a New York department store and the van of a New York storage warehouse prominently painted on a drop, which the program blandly gives as representing a street in St. Paul, Minn. Whatever the accuracy of the scenery, tho, it still can be said that it is clean and new looking and in marked contrast to the somewhat battered productions we have been led to expect in the colored musical comedies.

For real solid merit I salute "Runnin' Wild". Many and many a Broadway show has not nearly the talent, the music or the comedy which this show has in abundance. It also has the atmosphere of being presented by a cast and chorus who are intent on their work and who thoroly enjoy the doing of it. There is not a dull moment in the whole performance and most of the time, when it is not riotously funny, it is tickling the ears with a lilting tune or stirring the blood with a vigorous dance. I thoroly enjoyed "Runnin' Wild" and hope it may enjoy the success which it so richly deserves.

The best of all the Negro musical comedies.  
GORDON WHYTE.

AMBASSADOR THEATER, NEW YORK  
Beginning Monday Evening, October 29, 1923

GEO. H. BRENNAN, INC., Presents  
"STEADFAST"

By Albert Koblitz and S. J. Warshawsky, with

FRANK M'GLYNN

Play Staged Under Direction of

Iden Payne

CAST OF CHARACTERS

Rabbi Nathan Judah ..... Frank McGlynn  
Mamma ..... Marie Relehard  
Dr. Philip Judah ..... Henry Mortimer  
Morris ..... Rexford Kendrick  
Sarah ..... Leona Hogarth  
Bennie ..... Billy Pearce  
Solomon Marcuson ..... Robert Conness  
Florence Marcuson ..... Lulu Mae Hubbard  
Marian Burton ..... Marie Louise Walker

Cantor Moravitz ..... George Henry Trader  
Butler ..... Charles H. Cline

In "Steadfast" the authors have posed a problem, a big problem, a fundamental problem, for solution; but a problem by its very nature hardly calculated to interest the playgoer greatly and by the manner of its working out to interest him but mildly. It is the age-old problem of mixed marriages; the conflict between love and religion, in this case with a rabbi as the protagonist.

I can readily imagine a stirring drama being wrought of this material; in fact, St. John Ervine did it in "Mixed Marriage", but it was not a popular play, tho it was mainly a play of situation instead of one of character, as "Steadfast" is. The rabbi is the central character in "Steadfast", and, while one can admire the tenacity with which he clings to the tenets of his faith and tramples on his natural yearnings in order to do so, one has no sympathy with or for him, and, therefore, the one essential element for the creation of an appealing play, let alone a popular one, is lacking.

This Rabbi Judah, happy in his well-ordered household, is brought face to face with sorrow when his daughter, engaged to marry the son of his best friend, dies, and his eldest son falls in love with a Christian girl. He finds out that the sudden death of his daughter was in reality a suicide, induced by the knowledge that she is about to become a mother. The fact of this and the knowledge that the son of his friend ruined his daughter, is found out by the rabbi when he cross-examines his son, a physician. The knowledge bruises his soul and the final blow is struck when the son tells him he has married the Christian girl.

Now, if this rabbi were a towering figure, set in situations quivering with import, the play might easily be a big one; but the authors make him appear bigoted only and almost wholly without sympathy. Their idea of dignified speech is for him to carefully omit all abbreviations, and this hoary device only makes him appear stilted. Frank McGlynn, who has the part in hand, does as much with it as can be done, I suppose; but that is about all you can say for his performance. When he has a moment, he grasps it, but these come all too seldom for either his or the play's good. In his eagerness to get the values out Mr. McGlynn sometimes takes a nibble, perhaps a bite, at the scenery. He does not chew it or rant, but he does work himself up to such a pitch that the part gets out of hand. Generally speaking, tho, he attacks the problem of making unyielding material bend to his will with great courage and no little skill. I admire him for it, at the same time wishing it were done in a better cause.

The rest of the company are well cast. Leona Hogarth plays the daughter sincerely and intensely; Marie Relehard is an adorable figure as the rabbi's wife; Henry Mortimer, as his son, plays with genuineness and feeling; Robert Conness, as the rabbi's friend, had but one real chance and made the most of it by skillful playing; Rexford Kendrick, Billy Pearce, a splendid boy actor; Lulu Mae Hubbard, Marie Louise Walker, George Henry Trader and Charles H. Cline, each and all did excellently by their several roles.

If good playing, staging and mounting could make a success of "Steadfast", a long run would be in prospect for it; but I believe, while all these are to be found in the play, the theme and the manner of treatment will largely invalidate them. The play is not well devised. Its situations do not grip one, the transitions are jumpy, the exits and entrances of the characters are not well managed and the dialog is not always convincing. I am afraid its appeal will be very limited. With all its crudities the authors show promise. They have tackled a big sub-

ject and are not quite prepared for the task. Under other circumstances and with another subject they might easily do splendid work, and "Steadfast", which shows the germ of talent in its writing, may perhaps be the earnest of this. I hope so.

Less a drama than a sermon on religious bigotry; well played.  
GORDON WHYTE.

## WHAT THE NEW YORK CRITICS SAY

### Eleonora Duse in "La Donna Del Mare" (Metropolitan Opera House)

POST: "She, in all artistic respects, is still the Duse of old."—J. Ranken Towse.

TIMES: "The art of Eleonora Duse seemed strangely little affected by the lapse of two decades since her last appearance here."—John Corbin.

WORLD: "Duse seemed . . . one of the most finished and expert of stage technicians."—Heywood Brown.

TRIBUNE: "If she was not Elida she was Duse. What she does and what she seems to be are unimportant, so long as she is what she is."—Percy Hammond.

### "Runnin' Wild" (Colonial Theater)

POST: "Is hardly so good as most of its predecessors."

WORLD: "Taking it all in all, for those whose inclinations run that way, 'Runnin' Wild' is eminently agreeable."

TIMES: "'Runnin' Wild' follows the general pattern of the Negro show fairly closely, but there is an inventiveness in many of the comedy scenes that has not been evident in these entertainments in the past."

### "Steadfast" (Ambassador Theater)

WORLD: "Lacking in grace and precise technique both in its writing and its acting, and still it is a play of considerable force."—Quinn Martin.

POST: "'Steadfast' is an interesting play. With better construction, more honest writing and a better supporting cast it might have been notable."

TIMES: "Since the truth must be told the play is infantile in its crudeness—loose in construction, stilted in dialog, quite incredible in characterization."—John Corbin.

## NEW CHICAGO PLAYS

AVENUE THEATER, CHICAGO  
Beginning Sunday Evening, October 28, 1923

STANLEY WHITING Presents  
**ABBIE MITCHELL**  
AND HER OWN COMPANY

### "THE SIGN ON THE DOOR"

A Play in a Prolog and Three Acts  
By Channing Pollock  
Author of "The Fool"  
CHARACTERS  
(As You Meet Them)  
THE PROLOG

Hugh, a Walter . . . . . Solomon Bruce  
Frank Devereaux . . . . . J. Lawrence Criner  
Ann Hunniwell . . . . . Miss Abbie Mitchell  
Capt. Burke . . . . . Alston Burleigh  
Newspaper Photographer . . . . . Hayes Pryor

#### THE PLAY

Mrs. "Lafe" Regan . . . . . Miss Abbie Mitchell  
Alan Churchill . . . . . Alston Burleigh  
Helen Regan . . . . . Edna Thomas  
Marjorie Blake . . . . . Ophelia Muse  
"Lafe" Regan . . . . . G. Edward Brown  
Hales, a Butler . . . . . Wm. Burns  
Frank Devereaux . . . . . J. Lawrence Criner  
Ferguson . . . . . Hayes Pryor  
"Kiek" Callahan . . . . . Wm. Burns  
Inspector Troffy . . . . . Richard N. Gregg  
Officer McLoughlin . . . . . James J. Smith  
"Rud" Whitting, District Attorney . . . . .

Solomon Bruce  
Abbie Mitchell, colored dramatic star, opened auspiciously Sunday evening at the Avenue Theater to a capacity house and enthusiastic applause. Channing Pollock's "The Sign on the Door", in a prolog and three acts, is the bill for the first week. "Zaza" is the programmed feature of the second week.

The Avenue Theater, Thirty-first street and Indiana, is the home of this latest dramatic venture in the so-called black belt and the most encour-

aging sign is the hearty response given by the colored population without stimulation from outside sources. The choice of Miss Mitchell for leading woman is fortunate as she is well rounded and schooled, and has assembled a company that for the most part is at least the equal of the white dramatic stock companies we have seen.

Miss Mitchell as Ann Hunniwell is supported by Solomon Bruce, Lawrence Criner, Alston Burleigh, William Burns, Hales Pryor, Edward Brown, Richard Gregg and others. Edna Thomas is a capable daughter with romantic mood, and Ophelia Muse is a giggly-gurgly friend. Among all these Solomon Bruce stands out clearly as a most skilled character man. Next perhaps comes Lawrence Criner's excellent portrayal of the philandering villain and then Edward Brown's husband role. Here are three men whose work shows good intelligence and training, in the taxing demands made upon them.

The settings, not elaborate, are nevertheless adequate, and while more attention could be given to exterior lightings, in the main the matter of props and costuming is above the average. The most elaborate scene, the summer home of the Regans, received a round of applause on first showing, being more attractive than patrons of the Avenue are accustomed to seeing here. Altogether a creditable performance and Stanley Whitting, the producer, is doing a fine piece of work in bringing as good a cast and play for the Chicago showing.

Time of action, one hour and fifty-three minutes. Eleven curtains; flowers.  
LOUIS O. RUNNER.

POWERS' THEATER, CHICAGO  
Beginning Monday Evening, October 29, 1923

DAVID BELASCO Presents  
**LIONEL BARRYMORE**

—With—

**MISS IRENE FENWICK**

—In—

### "LAUGH, CLOWN, LAUGH"

(From the Italian of Fausto Martini's "Ridi, Pagliaccio")

By David Belasco and Tom Cushing

#### CAST OF CHARACTERS

Tito Beppi . . . . . Lionel Barrymore  
Luigi Ravelli . . . . . Ian Keith  
Prof. Gambella, a Celebrated Specialist . . . . .  
Henry Herbert  
Proslerio, in Charge of His Office . . . . . Guy Nichols  
Signora Calvaro, an Opera Singer . . . . .  
Vaughn De Leath  
Signor Del Papa, Manager of the "Paradiso" . . . . . Thomas Reynolds  
On the Bill of the "Paradiso" Theater:

Flik } The Famous { . . . . . Lionel Barrymore  
Flok } Clowns { . . . . . Sidney Toler  
Simonetta of the Golden Voice . . . . . Irene Fenwick  
Lily Blanchette, late of the Folies Bergere, Paris . . . . . Myra Florian  
The Rienzi Sisters, Dancers . . . . . Susanna Rossi,  
Leah LeRon

Bibi the Great . . . . . Nick Long  
Usher . . . . . Jose Yoxin  
Giucinta, Simonetta's Maid . . . . . Rose Morrison  
Father Saverio . . . . . Giorgio Majeroni  
Professor Gambella's Patients:

Conte Castiglione . . . . . Giorgio Majeroni  
Signora Capelli . . . . . Agnes McCarthy  
Signora Ferlic . . . . . Jenny Dickerson  
Signorina Trispl . . . . . Micheline Keatin  
Signora Del Monte . . . . . Kathleen Kerrigan  
Her Daughter, Margherita . . . . . Lucille Kabu  
Signora Torro . . . . . Alice Horine  
First Bazaarantin . . . . . Charles Firmbach, Jr.  
Second Bazaarantin . . . . . Harry Craven

"A rose by any other name would smell as sweet," and we have had an influx of plays and musical embroglios that with any other cast would please as well, but here is a play that without the touch of a Belasco and the genius of a Barrymore would die aborning.

It is an adaptation from the Italian of Fausto Martini's "Ridi, Pagliaccio", and is a play of the type almost extinct in these days of trick telephones, sliding panels, slick business and mother-home-and-heaven plays. The

clown and the rich young sport meet at the nerve specialist's office, the one with a mania for weeping and the other with an uncontrollable laugh. The eminent specialist divines the cause of the clown's moroseness as unconfessed love for his golden-voiced girl ward and associate in the act. The rich boy and clown recognize the possibility of each catching some of the extreme aberrations of the other, and, in company with the girl, Simonetta, they leave for a vacation in the country.

In the second act the wealthy Ravelli has sent flowers and a string of pearls to the girl, and Flik, the clown, suspects his motives. In a stormy scene between the two they admit marriage is the aim of each, and in turn they propose marriage to the singer. She accepts Ravelli, after delay, and Flik faces the empty solace of a lifetime of clownish capers, without love.

In the last act he is alone in his quarters, the girl to be married to Ravelli on the morrow, and she comes to him for a brief few moments, sees the wound she has opened, and declares her intention of forsaking her rich lover and marrying the clown. He detects her true thoughts, goes insane, and as the storm rages outside sets a grotesque stage with mirrors and lamps, dons his clown outfit, achieves a fiendish, insane laugh, and plunges a stiletto into his heart, piercing the rose Simonetta had given him. Two boys, passing outside in the storm, laugh at his still figure on the floor, and the curtain falls.

Mr. Barrymore loses his morose demeanor at times during the first act, but in the second act rises to a forceful climax in a tilt with Ian Keith, which is a classic. Miss Fenwick, bobbed and blond of hair, is a likable and girlish ward, and Sidney Toler is a sympathetic Flok, completing the stage trio. Henry Herbert is a dignified nerve specialist, and others assist pleasantly, if not necessarily. The mounting, scenic effects, costuming, all are done in typical Belasco style. A dozen helpers are included who appear for only a few brief moments during the evening.

The play itself is elaborately talkative, but situation and frequently sparkling dialog relieve the verbosity. It is Barrymore's show—with him a huge success, and without him just another play.

Mr. Belasco was present, and, after some eighteen curtains following the second act, modestly thanked everyone.

Time, two hours, thirty minutes. Thirty-one curtains.

LOUIS O. RUNNER.  
COMMENT

EXAMINER: "It gives the best of Barrymore in the best of Belasco."

TRIBUNE: "Barrymore scores in an uneven play. Wordy dullness rising to peaks of dramatic intensity. Barrymore's performance superb."

JOURNAL: "Strange, grotesque play. Barrymore's performance dazzling in its variety. In early moments of play does not answer description of a sad soul."

POST: "Barrymore following his favorite line—personality disintegrating under emotional stress. Notable and powerful acting. Play needs compression. Has symptoms of success."

NEWS: "One of most magnificent plays in twenty years. Resplendent in tragic melodrama. Barrymore floods play with beautiful dramatic art."

### DRAMATIC NOTES (Continued from page 25)

phony Orchestra, is making her first stage appearance with Grace George, who opened in Washington last week in "All Alone, Susie", a comedy by Lea D. Freeman.

J. C. Nugent, author of "Kempy", will be starred in another play of his own making, entitled "Dumbbell". He will appear in his new comedy under the direction of Richard C. Herndon.

George M. Coban, despite his present activities as author, star and producer of "The Song and Dance Man", is writing a new play in which he plans to present Lynn Overman. It was thought for a time that Overman would

be seen in "The Dress Suit Man", an adaptation from the French.

"White Cargo", Earl Carroll's dramatic production, has been succeeded by the new title of "The Sand Walker". This play, by Leon Gordon, will be presented at the Greenwich Village Theater, New York, on November 12.

"Dear Old Chris", Willard Mack's most recent opus, will be the offering of the Adel-mill Productions Company, with rehearsals beginning immediately. Another production under the management of this new theatrical organization is "The Wasp", featuring Galina Kopernek and now touring the principal cities.

Norman Trevor, according to previous announcements, was to have been presented in a new play at the Punch and Judy Theater. This conflicts with Nancy Myers and her production scheduled for that house. By next week it is hoped that the entanglement will be straightened. In Trevor's company are Edith Tallafiero, Mona Kingsley and Charlotte Granville.

Chic Sale is making his first appearance as a legitimate actor in "Common Sense", which was given its premiere last week in Cumberland, Md. The play is a new comedy by Herbert Hall Winslow and chief among Sale's support are Lillian Ross, Betty Weston and Florence Farie. The production was staged by Oscar Eagle.

Raymond Hitchcock is now playing a first full week's engagement with "The Old Soak" at Jersey City. Hitchcock has fared very well playing a series of one-night stands. Present booking arrangements will keep him in the vicinity of New York for at least another week. Ambrose (Misty) Miller is handling the advance publicity work for Hitchcock's production.

Charles Dillingham was besieged by a host of small-town theater owners last week who journeyed to New York in a body to obtain attractions for their houses. It was reported that Dillingham could offer nothing in the way of road attractions because of the prevailing shortage of bookings in the larger cities of the country.

Lulu Vollmer, author of "Sun Up" and "The Shame Woman", was invited to speak before the members of the New York Psychological Society last week in Carnegie Hall, New York. Miss Vollmer chose for her subject the psychology of the characters as she conceived them in "The Shame Woman", now playing at the Greenwich Village Theater, New York.

Aaron Hoffman, according to announcements received from Atlantic City, will be his own producer from this day hence. He is on the verge of completing a mystery farce, tentatively called "Reward", which play will give him a clear title of anti-manager. Hoffman promises other productions in the course of the present season. "Reward" will be given a tryout in California in about two weeks, then later shown in New York around the holidays.

Nancy Byers is to figure in a new play both as producer and actress. Neither the title nor the author has as yet been disclosed. However, the production is now in rehearsals at the Punch and Judy Theater, New York, under the direction of Clifford Brooke. Miss Byers has starred on the road in "Tess of the Storm Country" and for several seasons appeared with Channing Pollock. Miss Byers' production will probably open at the Punch and Judy within the next week.

"Treasure Island" was presented by the Threshold Players last week at their tiny theater under the direction of William Sauter, of Walter Hampden's staff. The Stevenson classic was staged at the Threshold Playhouse, New York, in identically the same manner as Charles Hopkins' production, seen at the Punch and Judy Theater some years ago. The sets have been designed and executed by Howard Clancy. Clare Tree Major is managing director of the organization.

"The Open Road", a new and romantic play of gypsy life, in three acts and six scenes, by Clifford Pember, well-known portrait painter and scenic artist, and his co-author, Barry Macollum, playwright and actor, opened a three-day engagement at the Worcester Theater, Worcester, Mass., the night of October 25, before an audience so small that it filled only the orchestra seats; but what the audience lacked in numbers was made up for by its absorbed interest in and appreciation of an unusual play, and its applause, and final, discriminating and unanimous verdict of success for this romantic drama. In the cast appeared Katherine Clinton, Mark Haight, Barry Macollum, Anatol, Vivara, Francis Verdi, Lionel Pape, Gaspare Mangione.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

# ACTORS' EQUITY ASSOCIATION

John Emerson, President. Ethel Barrymore, Vice-President.  
 Paul N. Turner, Counsel. Frank Gillmore, Executive Sec. Treas. Grant Stewart, Rec. Sec.  
**LOS ANGELES OFFICE** 6412 Hollywood Blvd. **CHICAGO OFFICE** ~ CAPITOL Bldg.  
**NEW YORK** Tel. Bryant 2141-2 **KANSAS CITY OFFICE**  
 Gayety Theatre Bldg.

## Equity Attorneys Take Private Cases

**P**AUL N. TURNER, our attorney, recently received a telegram from a member asking in part:

"As an Equity member in good standing I would like to inquire whether or not our rules permit an Equity attorney to handle a private case for a member?"

It may be that there are a number of Equity members laboring under the impression that the attorneys representing the A. E. A. can handle only cases coming under the jurisdiction of the association, and who feel that for their private legal matters they should go to other attorneys.

If such is a generally prevalent idea, there may be many who desire to retain Equity lawyers in personal matters, but who feel reluctant to do so, believing it to be against the rules.

But there is no rule which forbids such procedure. The attorneys who handle the legal affairs for Equity, in fact, would seem to be the best counselors our members could hope to obtain for their private matters.

## Equity an Actors' Association

A few people apparently persist in believing that membership in the A. E. A. makes any person so belonging an actor. Only professional actors and actresses are eligible. And it is an engagement in a professional cast by a producing manager which confers that eligibility. The ranks of Equity are not open to amateurs. Each candidate for membership in the Actors' Equity Association must first convince a manager that he is an actor before he can convince the association.

## Council Endorses Censor Jury Plan

The council, at its last meeting, endorsed the continuance for one year of Equity's approval of and participation in the Citizens' Jury Plan of the Committee Opposed to Political Censorship. This method, if successful, will spike the guns of those who would have a censor for the drama appointed at Albany.

## Buy Seals Early and Often

Last year we reminded our members of the sale of Christmas Seals by the National Tuberculosis Association. Everyone is familiar with the splendid work of this organization, and there will be no doubt as ready response to our suggestion this year as there was last winter.

## Equity Dancing Class Popular

There has been a quick response from members of both the A. E. A. and C. E. A. to the opening of the dancing class at Chorus Equity headquarters, 115 W. 47th street, New York City, at 50c an hour lesson, each class limited to three. No members, however, are entitled to this privilege unless they hold paid-up cards. The retaining fee for the instructor is paid by the Chorus Equity Association.

## Equity Flowers Greet Duse

Madame Eleanora Duse received a floral tribute from the A. E. A. on her American premiere at the Metropolitan Opera House on the evening of October 29. Our distinguished visitor was assured that the flowers conveyed: "Affectionate greetings to our fellow artist, Madame Eleanora Duse, from the members of the Actors' Equity Association."

## Sunday Closing Challenged

The position of the Actors' Equity Association on a day of rest in each working week has been challenged by the Libertarian League of Los Angeles. In editorials of its official organ, "The Libertarian", and thru letters to us, the Libertarian League has asked Equity to abandon its fight to keep theaters closed on Sunday in the East, where Sabbath performances are now forbidden, and to accept some other day, preferably Monday, in its place.

This stand is described by H. F. Rossner, secretary of the League, as "lining up with the Blues," and the policy is called "fatal for any labor organization."

Referring to the letters and the editorial, we wrote in part: "One phrase struck us as very pertinent: 'Protecting against laws after they are on the statute books is generally too late; you then must obey them or become a law breaker. And after liberty is lost is a poor time to start a fight for it.' That has been exactly our experience."

"In a few of the Eastern States the law prohibits legitimate performances on Sunday. Our employers would repeal that law, but, at the

same time, would not propose an amendment to the effect that no theater should open its doors more than six days a week.

"The reason is obvious. The managers desire seven days' work for six days' pay. We are not after additional pay, only a sane working week, and not only for the purpose of protecting our own people, but the theater-going public, which cannot get the best if the actors are tired, either mentally or physically.

"You refer us to the Typographical Union, the pressmen and allied workers as an example of how each worker may be given a day off in every week. But our situation is entirely different in that our work is almost purely personal. Take Jane Cowl, for instance, starring as 'Juliet'. Would large audiences pay their money to see an understudy?"

"It is virtually your suggestion that we should resign our Sunday and trust to the generosity of the employer to give us Monday or some other day instead; in other words, that we should give up something that we now enjoy for a problematical substitute.

"I wish that you would bear in mind that we have not attempted to close theaters on Sunday where it has been the custom for them to remain open, but we have endeavored to preserve our Sundays where the law has been on our side and in other territory we shall work for one day off in seven."

## When Actors Are Asked for Passes

Actors are often asked for passes for their plays by friends and acquaintances. Laymen find it difficult to understand why actors cannot freely dispense them. In many cases actors instruct the box-office to reserve accommodations and quietly pay for the tickets out of their own pockets.

One star of our acquaintance takes the trouble to make the situation very clear when such a request is made. He explains that when business is good it is impossible to get seats without paying for them himself, that no other artist or worker is asked to do such a thing, that it is friends and laymen who support a play, that it is the actor's only way of making a living, and that when there are any seats people of the profession should receive them before nonprofessionals, for it is their business to see as much of the theater as possible as an instrument for self-improvement.

## Equity Not an Employment Agency

Many people come to us for advice and assistance in starting a stage career. Some actors of experience who are looking for engagements come, too.

About all we can do is wish them well, for being in an official position with the A. E. A., we cannot ask favors of any managers, inasmuch as we probably would be expected to return them.

Nor do we have anything to do with Equity Players' casting, which is done by the director of that organization.

## Texas Likes Fire Chief

The Houston (Tex.) Press writes up our member, Everette S. Lagarde, as "the only fire chief in the world who is also an actor, playwright and producer," and goes on to say: "It's a very practical combination, for the chief raises money to equip his department by producing his own shows."

"Whenever the fire department of the suburb needs more hose or new tires on its fire engine, Chief Everette S. Lagarde can always put on another benefit performance."

## English License Managers

Talking about censorship, we have recently noticed some discussion along this line in England, the plan being to license all theatrical managers, the license to run for one year with renewal thereafter annually. It is revocable for cause.

## More Chautauqua Exposures

Whoever began that chautauqua argument started something bigger than he knew. Letters pro and con—but mostly pro—continue to pour in.

The author of the following missive has undertaken to draw up a set of rules and regulations for all chautauqua troupers, especially those who cover the route in automobiles.

Probably no one would be more pained than the author if this advice were taken literally or even seriously:

"What seems to be the universal opinion of chautauquans after speaking to those who have played them? It is this: Half of the people say they're fine; the other half that they're rotten or terrible. It seems to be a matter of temperament, disposition or temper.

"In playing theaters and traveling by train you can get away from disagreeable companions or keep to yourself if you are grouchy, but on chautauqua the towns are small, sometimes with but one hotel, sometimes none; the space on one side of the stage is used for the men to dress in together, the other side for women, and you are within touch of one another the biggest part of the twenty-four hours. So, you see, pleasant dispositions are a prerequisite to an agreeable chautauqua.

"Is chautauqua a good thing? I think it is.

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

**F**OURTEEN new members joined the Chorus Equity in the past week.

The Chorus Equity dancing school is for Chorus Equity and Actors' Equity members who are in GOOD STANDING. Members who hold excused cards are not eligible. There is no exception made to this rule. The larger part of the expense of the class is borne by the association—it is not fair to those members who hold paid-up cards that members who are not in good standing should benefit by their work. Seventy lessons were given in the dancing school last week. Members who are working in New York productions should make every effort to take advantage of the opportunity offered by this class.

November 1, 1923, was the beginning of a new dues period. There are no notices sent to members who are in bad standing. Your card will tell you whether or not you are in good standing. Members who are on the road may pay by money order.

The De Wolf Hopper Opera Company is playing a ten weeks' engagement in Kansas City. While there the company is using forty

additional chorus people. These people are not professionals, but "home talent". As this company is controlled by the Equity Shop policy it was necessary that these new recruits join Equity. The majority of them were eager to do so, saying that they wished to help the cause of professional people, even if the stage was not to be their life work. The sympathy of the general public which the Equity has always had should be a wonderful encouragement to its members. The attitude of the Kansas City recruits makes it even harder to understand these chorus men and women who gladly take every benefit of Equity—and "don't care to join."

Again members are reminded to report at this office the first day they report for rehearsal. If you do this your association will be in a position not only to know just how long you have rehearsed in case of controversy, but it will have time to investigate the financial standing of your management before you have wasted too much of your time.

DOROTHY BRYANT, Executive Secretary.

Chautauquas certainly give plenty of good entertainment for little money. A season ticket for five or nine performances costs only two dollars. Here is a chance for those who would elevate the stage or improve the drama.

"There are many people who see a play in a chautauqua tent who never go into a theater. These people could and should be educated to appreciate good acting by setting a standard of excellence in the plays selected and performances given.

## RULES SUGGESTED BY OUR CORRESPONDENT FOR CHAUTAUQUA

"Play one part only. If there's any other work to be done, let 'George' do it. You may manage the company, the stage or drive the car (if ironing by auto) if you care to, but do only one of these besides playing your part. You'll get no help and you'll do more than you agree to do anyway. Be sure your salary is sufficient for these extra duties.

"If managing the stage, hang most of the scenery yourself. It's as easy to do as to tell others what to do and then have to wait for them to do it.

"Don't forget, if driving a car, there'll be tires to change and oiling to do alone.

"When rehearsing, if you think that you are 'select' or 'superior', be sure to let the others know it; they may as well get a line on you quickly for they'll have your number before long anyway.

"When arriving in a town dash to the hotel quickly, register and secure the best room first. This is a selfish world and we must look out for ourselves.

"Get your life and accident insurance before you start; the stage is small, generally dark and raised three feet or so from the ground. You're quite sure to fall from it before the season is over.

"Carry no trunk. The chances are it will be ruined in the rain or left standing on the damp ground. Sport your old or 'shabby genteel' clothes.

"When you get to the tent take up all the hooks you can for your clothes and most of the table with your makeup and shoes. Those who come later need but little space.

"Kick at playing in a tent and on such a small stage. We know you can't do your best work in such surroundings—or maybe on a Belasco stage either.

"When you go on remember you're an artist. You may have a hard time proving it to the knowing ones, but try for the sake of the profession—try.

"Don't kid the show. The audience paid to see something good, and remember you kicked because you had to pay for a piece of tough steak that very night.

"Entrances may only be curtained, lights

(Continued on page 50)

## UP-TO-DATE GOWNS FOR RENT—FOR SALE

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Aqua-vitae

CONTINUING our discussion from the center of the page, we turn to the Roman pronunciation of the vowel sounds in "tae". Tradition is unanimous in making both e and i front vowels. The Latin i-sound was so close an (i:) in stressed syllables that it was easily distinguished from the more open e-sound. In e-sound in this case we refer to the close-e of Italian and French rather than to the more open-e of English "met". The close relation of "i" and "j" in Latin is indicated by the tendency to interchange these symbols in Latin inscriptions. Few of the inscriptions with "e" for "i" are earlier than the third century A. D., but that "i" and "e" were relatively near each other in earlier times as well is indicated by Greek transcriptions of Latin words and the orthography of the other Italic languages. In the minor Italic languages as well as in Latin "e" and "i" tended to approach each other in quality. To summarize the historical evidence based on orthography and the usage of neighboring languages: The close "i" was similar to the vowel of English "queen".

With regard to "ae" in "vitae" the case is equally clear. In earlier documents we find "ai" instead of "ae". The spelling was no doubt adopted from the Greeks of Southern Italy and at first it certainly approximated the same value as in Greek—an a-sound followed in the same syllable by an i-sound. The spelling "ae" began to appear about 200 B. C. and became usual before 100 B. C. The orthography "ae" must reflect merely a more open pronunciation of the second member of the diphthong the earliest "ai" denoted a diphthong ending in a close "i", as in Italian "mai", while the latter "ae" denoted a diphthong ending in a more open sound approaching a close-e, as in English "aisle", "my", etc. Varro's "De Lingua Latina" shows that "e" became familiar as a rustic variant of urban "ae". We have therefore a dialectal peculiarity which antedates the establishment of the Roman dialect as the standard language of Latin. Even after urban dialect had become the norm country people continued to use "e" where they should have used "ae". In fact, a few words in country dialect with "e" for "ae" penetrated the city and gained a foothold in standard Latin. Careful speakers preferred "aescena" to "praetor" and corrected "scena" into "saena".

According to the letter from my critic, the Latin "tae" should be pronounced "tay", "as nearly as we can get at it." This statement appears to indicate an attempt to give the Latin e-sound just referred to in the country dialect of Latin which changed standard "saena" with a diphthong "ai" as in "tee" (ai) into an e-sound as in "met". If that is the case some of the confusion is cleared away.

The substance of this discussion is taken almost entirely from E. H. Sturtevant's "The Pronunciation of Greek and Latin", published by the University of Chicago Press, 1920. This digest has aimed to show the method of investigation and to repeat the summary statements. Students who wish to investigate the subject further will find the evidence carefully presented in this book, which is a recent and authoritative document. It is interesting to note that the dialect of Rome became the standard speech of classical Latin just as the dialect of London became the standard of English speech from the time of Chaucer.

"Scaramouche"

Sidney Blackmer continues to hold his audience because of the inward force he can give to a character. In "The Dancers" we watch Richard Bennett the actor, we admire the inward sense and the outward skill. We do not in this same full sense of the actor watch Sidney Blackmer. He hasn't quite learned how to act. Although he is playing an actor part, he does not compass its artistic possibilities. At any rate his art is immature. The curious thing is that we excuse this immaturity. It doesn't offend us. We almost like it. The answer is that Mr. Blackmer succeeds in living a part. There is a bigness to his sympathies, a honesty in his thinking, an inexpressible pathos in his emotions that is largely free from consciousness and entirely free from tricks and elaboration. This sheer honesty, simple, sincere and tender, sometimes profound, reaches the audience. To many intelligent theatergoers this simple genius for expressing the spirit is beautiful and satisfying.

In these respects Mr. Blackmer is easily a successful Scaramouche. Andre Louie Moreau is a dreamer rather than an heroic adventurer. His philosophy controls his emotionalism and his histrionic attitude toward life is an expression of philosophy rather than of showmanship. This Andre, of Gavrilac, religious and human, had "ever-questing, luminous eyes" that suggested the splendor of his nature. It was his quest for things of the spirit that made Andre into Scaramouche.

As an unclaimed child in society Andre is neither a courtier nor a commoner. He is a little of both. In the first act of the play Mr. Blackmer was deficient in technique to show the full scope of his character and to prepare for what was yet to come—the orator and actor and strategist. In playing the

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

dreamer our young artist forgot that he had a body. Mr. Blackmer's motor processes are slow. He twists his body from his ankles for the simple reason that his feet don't know that the curtain is up. Later they make adjustments, but the action is quite likely to be in arrears of the idea that was supposed to prompt it. The same is true of the hands. There is a difference between a vague gesture and a gesture intended to convey a casual or an incomplete thought. A vague gesture suggests only that the hands are slow and in-articulate. Mr. Blackmer makes vague gestures, especially in the first act. His body at times not only lacks sense of character, but sense of direction. The impulse to walk may start with the lowest button on his waistcoat. This is awkward. It leaves the chest and shoulders to drag after and takes all volition out of the action, to say nothing about the destruction of courtly grace and shrewd discernment. In "easy" positions Mr. Blackmer sags in the hips almost to a sloppy position, and from this sloppy position, too entirely inert, he makes transitions. The result is a sloppy transition. Rollo Peters takes "easy" positions, but he takes them with breadth and a sense of the picture, and there is always a rhythm and the necessary preparation for the transition in action. Mr. Peters has a sense of "style" in these respects that Mr. Blackmer has not yet acquired. Mr. Blackmer is capable of style. In some of the latter scenes of the play, where emotion really goes to his finger

tips, his body takes on a tensiety that gives form to his spirit.

Even where form is lacking the smoldering fire inside gives Mr. Blackmer his message. It is a fire that never smokes or fumes. Its very gentleness has a glow. It has a living warmth and untold possibilities. In Mr. Blackmer's voice, eye and features is the record of the actor. To some extent he is a blind actor as far as seeing himself goes, but in the same breadth we must pronounce him clairvoyant.

There is a certain sustained evenness in Mr. Blackmer's delivery. He has a long breath on which to group his words. This suggests spontaneous thought and reserve of power. But the intonations tend to remain level rather than to climb. They do not take on momentum or gather the cumulative force that gives rising action and dramatic climax. This was noticeable in the speeches of Scaramouche the orator. They were appealing speeches in youthful sincerity, but they did not "sway" the audience as a mature actor would like to have them do. Mr. Blackmer's slowness of speech almost played him false in the scene where he learns that Comtesse de Plougastel is his mother. There was a slowness in "My God" and a lack of tensiety in the g-sound that left the exclamation almost commonplace, altho it is one of the tensest scenes in the play. A good deal of Mr. Blackmer's speech could stand improvement in this respect.

The speaker of the evening for my special in-

terest was Frederic Worlock, as the Marquis of Azyr. Here is a demonstration of speech arresting and authoritative in its adaptation to the theater. Any student of "diction" could afford to sit in the front row just to watch the speech process of this actor. The resonance is finely adjusted and the mastery of the vowel, keeping it forward on the tongue, is exemplary. Every vowel focuses at the same spot. It is also easy with this actor, to study the lips as a means of "toning" the voice, to borrow a term from the organ maker. The vowel is so well focused and the lips so aid in adding resonance to the sound that part of the resonance is actually gained between the lips and the front of the teeth. Mr. Worlock doesn't "mouth", but his lips are so sensitive and muscularly responsive that a dumb person could sit out front and "read the lips" with the greatest ease. This is concealed action, noticeable only to those who look for it. Mr. Worlock is playing an unemphatic part, but at the end of one of his scenes he received a most spontaneous demonstration of applause for a reason. The precision and finality of what he said in speech and voice simply charmed the audience and "swayed" it without its knowing why. An evening with Mr. Worlock is quite worth while for the student.

Margalo Gillmore is gaining in loveliness and power of expression. Her voice is taking on some deeper notes of splendid dramatic quality. Her manner keeps gaining in breadth of style. She is giving her body a sense of freedom that makes her arms and hands natural exponents of thought. Miss Gillmore's wrists are not entirely flexible, neither are her hands as a whole. But they are learning their grammar. It may be some time before these hands will be able to make the subtle gesture that Julia Marlowe makes to such advantage in "Twelfth Night"; when speaking of a heard, Viola says: "I would not have it on my chin." Miss Marlowe gets all the twists and turns and poetry of a Shakespeare comedy in that solitary gesture. All the delightfulness of Miss Marlowe's personality gets into her wrist and fingers. Miss Marlowe is not oblivious to these things and they take time. She has special aptitude for a costume play.

Vivienne Osborne appears to advantage in the responsible part of Climepe. She has a clear voice of good texture and is personally attractive. The form of her speech has improved since her first appearance on Broadway. She is now quite up to the mark for classical and romantic plays. This is a large cast of competent actors and the play is beautifully and carefully presented. The audience liked it and it has many points of interest.

"Scaramouche", by the cast, is pronounced ("ska-roo-mooch) in English and (skah-rab-'mooch) in French. This English pronunciation is not in the dictionary, but it is a natural one, especially in a play where the French and English are side by side. The difference is more a matter of stress than of sounds. In dealing with French names in the play—the dialog is full of them—the company tends to vacillate between French and English pronunciation, particularly in varying the stress. This is not due to inability to pronounce the French, but to the instinct to speak in English rhythm. Mr. Belasco aimed at an entirely consistent pronunciation of French names in his production of "Deburau". This policy would be appropriate in "Scaramouche" considering that every proper name is a French name supposedly spoken by a French character. The fact that Pantalone is a familiar character in English pantomime does not hinder him from being a French character in Nantes and Paris. As a matter of fact he flourished in France much more than he ever flourished in England. More consistency in French pronunciation would contribute somewhat to the "atmosphere" of this romance. Mr. Blackmer, for instance, pronounces "France" with flats, whereas the ab in "father" would be more consistent with his French name and more favorable to the sonorous quality of his speech.

The Dancers

Richard Bennett is agreeable to watch and agreeable to listen to. Lord Anthony Chiveley, better known as "Tony", offers a congenial (Continued on page 42)

WRINKLES

Oriental Creme Damascus

prevents and removes Wrinkles, Crows' Feet, Rough Skin, Enlarged Pores and improves all Skin Surfaces. Used by prominent society, theatrical and musical people throughout the country.



Get the jar by mail Madam Marie Shields, 162 W. 43rd St., N. Y. C.

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AQUA-VITAE AGAIN

ON JUNE 2, in a discussion of Foreign Words, I gave two pronunciations of "aqua-vitae". The Roman pronunciation, as taught in the schools, was indicated by ("ak-kwah-'wi-tai), and the English pronunciation was indicated by ("ak-wi-'val-ti). I am using the symbols of our present Key: (ah) as in "father", (i:) like ee in "see", (ai) the vowel diphthong in "aisle". A correspondent hastened to tell me that my statements were either full of typographical errors or that my knowledge of Latin was entirely unsound—and he spoke as one having authority. I shook in my shoes. There was no typographical error. I had said what I meant to say. After consulting a number of teachers of reasonable learning and a Latin student just out of college, I discovered that I had said what almost anyone would say. I wrote my critic to this effect: He continued to disagree, however, and defended his position by expounding his "thoro drilling" in Roman pronunciation of Latin, Oxford Latin, Church Latin, and all branches of the subject. As this gentleman appears to consider his knowledge of Latin impregnable, it seems necessary to answer him once again.

Confusion in this matter is only natural. Latin is a dead language. Attempts to approximate a Roman pronunciation thru such theories as prevailed at different periods have resulted at best in a Latin pronounced with foreign sounds. As Sturtevant remarks, "The very fact that the great Roman orator ("Cicero") is called (si-ku-roo) in English Latin, (si-se-ro) in French Latin and (tsih-tse-ro) in Italian Latin proves that the tradition of the schools is fallible." Jespersen reminds us of the "totally different" manner in which Latin was pronounced in the different countries, "the consequence being that as early as the 16th century French and English scholars were unable to understand each other's spoken Latin. This led to almost exclusive occupation of letters instead of sound."

Modern scholarship in Phonetics and Comparative Phonetics has sifted the matter a good deal so that general features of Roman pronunciation are now fairly well established. By studying the changes in spelling thru a period of time, by observing the relation of one sound upon another when placed together in a given word, by observing the early pronunciation of living languages in words borrowed from the Latin, and by other processes, the pronunciation of a dead language can be reconstructed.

In "vitae", my critic took special exception to the pronunciation of "v" with a w-sound. But before going further we must get our bearings. When we speak of Roman pronunciation we refer to the pronunciation of the Romans themselves at the height of their civilization, about B. C. 50 to A. D. 50, or, more roughly, for a period of about two hundred years, dating from 100 B. C. to 100 A. D. In English pronunciation we use English sounds and follow the general analogies of English pronunciation. To call "vi" (val) and "vae" (ti) is a good English pronunciation according to the spelling. For "ae" (i:) is according to Webster, and the Oxford Dictionary: "diagnosis" is (dai-'i-r-i-sis) and "aegis" is ('i:-dzis). So much for the English pronunciation.

As regards the "v", says my critic, "I don't know of any language in which the sound is different from our own."

In answer to this statement I quote Sturtevant, whose Latin researches were published in 1920. Sturtevant says: "It is obvious that at first u-consonant must have been similar to u-vowel; that is, it must have been more like English w than like English v." The sound remained semi-vocalic; that is, like "w" in "war" rather than a spirant v-sound for some centuries. It had a w-sound during the classical period in Latin on which we base our Roman pronunciation. A confusion between "b" and "v" begins in the first century A. D. By the third century the confusion had become so common that one is inclined to think that "v" was a spirant in standard Latin. Between "w" and "v" there was an intermediate sound, which we may describe as a bilabial v-sound. The friction at the lips gives a resonance resembling a slack b-sound. There is no English symbol for this sound. The transitions in the Latin pronunciation of "v" may be illustrated in the word "vir". In the classical period this was (vir). The next stage may be represented as (b'ir) if we let b' represent a continuant bilabial sound with the lips in vibration. The next stage was to make this sound into a labio-dental consonant as in modern (vir). It is true that "v" is seldom heard as a w-sound in modern languages, but the sound intermediate between "w" and "v" is well known. It is often used in place of "v" in Middle and South Germany. Its presence in other languages often makes it difficult for the foreigner to acquire the English v-sound.

The sounds of animals sometimes serve as commentaries on fashions in speech. Sturtevant quotes Phaedrus, who appears to indicate that "v" had a semi-vocalic w-sound in classical Latin:

"A man who was following a lonesome path across the fields heard the cry 'ave', paused a moment, but, since he saw no one, started on. Again the sound from a hidden source greeted him. At the friendly call he stepped, determined that whoever it was should receive like courtesy. When he had waited long in looking over the plain and had lost time enough for several miles, there appeared a raven, and flying above him it poured out 'ave' after 'ave'. Then, recognizing that he had been fooled, the traveler said: 'A plague take you, miserable bird, for delaying me when in haste!' (Continued in Column 1)



## Feminine Frills

By Elita Miller Lenz

### The Shopper's Christmas Suggestions

All communications should be addressed to Elita Miller Lenz, care The Billboard, 1498 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co.

Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

A stamp should accompany letters in which replies are desired.

Every article described in this column may be purchased thru The Shopper.

The space on this page is not for sale.

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

The Pullman robe illustrated is just the thing for the actress who travels. (In a former issue we made the ridiculous mistake of referring to it as a "Pulpit" robe). Easily slipped on and off and so light in weight that one's movements are not retarded when dressing the hair. A comfortable lounging robe and fine to slip on when making up at the theater. Developed from a fine quality of satin, embroidered and bound in silk of a contrasting shade. May be had in any desired color scheme for \$10. You may rest assured that the handwork will be expertly executed.

Everlasting flowers make the Crinoline Girl Bouquet illustrated. The shades are white, violet, yellow, green and red and the streamers are of red and blue baby ribbon. Comes in a charming miniature box at \$1.50. Please include 10 cents for postage.

So many of our readers have inquired for illustrations of Elizabeth Arden's "Bebe" Beauty Box, the enfant petite of the interesting Arden family of beauty boxes, that we have had our artist sketch it. It contains cleansing cream, skin food and massage cream, as well as a bottle of astringent skin tonic, samples of powder, rouge and Lillie Lotion. The box is of pink enamel and a package of cleansing tissues reposes in the lid. The price is \$3.85. A most engaging gift.

The Shopper wishes to remind her readers to always order thru The Billboard, even though you are provided with the names of shops. Ordering thru The Shopper protects your interest.

Jewelry of all kinds is illustrated and described in the Shaw catalog, which The Shopper will be glad to have sent you on receipt of 10 cents to cover cost of mailing. Prices range from 50 cents up.

The Shopper will be glad to execute Christmas buying orders for articles other than those mentioned in this column. If you are looking for extra fine objects The Shopper will be glad to have a catalog sent you from a Fifth Avenue shop specializing in art objects. We also have on hand catalogs illustrating apparel of all kinds, including underwear and beautiful evening wraps, the latter being quoted at prices ranging from \$39.50 to \$89.50. When requesting catalogs please state the line of merchandise in which you are interested.

If she sews and designs her own costumes you could give her nothing more suitable than a dress form. We have before us literature on a form of this kind that may be folded up and packed away into a small box that fits easily into a trunk drawer. The form is adjustable to any size and costs but \$5.

Don't throw away silk stockings because of holes in the feet. They can be refooted for 50 cents a pair in such an expert manner as to defy detection. Before sending hosiery to The Shopper launder them and write your name and address on a card and pin fast to the bundle within the package. Do not forget

(Continued on page 41)

### STAGE STYLES

#### EMILY STEVENS WEARING VELVET

Emily Stevens, in "A Lesson in Love", at the Thirty-Ninth Street Theater, New York, to which William Faversham lends his polished presence, reminds one of an exotic flower blooming in a cold, gray ecclesiastical garden as she moves about among the gentlemen of the clergy and their prosaic wives who help to weave the story of "A Lesson in Love". Her pastel tinted costumes and blond beauty have a piquant appeal, due to her own vivid personality and the genius of Joseph, who designed her costumes.

We liked her very much indeed in a gown of orchid chiffon, in which pink seemed to predominate and which followed the new sheath silhouette. An illusory, low-cut bodice was achieved by clever draping, the fullness being caught to the left hip and held with a cinster

crepe costume of cool gray, the satin back arranged into large tucks, two in front and two in back, at the seams, to give the effect of satin stripes on the dull crepe. A wide width of the material defines the waistline loosely, being finished at the side with a green rose. The sleeves are very short and are finished with cuffs of white organdie, which sheer fabric is repeated in a fetching collar.

#### PAULINE LORD WEARS WHITE

In "Launzi" at the Plymouth, New York. With the exception of a rain-soaked sports costume and a girlish frock of French blue chiffon over white satin and lace, she is seen most in a draped gown of white satin, a death or slumber robe, for "Launzi" pretends to die to



of orchids. (Orchid expressed in a soft fabric is certainly becoming to the blond type.)

Miss Stevens reminded us of a vivid yellow flower in a robe of fine gold-yellow velvet. It hung closely to her form in front, but was draped into contrary looseness in back, the fullness confined with a jeweled buckle. An extremely long train was managed by Miss Stevens with enviable and airy indifference. Long, full sleeves of yellow chiffon added to the distinction of the robe.

It is quite remarkable to note the number of blonds who wear yellow behind the footlights, especially in view of the fact that yellow was at one time considered too neutral for the yellow-haired woman. And the number of brunets who have adopted that traditional color of the blond, sapphire blue, are legion.

#### ROBERTA ARNOLD WEARS GINGHAM

—a gingham apron, to be exact—in the first act of "Chicken Feed" at the Little Theater, New York. In the second act she wears a frock of black silk crepe, extremely simple of line, the hip fullness caught with ribbons. Round girlish neck and extremely short sleeves are finished with frills of cream net. In the final act Miss Arnold wears a chic satin-back

spite an indifferent lover. She hypnotizes herself into believing she has actually died and imagines herself as an astral body or spirit, to which her white robe lends a touch of the ethereal. Pauline Lord makes quite a charming ingenue as she does an adventuress (our basis of comparison being her recent role of "Anna Christie").

#### ADRIENNE MORRISON CONTRIBUTES COLOR

To "Launzi" in the form of a gown of medieval lines, developed from changeable green taffeta, edged with gold lace, over a foundation of salmon-colored satin. The high rounded neck and flowing undulations of the skirt are interesting historic notes. Long green earrings fit in with the color scheme of a large drooping hat, covered with blue and orange flowers. In another scene Miss Morrison wears a fame-colored georgette negligee over flesh-colored satin slip, which is draped into wonderfully graceful lines from bodice to hem. Gold tassels trim flowing sleeves.

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

### SIDE GLANCES

#### FOUR-O'CLOCK TEA WITH FLORA FINCH

In the good old days when we were a confirmed "John Bunny and Flora Finch" movie fan and never missed one of their wirthful pictured comedies, we cherished a dream that some day we might meet this Flora Finch of the movies in closer contact than that afforded by the "screen". The young dreams seldom materialize, ours did, for on an afternoon this past week we found ourselves in the apartment of this delightful international star quaffing a cup of fragrant English tea brewed by the same Flora Finch herself. Of course we were delighted to be there and she was delighted to have us, and so we chatted and sipped tea and chatted. While the tea was wonderful—savory and cheery—mine hostess was more so, and, moreover, vivacious as a schoolgirl, bubbling over with fun, albeit she has the wisdom of a sage.

We spoke of the hearty ovations tendered her on the night we attended the play, "We've Got to Have Money", recently produced at the Playhouse, New York, in which she appeared in the cast. "And the best part of it was," said Miss Finch, "that the ovation occurred at every performance. Later people who met me on the street asked me why I did not revive some of the old comedies in which John Bunny and I appeared, to which I replied that I gladly would if some producer would feel the same way about it."

In response to our question, "Which do you like best, the movies or the legitimate stage?", Miss Finch replied: "Why, the movies, of course, with their infinite opportunities for variety—new character creations. In the movies one never has time to grow tired—all is happy variety." "Tell us something about your recollections of John Bunny," we asked. "I saw little of John Bunny when we were not playing together," she said, "he was always asleep; nice, but sleepy, you know," she added laughingly. She then continued: "Before success smiled on him he was what one might term disagreeable at times; but with success came a geniality that made him a most agreeable person to play with. His nature seemed to unfold new charms in the sunshine of his success. But his was one of those rare natures that was unspoiled by success."

Suddenly the conversation turned to an article in a recent issue of The New York Times comparing the art of Eleanora Duse and Ellen Terry. "I am going to write an article on the supremacy of comedy," exclaimed Miss Finch impulsively. "All right," said we; "wait until we get our pad and pencil." But more about that later.

#### OLGA PETROVA AS A POETESS

##### TO A CHILD THAT INQUIRES

How did you come to me, my sweet?  
From the land that no man knows?  
Did Mr. Stork bring you here on his wings?  
Were you born in the heart of a rose?  
Did an angel fly with you down from the sky?  
Were you found in a gooseberry patch?  
Did a fairy bring you from fairyland  
To my door—that was left on the latch?  
No—my darling was born of a wonderful love,  
A love that was Daddy's and mine,  
A love that was human, but deep and profound,  
A love that was almost divine.  
Do you remember, sweetheart, when we went  
to the Zoo?  
And we saw that big bear with a grinch?  
And the tigers and lions, and that tall kangaroo  
That carried her babies in a pouch?  
Do you remember I told you she kept them  
there safe  
From the cold and the wind, till they grew  
Big enough to take care of themselves?  
And, dear heart, that's just how I first cared  
for you.  
I carried you under my heart, my sweet,  
And I sheltered you, safe from alarms,  
Till one wonderful day the dear God looked  
down—  
And I cuddled you close in my arms.

Some years ago when we were writing photograph record reviews for the newspapers we listened to a Columbia recitation record of the above poem. We were so charmed by this recitation, which was composed by Miss Petrova herself, that we treasured the record until it mysteriously disappeared—possibly thru the hand of some one who was equally charmed by it. We tried to replace the record, but without success. Just when we had given up the quest we attended a social of the Drama Comedy Club, at which Katharine Roberts, Olga Petrova's personal representative, was a guest of honor. When we asked Miss Roberts if she had ever heard the poem, she replied, "Yes, indeed, and I have it printed on a postcard which I shall be glad to send you." The poem arrived just as we were about to go to press and we take pleasure in reproducing it, as we know our women readers will prize it highly.

# MANSTYLES

**Clothes Make the External Man and Often Clinch the Engagement**

## THE ONE-OVERCOAT MAN ASKS ABOUT INVESTING

In an overcoat of all-round serviceability. He writes: "As I can afford to buy but one new overcoat this season, which shall it be?"

There are two types of overcoat suitable for general wear. One of them is the double-breasted guard's coat, with inverted pleats in back and a half belt, double cuffs and a generous-sized collar and lapel, in dark blue or gray chinchilla. This coat may be worn for day or evening wear. It is youthful and smart and extremely comfortable to wear, as it possesses the weightless warmth of wool.

The other style of coat, more dignified in effect than the guard's model, is the single-breasted straight overcoat, with a slight suggestion of a waistline. It has no pleats and is developed from black serge or dark gray whipcord. A black velvet collar lends dressiness to this model, which is so conservative of line

that it is good for every occasion. It is extremely elegant with a derby hat.

Pleats, bands and belts are less fashionable this season than heretofore. Unless one expects the guard's coat with a box pleat running between the shoulder to the bottom of skirt, the slight fullness gathered under a half belt, one might say all pleats are taboo.

We called on a half dozen of the leading haberdashers and learned from them that the men's fashions of the hour are rather austere in color tendencies. Even the bright-colored handkerchiefs are being replaced by sheer white linen ones, with embroidered initials and only a hair line of color on the border. Colorful socks, ties and waistcoats do not belong in the wardrobe of the average man, avers one of these experts, but in the costume ensemble of the man who sojourns at country estates or plays golf. He stated further that the average man who always appears well dressed is the one who wears turn-down collars with a black sailor knot tie, a vest matching the suit and black or gray socks (the pattern doesn't matter, just so they are of silk or lisle). Brown, of course, is indispensable if brown or tan shoes are worn.

We must offer an apology to several of our men readers who inquired whether the twenty-five-dollar tuxedo was accompanied by a vest and were advised in the affirmative. We were misinformed. While trousers accompany the dinner coat, it is necessary to include \$6.75 for a black vest and \$5.50 for a white vest.

Don't forget to read The Shopper's Christmas Suggestions on the Feminine Frills page. We are ready to shop for articles other than those mentioned if you will be specific as to your requirements.

## SHOPPING TIPS

The Shopper takes pleasure in telling you about a catalog of theatrical costumes for men, which includes uniforms and liveries, Gypsy, Hindoo, Aristocratic Chinese, Arab, Toreador, Mexican, Italian, Cossack, German, Hobo, Swede, Negro Dude, Hollander, Chinese Coolie, Hebrew, Scotch, Pirate, Uncle Sam, Tommy Atkins, Colonial, Shriner, Minstrel, for first part and parade, and army uniforms of all periods. Samples and prices will be sent you on request together with measurement blanks.

Personal stationery with your name and address (three lines, name, address and place) neatly printed at the top may be procured for \$1 a box, containing 200 sheets and 100 envelopes. If you wish additional lines they will be ten cents each. Bronze or blue ink. Other colors fifty cents extra.

You can secure two wonderful volumes on etiquet for \$1.98 that usually cost \$3.50 by buying thru The Billboard Shopper. The volumes are bound in blue, with gold engraving and design. These valuable books tell you just what to do or say at given occasions in life or on the stage. Clothes may make the man, but manners make the gentleman. A splendid Christmas gift suggestion.

If you have falling hair The Shopper would like to give you the name of a specialist upon whom you may call or to whom you may write for a treatment that has restored hair in many instances.

Have you looked thru the Letter List?

## The Make-Up Box

The last word in effective makeup is RESTRAINT. Unless one practices restraint in applying cosmetics one cannot appear refined, and one of the elements of real beauty is refinement. The beautiful makeup is never conspicuous, but always delicate and applied with finesse. To apply makeup with finesse one must select cosmetics of a high quality, selected with particular deference to one's individual color. The secret of appearing lovely is to emphasize and not to conceal one's natural color. Famous beauty specialists are realizing this truth to such an extent that they are carrying various shades of the three most commonly asked for blends of powder, viz.: white, flesh and rachel. One of these specialists who caters to theatrical women invites correspondence from our readers to seek advice on just the proper shade of powder to emphasize the natural coloring. If you wish to write to her please state the color of your eyes, hair and skin, addressing her Powder Specialist, care of The Shopper.

Still another beauty specialist offers to advise our readers on the subject of rouges. The same invitation is extended and the same method should be observed in writing her, addressing Rouge Specialist, care of The Shopper.

We have news for our readers concerning two new preparations which were brought to our attention some time ago and which we have been testing to prove their merit. We have found them so efficacious that we are ready to recommend them.

One of these is a liquid for reducing enlarged pores. Before applying the face is cleansed and hot wash cloth is applied to relax the muscles controlling the pores. After a cold rinse the pore preparation is applied and permitted to dry on the skin. In ordinary cases gratifying results are obtained in two or three days, while stubborn cases sometimes require several weeks' treatment before results are noticeable. The price of the liquid is \$2 by mail, postpaid.

The other preparation is also a liquid and bears the name of "Line-No-More". It takes the place of mud packs and astringents. It has the same tendency to banish pimples, blackheads and similar blemishes, due to impurities of the skin, as have mud packs, and it is certainly a great deal less trouble to apply. It is fanned dry and the result is almost magical in its rejuvenation. It really removes lines and imparts a pleasing bloom to the cheeks. "Line-No-More" is the formula of a private individual who is now placing it on sale at \$1 a bottle.

To protect the contour of one's chin is to keep young, says Cora M. Davis, about whose chin strap we have told you repeatedly. This paragraph is just a reminder that the Davis Chin Strap, with an adjustable headband, stays where it is put while sleeping. Those desiring to purchase it thru The Shopper may procure it for \$2 in cotton. When ordering please give the measurement over head and under chin in

inches. The strap also comes in children's sizes and is suggested as a remedy for mouth-breathing.

If you are thinking of buying perfume as a Christmas gift we would like to tell you of three delightful essences that come in slender vials in convenient oval wooden containers. One, called Cupid's Breath Essence, suggests the pungent sweetness of lilacs; another is Russian Violet Essence, and the third is American Beauty Rose, a subtle, elegant fragrance. The vials are \$2 each. Violet toilet water in impressive rectangular bottles with gold seal, four ounces, is \$1.50. Another toilet water is lilac, same size and price as the violet.

A very unusual gift for the holidays is a large, round box of black and gold, containing a central box of extra fine face powder, surrounded with eight bottles of perfume in assorted colors. This is an importation from Paris and is offered to our readers at \$25.

We are very enthusiastic about the 100 per cent pure Creme Zenda, which is made of imported hay rum and fresh lemon juice, combined with pure natural cleansing substances. It is an unique cream in that it is a cleanser, astringent and tonic for the skin. You know it is against the law to advertise anything as 100 per cent pure unless its absolute purity can be proven.

Those wishing literature on hair dye, white henna or ready-red shampoo may secure same by writing The Shopper.

"Curline" keeps waves and curls in place unusually long. It is a liquid preparation which is perfectly harmless and which leaves the hair soft and glossy. One dollar a bottle postpaid.

## THE SHOPPER'S CHRISTMAS SUGGESTIONS

(Continued from page 40)

to give your permanent address as well as your route well in advance.

Speaking of hosiery, please do not forget that Dorothea Antel is selling Gotham opera hose at \$5, in any shade. She also has a splendid collection of Christmas cards, two assortments—\$1 for 15 good looking cards in envelopes and \$2 for 15 artistic cards, with engraved verses, in tissue lined envelopes. She also sells subscriptions for all magazines.

Baby Alice, the fat girl with the Rubin & Cherry Show, has just recommended to us a firm specializing in stylish stout shoes. She tells us they are very reasonable in price and fit the narrow instep and heel and wide width in an extremely satisfactory manner. We have placed the name and address of the firm on file for those who wish their address.

Imperishable sweet peas, made from a composition of sealing wax and other ingredients. (Continued on page 42)

Established 1902

# J. GLASSBERG'S Short Vamp Shoes

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Patent Coltskin. Neat Ankle and Front Strap.

Our Theatrical and Street Slippers assure comfort and satisfaction.

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# Reflections of Dorothea

IT MUST be a grand and glorious feeling to be able to see all the shows that one really desires to see. But if one is unable to see them, the next best thing is to read them or read about them.

I have had the pleasure of reading several scripts this season of Broadway successes, which were kindly loaned me by the producers. It has been a great revelation to me to be able to do so. There is one show now running on Broadway, the script of which I have expressed a desire to read. This is "For All of Us," with William Hodge as the evangelistic laborer. It is his own comedy and is now playing at the Forty-Ninth Street Theater. My desire no doubt will be granted as arrangements are being made thru the courtesy of Mr. Hodge whereby I will be able to read the script and so derive the pleasure of the great lesson this play teaches.

Marie Day sent greetings to me by Emma Chase. Most of us know Marie Day for her many sweet mother parts she played on Broadway and on the screen. Last season she played with Madge Kennedy in "Spite Corner" and this season is playing in "Chicken Feed."

Lewis Parmenter, at one time leading man with May Robson and leading man in many stock companies throughout the country, is now conducting the Royal Lyceum Bureau, Syracuse, N. Y., and is meeting with great success.

Many folks have asked what has become of Louise Farnum, wife of the late Marshall Farnum, who was very well known in stock and on the dramatic stage. Louise was playing with the Poli Players in Hartford, Conn., while I was at the hospital there and was one of my most constant visitors. She has retired from the stage and is now the wife of E. G. Henry, of North Haven, Conn. She expects to make her home near Jacksonville, Fla., in the very near future.

Just had a letter from Jean Allyn Martyn, lyric writer, who is now in San Juan, Tex., for his health. He tells me he is gradually coming back and wishes I could soak up some of the Rio Grande sunshine. Thank you, Mr. Martyn, I wish I could.

Katherine Kennedy, who was with me in stock in Niagara Falls, is now playing with Jeanne Eggle in "Rain". She has put on bolaminia makeup for so many months, she should worry about a rainy day. More power to you Katherine, dear.

Thurlow Bergen just informed me that he was opening with "The Crooked Squire", in the part of Thomas Harvey, replacing Burton Churchill, who is leaving to play the name part in "Robert E. Lee". Mr. Bergen last season played opposite Marjorie Rambeau in "The Goldfish".

Patti Cortez, playing the part of Mrs. Albergone in "Tweedles", sent me some lovely flowers. Patti, would love to have you call on me to talk over old times.

Gavin Dorothy, leading man with the Clint & Bessie Robbins Company, and his wife, Bessie Hawthorne, send me greetings from the West. Mr. Dorothy advises that their business is very good. They are playing in "It's a Boy", "Dear Me", "Her Temporary Husband", "Potash and Perlmutter", "Spite Corner" and "Alias Nora O'Brien". His wife is playing characters. Mr. Dorothy also sent me a subscription to The Billboard and advised that he would not be without it for anything. I don't blame you, Mr. Dorothy, I feel the same way.

Others who have sent me subscriptions this week are Victor Beercoft, now playing the subway circuit with "The Last Warning"; Russell Fanning, Edythe Totten, president of Drama Comedy Club; Mrs. E. Emma Buchanan, one of the oldest members of Drama Comedy, and Mrs. Wm. J. Martin, also of Drama Comedy.

Even though I am a shut-in I have something to look forward to—my columnists' letters, which are like balm to my soul. Hope you all continue your good work. Remember the postman drops them off at 600 W. 186th street, New York City.

*Dorothea Antel*

## THE SHOPPER'S CHRISTMAS SUGGESTIONS

(Continued from page 41)

In the dainty pastel shades, intermixed with natural maidenhair fern, suggests a pleasing gift for milady. She may use them as a corsage bouquet or as a distinctive dinner table touch. A generous-sized bouquet made to order for \$1.50.

Those who have written The Shopper regarding slightly used furs and whose inquiries were not satisfactorily answered because the dealer did not do a mail order business are invited to write again, stating specifically the type of coat or fur-piece in which they are interested. The Shopper has discovered an-

other dealer who is willing to handle mail orders and who carries a stock of coats and furs worn only by show girls on the stage. Her offerings are all in good condition. One beautiful seal-skin coat, with bell sleeves and bias folds of seal on the generous collar and slightly full skirt, with a henna-colored satin lining, with shirred pockets, is offered at \$85.

If you wish to reduce a double chin or superfluous flesh on any part of the body, there is a cream that has magical properties for accomplishing reduction, which is being used by stage and screen stars. It sells for \$5 a jar. It is simply patted in and after being absorbed by the pores dissolves the fat reposing in the tissues.

## THE SPOKEN WORD

(Continued from page 39)

part, the sort of Britisher who loves life, seeks adventure, nurtures conservative tastes in his personal habits and offers fair play in the game of living. To this "Tony" of rough adventure and disappointment Mr. Bennett brings a wealth of animal spirits, an elastic body and firm tread with a dancing foot and a pivot if necessary. Brought back to civilization from his Canadian Northwest, he shows momentary awkwardness in his lost environment. At the wedding breakfast with the girl of his boyhood dreams he is giddy with youthful exuberance and generosity. As he gradually faces the tragedy of betrayed faith, his voice drops into tones that sound the deeper emotions of the

tragedy with a happy ending, but with romantic rather than local color.

There are mixed strains in Mr. Bennett's voice, strains that suggest cross purposes in life. It is not so much the voice of a "proper man" as of a man of complex nature and experiences. It is a voice with sympathy even in masculine roughness. It has a musical chuckle crammed with warmth of feeling and hearty intelligence. It is a chuckle that speaks, the not in words. In sober seriousness Mr. Bennett's voice grows full and musical, for it carries an idyllic sense of emotion rather than a common sense of realism. This frontier "Tony" speaks with muscular vigor. Behind the bar keeper in act one we discover the English gentleman of British school days. It is a part full of normal life and motive and Mr. Bennett gives it genuine appeal.

Kathlene MacDonell finds her real individuality in the part of Maxine. She has played various parts that have had interest, but I have never seen her so completely identified with a character as she is at present. There is a distinct strain of human goodness in Miss MacDonell that needs to find expression. She is an unpretending optimist. In the middle ground between the sophisticated woman and the Anna Christie type of character she is at her best. She responds to positive states of mind rather than to negative. She is instinctively the good Samaritan rather than the man fallen by the wayside. In the part of Maxine her way lies midway between feminine sentiment and feminine worldliness. Between these two extremes she develops the womanly character that is essential for the last scene of the play. The "glottal stop" that marred some of Miss MacDonell's work in "R. U. R." has

## HARD WORDS

- "COSI SIA"—Thy Will Be Done—("kosi-si-ah), play in Duse repertory.
  - "D'ANNUNZIO" (dahn-'noo-tsi-o), Gabriele (galibri-'e-le), Italian dramatist.
  - "LA CITTA MORTA"—The Dead City, by d'Annunzio—(lah 'shih-tah 'maw-tah).
  - "LA DONNA DEL MARE"—The Lady From the Sea—(lah 'dawn-nah del 'mah-re).
  - "LA PORTA CHUISA"—The Closed Door—(lah 'paw-tah ki-'oo-sah).
  - "LLOYD GEORGE" (loid 'dzhaw-'dzhl, ex-Premier of England.
  - "PREMIER" ('pre-mi-er), Prime Minister of Great Britain, sometimes ('pri-).
  - "PREMIERE" ('prom-'yair), French pronunciation. ('prum-'yair).
  - "PREMIERE" ('prom-'yair), a word from the French meaning the first performance of a play.
  - "SABATINI" ('sah-bah-'ti-ni), Rafael, author of "Scaramouche". His father was the late Maestro Cav. Vincenzo Sabatini; his mother is English. He was educated in Switzerland and Portugal and resides in London.
  - "SPETTRI"—Ghosts—('spet-tri), Duse's version of the Ibsen play.
  - "TEATRO DEI PICCOLI" (te-'ah-tro del 'pik-ko-li), the marionette theater founded in Rome just before the war.
- KEY: (i:) as in "see" (si:), (i) as in "it" (it), (e) as in "met" (met), (ei) as in "day" (dei), (e:) as in "there" (dth:e:n), (a) as in "at" (at), (ai) as in "ice" (ais), (oo:) as in "true" (troo:), (oo) as in "wood" (wood), (o:oo) as in "go" (go:oo), (aw:) as in "law" (law:), (oi) as in "boy" (boi), (aw) as in "on" (awn), (ah:) as in "father" ('fah:dthn), (n:) as in "urge" (ur:dzh), (u) as in "water" ('waw:tul).
- NOTES—In Italian every vowel has a clear sound. The "s" between two vowels is usually given a z-sound, but "cosi" is an exception to the rule. When a double consonant is written, both letters must be sounded. The "d, l, a, t" in Italian are made farther front than in English. The tip of the tongue should touch the back of the upper front teeth. The "r" is always rolled.

inner consciousness. In the last act is the calm spirit of one who has suffered, but who has not lost faith in himself or in the moral code.

The story of "Tony" and the two women that come into his life is presented thru varied scenes interspersed with action and characters of incidental importance. In this play of show-shop trimmings Mr. Bennett lends himself both to the incidental atmosphere and to the love tragedy and romance. This is a "tarnish"

entirely disappeared from her work. I didn't notice one "stop" in any of her speeches. Her tone flowed smoothly from word to word and there was an increased fullness of tone that seems to be the result of better technique. The back-stage scene of the dancer's "success" and curtain calls was lively and gracefully done, and even here was the woman that Miss MacDonell has given us in du Maurier's play. There is no denying Florence Eldridge's charm, both in looks and spirit. But in speech she

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tends to nettie me and make me nervous. Even though she has to play a nervous part, I am not content to be made self-conscious for that reason. For one thing I do not hear Miss Eldridge comfortably. I hear her best with my eyes shut, but I am accustomed to know what is going on both by hearing and seeing. The technique that I have spoken of in connection with Mr. Wolock she entirely lacks. Her voice would be perfectly agreeable if it came out better, but it doesn't entirely get "toned" into speech. It vanishes before it has materialized. It never entirely gets into the word. She is sadly deficient in final consonants and she has a particularly soft touch on all consonants. She is frightfully stingy with the vowel sounds. As soon as she gets one she loses it. Miss Eldridge responds to thought very quickly. This is a part of her genuineness, but not a part of her artistry. As an artist she is too much at the mercy of her natural self. She breathes lightly, often and impulsively. She takes little goldfish breaths and doesn't wait to hold. This gives her no stretch and rather a surface depth. The voice is there, the girliness is there, the impulse of the actress is evident; the audience loves her and so what can you do? But after listening to Miss Eldridge for an evening, as far as speech is concerned, I always feel as if I had been trying to catch a butterfly in a net and hadn't succeeded. She eludes me. I find two classes of voices, those that leave a permanent impression of character and of story, and those that leave only a speckled memory. Miss Eldridge leaves me speckled. One of her faults is in change of pitch. Every time she takes an upper note she loses control of the vowel in the mouth. The tone gets lost in trying to take pitch. This shortness of the breathgroup and the nervous impulse tends to make Miss Eldridge's speech sound choppy. I am not forgetting that Una is impulsive. But adroit use of pause, "struggle" with emotionalism and well-planned impulse at the right moment are well intended to convey a distracted mind. I suppose I shall have to go right on disliking these things in Miss Eldridge. They appear to be a part of her personality and an essential part of her method. To me they are too natural to set the character off in the picture. Daisy Belmont has well-rounded speech and nice i-sounds in words like "sollicitor". She livens up the scene in the Hyde Park flat. Temple Powell is an agreeable gentleman.

# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

## Methuselah!

LONDON, Eng., Oct. 17.—The event of last week, theatrically, was, of course, Barry V. Jackson's production of Shaw's "Methuselah" at the Repertory Theater, Birmingham. As there were several first nights in town last week, however, I must withhold comment on this until a slacker week here permits me to go north to slit out the by-night "metabological pentateuch".

## The Boom

While clerics and labor men are loud on the subject of unemployment and an imperial conference debates the danger of a trade collapse, the amusement world is entering on what bids to be a season of great prosperity. To wander thru West End Theaterland is to be struck by big queues that besedge most of the theaters. Booking for the most expensive parts of the playhouse is equally lively. This is in large measure due to the fact that the quality of fare offered in the London theater this autumn is, on the whole, much better than in recent years. But that social factors have something to do with it is proved by the boom in the provincial theater, which is in a much more healthy and prosperous state than at any period since the war.

## A Great Light Comedian

I wonder if T. C. Dagnall, seeing Hugh Wakefield's performance in "Trust Emily" and remembering Charlie Hawtrey in recent Criterion farces, has whispered under his breath "Le Roiest most, Vive le Roi!" That indeed was in my mind when last Thursday night I saw May Edgington's farce played by an unusually fine cast (would that certain other managements would take a leaf from Dagnall's unwritten book on the science of casting!). I cannot pay Wakefield a higher compliment than to say that he is a worthy successor to the greatest exponent of this type of work that it has ever been my fortune to see. And he deserves no less than this very high praise.



Hugh Wakefield is, to the London playgoer generally, a discovery of recent date. His performance as the young man-about-town baron in "Bluebird's Eighth Wife", with that wonderful intoxication scene in the second act, brought him at one stride to the forefront of his profession. The leading role in "Trust Emily" requires quite different attributes, a wider range of characterization and humor, but Wakefield is never caught out in the false gesture or by under or over playing. He has the farce maker's subtlest trick to a nicety—that way of disclosing his intention to the audience quite clearly, while leading to other characters in the scene "up the garden". Voice and use of it, presence, gesture, vitality, wit, resource and an agreeable personality are his in measure to assure him mastery in the farcical and light comedy genre. And it would not surprise me to find that he has a shot or two in the locker if called upon to play roles of stronger emotional content.

## West End Managers' President

The society of West End Managers, representing practically the whole of central London theaters, has chosen Walter Payne, O. B. E., as its president in place of Joseph E. Vedrenne, who vacates that position owing to ill health. Payne was proposed to Andre Charlot and seconded by George Grossmith. He is a popular member of the society and an able organizer, as was attested recently in the handling of the anti-entertainment tax agitation in which he took a leading part.

## E. L. Engaged

Following the successful production of Edward Laurillard's revue at the Little ones, the announcement of his engagement to the American actress who has made several successful London debuts, Adrah Fair, daughter of Mrs. D. H. Brunner, of Boston, Mass. Miss Fair's first prominent New York engagement was with Laurillard in his presentation of "Tonight's the Night".

## J. B. Fagan's Venture

The wrangle between the late vice-chancellor of Oxford University, Dr. Farnell, and the theater organization headed by James Bernard Fagan, was referred to in former issues of The Billboard. It reflected small credit on the academe—but that is past. Now the Oxford Players are soon to start a new undertaking and begin work at the Playhouse with "Heartbreak House", which Fagan first produced in London some two years back. A seven-week repertory season will include plays by Goldoni, Wilde, Ibsen and de Musset. An appeal for assistance of this venture is signed by Shaw, Galsworthy, Thomas Hardy, Massfield, Pinero, Henry Arthur Jones, Bennett and Barrie.

Subscribers to the preliminary fund which enables this endeavor to found a permanent repertory theater in Oxford to be made include Asquith, Lord Hugh Cecil, Sir Gerald du Maurier, Sir Oswald Stoll, Professor Gilbert Murray and Lady Wyndham. Reginald Denham, the young actor who is making a name for himself as a producer, will act in that capacity under Fagan's direction.

## "The Blue Bird"

If the bird of happiness refuses to roost at the Scala Theater (a beautiful house of most unfortunate history) it will not be for lack of encouragement, for the talented Russians who form the "Blue Bird Theater" under the direction of M. Jushny certainly ought to lure all London (as we say) to the Charlotte street theater.

The show resembles the "Chauve Souris" of Balloff in general make-up, but whereas the Rat is a cosmopolitan fowl the Blue Bird seems to me more near to the pure Russian type, with its latent strain of deep pathos and the smell of the soil always about it. There is a deeper significance, a sharper poignancy to be noted in several of the turns of this company than in those of their predecessors. "The Barrel Organ" is a little masterpiece of that pathetic comedy that reminds one of the passages in Charlie Chaplin's films—the helpless strangeness and unexpressed desire for affection that one notes in the eyes of a lost dog.

The peasant scenes seem more robust, less pretty-pretty, than those of the "Chauve Souris" and there is more vigor, if less aesthetic refinement, thruout the show. The splendid team work and strongly expressive drama of Jushny's Theater make their visit a valuable event of the season.

## Brevities

Donald Calthrop's Kingsway season of Shakespeare opens November 3 with "Twelfth Night" for eight shows a week until November 13 when "A Midsummer Night's Dream" will be added for three matinees a week. A fine company includes Sydney Fairbrother, Balliol Holloway, Frank Cellier and Nicholas Hannon.

Readean's cast for "The Little Minister" at the Queens, due in two weeks, includes Fay Compton, Marie Ault, Norman McKinnel, Alan Jayes and Owen Nares. Felix Aymer will replace Jayes in "The Likes of Her".

This production necessitates the moving of the success "Stop Flirting" to the Strand, whence "The Eye of Siva" will be withdrawn. At present it is probable "The Drama Coterie" (in which Bertino is a leading spirit) will not take this latter play to another house, but they are arranging another drama by Sax Rohmer shortly.

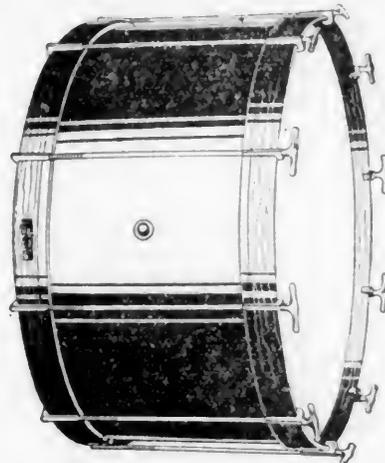
"Bluebird's Eighth Wife" is another play that must shortly be withdrawn for lack of accommodation. It must leave the Comedy on October 24 to make room for J. E. Vedrenne and Charles Gulliver's presentation of "The Last Warning" in which Frances Carson, Olive Sloane, Thurstan Hall, Brember Wells, D. A. Clarke-Smith, Stanley Arthur and Franklyn Bellamy will appear.

Robert Leonard is at the Victoria Palace this week with his popular sketch, "The Seventh Heaven".

Nora Johnson will again revive Maetzelinck's "The Blue Bird" at Christmas.

On Monday last William Foel lectured to the London Shakespeare League on his method of Elizabethan play production. He illustrated his lecture by excerpts from Shakespeare played by actors and actresses. Among the speakers were Grauville Barker, Drukwater

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## Berlin News Letter

By O. M. SEIBT

BERLIN, Oct. 10.—The new goods of the seasonal theatrical market have been dished up, and in spite of all the political topsy-turvy and the general exodus of foreigners from the large hotels there are crowded houses—sometimes. The Deutsches came out last night with "Anna Christie", but this play is considered old-fashioned and did not score; however, let us hope that Eugene O'Neill's other works, to be produced here shortly ("Hairy Ape" at the Kurfurstendamm, and "Emperor Jones" probably by the Rettors at the Trianon), will fare better. "Fanny's First Play" is a sellout at the Tribune, so is the other Shaw, "Mrs. Warren's Profession", at the Kurfurstendamm. Some new sex plays, "Von Teufel getobt", Lustspielhaus, "Der Lieberteufer", State Playhouse, and "Mimikry", Thalia, may be termed questionable acquisitions of the revolution. "Casuagirls", a second-rate burlesque show at the Metropole and a poor contrast to the other revues (Admirals and Opera Comique), comes off shortly, to be re-

placed by "Marletta", a new Walter Kollo musical comedy.

Max Reinhardt won his case against Eugen Robert in the courts this week and will consequently open his new theater adjoining the Kurfurstendamm, now in course of erection, early in the new year.

Paul Tietjens, known thruout America as the composer of the "Wizard of Oz", is in Berlin to arrange for the publication of a second comic opera written before the war, but unpublished owing to the weakness of the libretto. As soon as he has succeeded in finding a satisfactory underlying text for his music, Mr. Tietjens hopes to take advantage of the operetta wave that is sweeping over the country and have his work put on either in Berlin or Munich.

Reinhold von Wurlich, a singer well known in the saloons of New York, Paris and London,

(Continued on page 45)

## THE MASQUE OF TROY HOLDS JOLLY SOCIAL

"The second annual Aunt Lang Saxe Social of the Masque of Troy, held at the Troy Central N. M. C. A. Thursday evening, October 25, developed into an observance of the twelfth wedding anniversary of Mr. and Mrs. George A. Luther, the stage manager and the treasurer of the organization, by the forty-five past and present members," writes John M. Francis, manager of the Masque.

"Mrs. Edward M. Gathorn, the general chairman of the committee, on behalf of those in attendance, presented the surprised couple with a large bouquet of roses, an autograph album, in which all present had written some appropriate sentiment and their names, and a huge wedding cake," continues Mr. Francis. "Following a delicious chicken dinner Capt. Hazen J. Ross, the city treasurer and one of the charter members of the organization, called upon the poets laureate of the organization, Elizabeth Lawless, John T. Birge and George W. Hunt, for original offerings, and on former Assemblyman Charles Vezin, Jr., who came from Yonkers to attend the affair, for a speech. Margaret Ryan, of Albany, sang. Then the members had a Gub Bag of Memories—each member having previously contributed a mysterious gift, symbolic of an incident in his or her Masque career, and as this gift was opened the donor explained the point of the offering. Banning followed to music furnished by an orchestra composed of Masque members."

## PASADENA COMMUNITY PLAYHOUSE TO GIVE "MELLONEY HOLTSPUR"

John Masefield's newest play, "Melloney Holtspur", will have its first production in America, in the Pasadena (Calif.) Community Playhouse, November 12. Mr. Masefield has just called from London, granting special permission to this elvish enterprise to give seven performances of the play. As recently done at the Playbox in London by Basil Dean "Melloney Holtspur" has attracted much attention because of the drama's unusual beauty. That "the consensated things are wiser than our virtues" is the way Mr. Masefield sums up the significance of his play. It carries a subtitle, "The Pangs of Love".

The story concerns the passion of Laurence Cophew for Melloney and the tragedy that threatened the love of Laurence's daughter for the son of the House of Holtspur when her dead father's sins seemed about to be visited on his child. The play might be described as a sort of glorified version of "Smilin' Through", by reason of its literary flavor. The Pasadena production will be directed by Gilmor Brown. The cast will be selected from a list of more than a thousand volunteer players who are associated with this non-profit theater. All of them contribute their services, being amateurs in the best sense of the word as they play for the love of it rather than as a business.

The Pasadena Community Playhouse makes a feature of original presentations. Recently it made the first production of Strindberg's "Lucky Pehr" on any English-speaking stage. During the latter part of November "The Merchant of Venice" is to be unfolded with a cinema directness.

## PROFESSOR KOCH DEDICATES A NEW MUNICIPAL THEATER

Prof. Frederick H. Koch, director of the Carolina Playmakers of the University of North Carolina, Chapel Hill, N. C., was called upon to give the dedication performance of the new Community Theater at High Point, N. C. In sending us a program of the dedication services Professor Koch states: "It was very gratifying to be called upon to give the dedication performance of a beautiful new municipal theater in one of the most progressive towns in the State. The theater is a distinctly practical and artistic one and shows an encouraging development in the dramatic consciousness of the State."

Part of the dedication program was devoted to folkplays written by students of the University course in dramatic composition. These plays were "When Witches Ride", a play of folk superstition, by Elizabeth Lay; "Wilbur's Cousin", a comedy of college life, by Ernest Thompson. The portable stage equipment, lighting, settings, etc., used by the players were all home made.

## WASHINGTON SQUARE PLAYERS INAUGURATE THEIR SEASON

Pebble's "A Pair of Sixes" will be the opening production of the fourth annual season of the Washington Square College Players of New York University. The college players will open the season Saturday evening, November 10, with a performance at the Playhouse at the Washington Square center of the University.

In the past these college players have devoted most of their energies to one-act plays, but since their successful revivals last winter of Cohan's "Seven Keys to Baldpate" and Shaw's "You Never Can Tell" they have decided upon

# LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

a season of full-length plays. The remainder of the season's revivals will be selected by Randolph Somerville, head of the Department of Dramatic Art, from a list including Barrie's "Alice Sit by the Fire", Willard Mack's "Klek In", Shaw's "Candida", Forbe's "The Show Shop", Smith's "Mrs. Bumpstead-Deight" and Wilde's "An Ideal Husband". The organization's repertory of thirty short plays will be kept in use for school engagements.

The example of the late Louis Calvert, who appeared in his famous role of the waiter in the student production of "You Never Can Tell", probably will be followed by a number of other Broadway stars this winter. Whitford Kane has definitely decided to do so, and a number of others will appear if their regular engagements will permit.

## TRENTON (N. J.) GUILD ANNOUNCES ITS PLANS

"The Cassilis Engagement", an English play in four acts, by St. John Hankin, has been chosen by the Players' Guild of Trenton, N. J., as its first offering this season. Rehearsals are progressing very satisfactorily under the direction of Otto E. Fischer and the indications are that when the curtain rolls back for this production November 16 the reputation of this organization for staging finished productions will be upheld.

The plays presented, "Where But in America", by F. Wolfe, a satire on the servant problem; "Joint Owners in Spain", by Alice Brown, with scene laid in an old ladies' home, and "The Glory of the Morning", by William E. Leonard, were selected by the Play Reading Committee. Plenty of advance publicity was given the Birmingham group by the local press, which used groups of individual photographs of the players.

The address of the Birmingham Little Theater is 903 S. Twenty-first street, and Bernard Szold is director.

## ST. JOHN'S PLAYERS OF LAWRENCE, MASS.

presented a "Mistral Revue of 1923" Wednesday evening, October 24, in the basement of St. John's Church. The players received favorable comment from the local press. William H. Ridings, general manager, and Harry Poole, director, receiving the lion's share of praise. These two young gentlemen acted as emcees and to quote The Lawrence Evening Tribune, "by sheer force of personality inspired the cast to 'put the show across'." They were assisted by Harold Winter, J. Archibald Wain, George Ramsden, Joseph Percival, Ben and Charles Poole as soloists. Other members of the cast included Thomas Houghton, James Fletcher and

## LITTLE THEATER ARTICLE CONTEST CLOSES NOVEMBER 24

THE Little Theater Article Contest will close with the November 24 issue of The Billboard. The name of the winner of the \$100 cash prize will be announced after all articles submitted for the contest have been printed. Those who wish their groups to be represented in the Little Theater booklet which will be printed by The Billboard for free distribution to little theaters, to consist of articles submitted in the contest, have just two weeks to write and send in their contributions.

Please remember that the contest is confined solely to Little Theater members.

The subjects suggested are Organization of the Little Theater from the standpoint of problems overcome—Stage Lighting, Costuming and Scenery.

The length of the article should not exceed five pages of double-spaced typewriting.

Your contribution will be judged by its helpfulness and not by rhetorical flourishes.

The judges in the contest are: Wm. A. Brady, the well-known theatrical manager; Walter Hartwig, director of the Little Theater Service of the New York Drama League; Kathleen Kirkwood, director of The Triangle Theater, New York, and Gordon Whyte, dramatic and literary critic of The Billboard.

Address all manuscripts to the Little Theater Editor, care The Billboard, 1493 Broadway, New York, N. Y.

Some of the newest members of the Guild will be seen in this play and the director will be given a chance to judge the new talent and decide upon the possibilities of these new members for a place in the production for the Little Theater Tournament.

On January 18 "Don", by Belser, will be presented. This was given last year and because of the many requests for its repetition the Guild has decided to include it in this season's performances.

Four one-act plays, not yet selected, will constitute the program for the third performance March 15. On May 16 a comedy, to be announced later, will conclude the work of the Guild for the season.

## BIRMINGHAM'S LITTLE THEATER INAUGURATES ITS FIRST SEASON

Birmingham's (Ala.) Little Theater was formally opened Thursday evening, October 25, at the auditorium of the Margaret Allen School on Highland avenue. The school auditorium was transformed under the direction of Louis Schilling, art director for the Little Theater, into a most artistic theater. He was assisted by Mrs. Saxton Crawford and Mrs. William Warren, the latter creating beautiful shades for the lights, while Della Bryer designed an unique and beautiful curtain for the occasion. Volunteers from the Junior League did most of the painting and decorating, while Mr. and Mrs. George Bridges, professional artists, designed the scenery. There was also a plastic unit set, designed by Mr. Schilling and executed by the technical staff of the group, and a Butler Hammer dimmer bank formed part of the equip-

Kenneth Phair, while William Winter acted as pianist.

In another mail we have a letter from William H. Ridings, who states that "The stage setting was of a rich flowery cretonne effect, with purple trimmings, with chairs covered also with a contrasting cretonne. The interlocutor and endmen were dressed in fancy Pierrot costumes, while the choros or circle was attired in Yama-Yama effect. Special spotlight and border lights were used to finish the effect, and a generous round of applause greeted the parting of the split curtains of the opening."

"No special soloists can be taken and used as headliners, as each one presented his song or ballad with a finesse that marked good training and directing."

"However, the singing of the Poole Brothers, both in solo and in trio, can be said to have been the feature of the performance, but no one person of the company can be picked out as better than the others."

## DENVER GROUPS GIVE A JOINT PERFORMANCE

The Dramatic Club and The Drama Class of the South High School, Denver, Colo., presented a joint bill of one-act plays Friday evening, October 26. The Dramatic Club gave "Overtones", by Alice Gerstenberg, with Helen Brown, Edna Burke, Veronica Sheehan and Rose Rosenman, while The Drama Class presented "Moonshine", by Arthur Hopkins, with a cast composed of Paul Shimer and Charles Chartrand. Costumes, lighting and scenery were contributed by the pupils, but our correspondent does not tell us whether the feminine or masculine cast walked away with the honors, altho we dare say they were about even.

## BROOKLYN GROUP'S METHOD OF CASTING

The Institute Players of Brooklyn, N. Y., have inaugurated a new system of casting their plays. Those wishing to join the players in order to give vent and display their histrionic abilities are invited to attend try-out rehearsals. At these rehearsals auditions the players may try out for certain parts and if they prove satisfactory they are immediately accepted.

The first production to be partly cast in this manner is "The Detour", by Owen Davis, which is scheduled for presentation on the evenings of November 8, 9 and 10 at the Academy of Music.

Incidentally it might be added that one of the leading feminine roles was given to Mary Manion, who hails from Minneapolis. Miss Manion is here in New York to study the development of the Little Theater Movement. She happens to be one of the first ones to be selected by this new method of casting. Five other girls tried out for the same role, but Miss Manion was chosen.

## WASHINGTON LITTLE THEATER NEWS

Oswald Burke, of Washington, D. C., advises us as follows:

After playing to six weeks of bad business on the south side of Pennsylvania avenue the Alcine Manners Troupe—known locally as the President Players—finally gave up the fight, pulled down the advance announcements and locked up the place. Almost every street has a "right" side and a "wrong" side. The right side of Pennsylvania avenue, particularly at the point where the President Theater is located, is very distinctly the north side. When you cross the avenue southward at Eleventh street you get beyond the pale. The fact that "Abie's Irish Rose" ran for fourteen weeks at the President does not signify. "Abie" could run all summer on the diamond at the American League Park to a full grand stand and bleachers. So it comes to pass that we have our first "dark" one—and that's that.

At the opening performance of "Name It", the big Junior Alliance revue recently staged at Polk's Theater for the benefit of the Women's Universal Alliance, the audience reminded one very much of the average crowd at a game, say between Annapolis and West Point. And it was a rather good show. The cast, which was made up of over a hundred belles and beaux largely drawn from the Social Register, was a talented one, and the enormous crowd which enthusiastically greeted them was a notable outpouring of Washington society. Three performances were given two nights and a Saturday matinee—the entire production being staged and directed by Donald McDonald. Many of the numbers were presented in true professional style, there being more than one young lady in the company who would be quite acceptable to the average Broadway manager—were she "at liberty". Perhaps the brightest spot in the performance was the work of Virginia Selden and also of Veronica Horen in a sketch entitled "The People You See on the Stage". In this number Miss Selden appeared as Fannie Brice, Elizabeth Taylor Jones and Dorothy Mondell impersonated the Dolly Sisters, Virginia Hume was Louise Groody, Veronica Horen and Anna Devereaux "took off" Grace La Rue and Frances White respectively, while Donald McDonald and Huntington Turner appeared as Bert Saxoy and Harland Dixon. Then there was a revival of the old Euterpea Sextet, which woke up the obtuseness in the audience and went over in good shape. This was followed by a classic dance led by Eddie O'Donnell and Mary Selden, two of the cleverest dancers in the company. Veronica Horen and Huntington Turner also scored with their dancing. Another decided success was a "tango" stepped in splendid style by Virginia LaMerle and drama lobby. Betty Byrne, Jasper Dupose and Margaret Zolnay also appeared to advantage in their respective numbers. The members of the cast were: Janet Moffit, Katherine Waller, James Wilmet, Nancy Hamilton, Delight Arnold, Norvell Mumford, Laura Ryan, Leslie Scott, Virginia Selden, Virginia Hume, Helen Hume, Catherine Wrenn, Lois Paschal, Betty Greenwood, Elizabeth Hume, Corrine Stephens, Elizabeth Jones, Dorothy Mondell, Blana Cummings, Betty Byrne, Anne Graham Hume, Elizabeth Wrenn, Jessie Atkins, Cecile Jones, Maxine Ellett, Margaret Zolnay, Elizabeth Zolnay, Anne Devereaux, Doris Wagner, Julie Hume, Helen Sineclair, Mary Tucker Furniss, Anne Jones, Mary Happer, Nettie Medler, Mildred Corby, Virginia Corby, Dorothy Ryan, Eugenie LeMerle, Betty Ives, Helen Campbell, Anne Noble Jones, Jo Bridget, Violet Mackay, Margaret Yard, Huntington Turner, Woldemar W.

(Continued on page 15)

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# LITTLE THEATER ARTICLE CONTEST

Article No. 21:

## SIMPLICITY IN THE LITTLE THEATER

By CONSTANCE INMAN SCHLEPPEY  
(Le Petit Theatre du Vieux Carre, New Orleans, La.)

**S**IMPLICITY has been and is the most discussed word in Little Theater vocabularies. And yet it seems as tho it is a much abused and little understood word. People talk of simple settings, simple plays, simple methods of direction and simple effects, knowing not of what they speak, and in attempting to attain their mental pictures they obtain as results freakish and inartistic settings, problematic plays, a confusion of stage directions, and an effect that is most ludicrous to the eye and exceedingly unconvincing to the mentality.

We have attempted to solve the complexities of the professional stage by delving into realms of heavier board, alabastine, painted soap boxes, classed-toh draperies and stenciled tapestries, and have been very much surprised that we have not equaled, nay rivaled, the professional stage.

By no means do I infer that clever results cannot be obtained from the aforementioned articles, but I do say that we have attempted to answer the professional question with amateur methods. For we are all amateurs in the simplest sense of the word and we must needs grope our way slowly but surely to the goal ahead, and it cannot be gained by following wondrously in someone else's path. We must strike out boldly and hew our own trail up the steep cliff.

So why is it necessary to choose for Little Theater production plays that are seldom attempted by the professionals who have all the arts of the theater at their finger tips, or plays that are being played on Broadway? It is easy to have someone else find a play for us, but it is not always a successful plan. None of us would trust the choosing of our goods to another person. There are plenty of plays amongst the old and the new, clever enough for professional production and simple enough for amateur understanding.

And why is it necessary to insist on having doors that shut, windows that open, fireplaces with clocks on and large casts? The larger the cast the more difficult the direction, the more realistic the set the more need of professional scene painters and the less sure the result. Of course, even a simple set is difficult to do, but it is certainly easier to draw a short line straight than a long one.

So let us forget for a while all windows, doors, heavy boards and packages of alabastine and let me tell you of the best Little Theater with which I had any connection.

It was in truth a little theater, for it had but 100 members. Naturally money was as scarce as the proverbial hen's teeth and we had to make every penny count. It was decided at the very beginning that we were to take all date, etc., and use nothing but drapes.

The small stage at the end of the room was measured off from each side of the proscenium to the rear wall, leaving enough room for just two people to pass. The same space was then allotted to the sides. Using these lines as guides we put in place heavy drapery poles three feet above the bottom of the front valance, forming three sides of a square, the fourth side being the pole on which the side pull curtains were hung. From these we hung with ordinary drapery rings heavy canvas tan drapes that had a five-inch weighted hem and were in two-yard strips. There was sufficient material to give rich folds and to conceal the seams when pinned together.

The walls on the outside of these draperies were covered with the same canvas stretched lightly so that no matter where the openings in the curtains were made there was uniformity of color and tone. The two-yard strips made possible any number of openings at any convenient point. All that was necessary was to tie back the opening and close the remaining seams. The drapes could be pulled straight and smooth, the fullness being next to the front curtain, hung with painted panes or draped at will. As the drapes were always touching the front curtain, the necessity of fasteners was done away with, and yet there was no gap to distract the eye. The curtains were drawn into column-like groups to represent pillars or trees as the occasion demanded.

The furniture was always very simple in line, and kept down to only the number of pieces absolutely necessary in the action of the play, so there were no convenient footstools for frightened amateurs to trip over.

A set of foot, two rows of overheads and six bucket lights comprised the electrical outfit.

At times I must admit the supply seemed rather inadequate, but even so interesting studies in light and shade were obtained. One of the most serious faults of the amateur is to think and believe that he must be seen, that the stage must be bright. In order that his costume and his acting might be thrust upon the audience. As amateurs we must remember that Little Theater members do not patronize the theater to see any certain far, but rather to see an ensemble of cooperating individuals setting forth an artistic ideal.

Any one member could easily handle these drapes or the tiny switchboard and so it was easy to discuss sets and lights since every member knew just what the other member was talking about.

If as it is our faint hope, we are ever going to receive the instant and undivided attention of the professional stage, we must stop making caricatures of ourselves by attempting to emulate those whose attention we wish to arrest. We must cut hose from the apron strings to which we have so willingly tied ourselves and the on a new belt and tucker and attempt to walk alone.

So many have said "Of course, the play is the thing," but of what use or of what interest is a play that is badly played, only half understood or surrounded by a garish overdone or underdone setting? Others have said "The artistic end, the setting is the thing," and yet who likes to see a beautifully executed setting charming and lovely in all its details, if the acting is bad, if the players are awkward or if they miss their cues? Still others have said "The salvation of the Little Theater is thru new ideas in lighting," and yet who would feel any interest in a clever and original lighting effect if the play was slow, if it carried in jerks or if there was no "oneness" of an idea?

None of these difficulties can be solved separately, for tho they are separate units and must be considered separately they all dovetail into one problem and one answer that is awe inspiring to say the least.

Experience is the best teacher, and by experimenting we learn. But in these experiments we must remember Webster's definition of SIMPLICITY—"the quality of being simple, artlessness of mind, freedom from duplicity, absence of excessive or artificial ornament"—and might I add clearness of purpose and ideal?

Article No. 22:

## ECONOMY IN THE LITTLE THEATER

By WM. A. KRAIBUEHLER, JR.  
(Director Newark Theater Guild)

**A** little theater located, thru its accessibility, practically at the gates of America's chief theatrical and amusement center—New York City—naturally has to face problems of a somewhat more difficult nature than its friends who are miles from any important theatrical center. When an organization has been able to overcome these problems for five successive seasons, its struggles are certain to prove of interest to other struggling independent artists.

Organized in a community of some three-quarters of a million inhabitants, comprising natives of all countries, classes and races, a community prominent because of its commercial life and rather skeptical toward amateur activities in any of the arts, is the situation which faced the Newark Theater Guild during its inception six years ago. Realizing we had to remove all skepticism as well as create a desire on the part of local theatergoers to remain in Newark for the satisfaction of their theatrical palate, we decided that the four requisites required to accomplish our purpose were: sufficient publicity, the best talent available, a sufficient working fund and the rights to produce the best plays obtainable. Considerable publicity was given our enterprise thru enlisting the cooperation of the local press, a talented cast was rounded up, funds were obtained thru subscription tickets for the series of five productions. In selecting our plays we kept in mind that it would be necessary to retain the interest of our public thru providing something they could not obtain elsewhere, either in theaters in New York or those in Newark. We were careful to select only plays by prominent authors.

In the matter of scenery, costumes and lighting, we learned during our infancy the wisdom of economy. It was the principle of economy which enabled us to survive thruout five seasons and earned for us the credit of being the only local theatrical organization, either amateur or professional, to live thru so long a period in Newark.

Existing the interest of students of our manual training high schools in the building of

scenery, we provided ourselves with one complete set of unit scenery which has lasted us for our entire period of production activities. Our original equipment consisted of twenty flats in units of 2, 3, 4, 5 and 6-foot widths, two oblong door flats, one arch window, one set French windows, 6-foot platform units, portable fireplace, built in unit; one window chest, benches of various dimensions and shapes, and drapes. To this equipment we added one or two pieces of scenery as occasion required. Thru a judicious, artistic arrangement of the various units we were able to create twenty-six distinctive interior or exterior scenes for twenty-one-act plays and three full-length plays.

Our original equipment cost us exactly \$210 for the initial production. Thereafter our scenery expenditure was confined to the purchase of paints, drapes and material for one or two additional flat pieces required specially in any particular production. During each production the settings were repainted and sized. We saved considerable thru substitution of Indian head muslin for canvas. This material, if sized properly, is as durable and a great deal less expensive. We also substituted water colors for oil paints. These are more economical, may be washed off after each production and give a plastic finish. Another innovation was to equip each piece of scenery with both pin hinges and lash ropes. This made it possible to use the units in a greater variety of forms as well as facilitating matters in shortening the time for changes of sets between acts. An artist with an original, creative mind may perform magic with unit scenery of this type. During our five seasons we were able to give our audiences a glimpse of a miner's hotel, a King's palace, a circus tent, a Spanish courtyard, interior and exterior of railway station and many other unusually difficult sets. Both front and reverse sides of sets were utilized. We emphasize, in passing on to the problem of lighting and costuming, that the scenic artist does well to use the principle of suggestion in working out a design and endeavor chiefly to create a sense of atmosphere rather than realistic duplication.

In lighting a play we always worked hard to have our scenes lighted properly and logically. The principle of "mood lighting" is best left alone unless the subject is thoroly understood. It happened at one time that a little theater worker deeply interested in lighting, but with practically no real experience, at the eleventh hour, as the director was busy backstage, placed a green babyspot in an open fireplace, almost causing a riot. His theory undoubtedly was that the intense struggle between the hero and heavy leads would be heightened if played in a flood of green light.

A number of bunch and strip lights, two or three babyspots and a portable footlight arrangement, two or three rheostat dimmers, together with extension lines of varying lengths, will be found to be a good starting equipment. Old automobile head and spotlights serve as good substitutes for babyspots.

When a little theater organization has a costume designer, it is well to make most of the costumes, rather than hire them. This permits of far greater originality, accuracy and suitability. A little experimentation with dye and the most surprising results can be obtained. A fair guide for costume or period plays for organizations without a competent designer is the "Costume Book" published by Butterick Pattern Company, as well as the book on "Paper Costumes" published by the Denison Company. Exceptionally artistic results may be secured at moderate cost by utilizing muslin, cambric, colored linings, sateen, paper muslin, flannel and a fine grade of cheesecloth. These materials also make suitable drapes and curtains.

To make your theater survive whatever may come its way, you must be prepared for all sorts of emergencies. Economy in all departments will leave you with a surplus for the "rainy day" reserve fund. Let originality be your keynote in all you undertake and your host of admirers will increase into hosts of loyal friends.

## LITTLE THEATERS

(Continued from page 44)

de Sveshnikoff, Dmitrie Dem, Dimancesco, Thos D. Kernan, Allen E. Walker, Jr.; Bernard A. Bridget, Albert Thorne, Daniel Thew Wright, E. Waggaman, Abner Drury, Russell Wyrte, Frederick Lee, Maxwell Durant, Ludlow Clark, F. S. Rohrer, Orme Libby, Robert Chilton, Edward O'Donnell, Walter Abrams, Yandes Wheeler, Richard Allen, Kenneth Abrams, Louis O'Leary, Jasper Dilluse, Harry Nicholas, Wiegand, Myron Glaser, Ernolds Waggaman, Richard Hume and T. Robertson.

The Newark Theater Guild of Newark, N. J., of which Joseph M. Stern is manager, will give

its third "repeat" performance of "Marta of the Lowlands", by popular request, at the City Theater, Newark, Wednesday and Thursday evenings, November 15 and 16. The cast will be as follows: Morrucho, Henry H. Hartwig, Papa, Lillian Lord; Antonia, Grace Hamlin-Koget; Nuri, Margery Slickel; Jose, William Kay; Nando, Harry E. Rose; Marta, Soni Salbin; Tomas, Alfred Nason; Mamuel, Fre R. Laureys; Sebastian, John Leishman; Moser Samuel Strong; Polnea, Clifton C. Hemming. The role of "Antonla" will be played by Miss Voget on Wednesday and by Miss Hamlin on Thursday. The postcards will be impet sonated by Helen Chase, Sada Struble, Rita Barnett, Lillian Salbin, Jack Barnett, John I. Mount, Henry Miller, E. Morey and others.

A special "Dance Espanol", arranged and directed by Dorothy Palmer, will be given by Thelma Capen, assisted by Ruth Welr, Marth Mackinstry, Ruby Rawell, Cecile Chenowitt Helen Crippel and Florence Swick.

## BERLIN NEWS LETTER

(Continued from page 43)

was in town this week on his way to Vienna to join his bride, formerly Baroness von Thierck-Room, to whom he was married in New York a short time ago; she is engaged at the Vienna Volks Opera.

Another musical visitor to Berlin this week was Owen Hewitt, a young Boston tenor, who for two years has been singing leading part at the Chemnitz Opera.

Theodore Spiering sailed on the President Roosevelt yesterday to resume his professional duties in New York after conducting a highly successful orchestral concert here at the Sing Academy, of which the outstanding numbe was Tschalkowsky's "Francesca da Rimini." Mr. Spiering also utilized his summer vacation to introduce himself as a conductor to Vienna concertgoers, having as the soloist Madame Elsa Aisen, the dramatic singer, who is returning to the United States this season to resume her work with the new Wagnerian Opera Company. With other members of the ensemble she sailed on the Reliance last week together with Jules Dalber, New York Impresario and manager of Madame Ganna Walska.

Berlin's so-called smart set flocks to the Beethovenal these days to see Anita Berber, Berlin's most notorious dancer, and her partner, Sebastian Droste, in "dances of ecstacy and horrors". Quite properly termed, it was a horrible affair, and Anita got the "bird" something awful, tho not going as far as in Budapest, where she stripped completely in her famous "Absinth" scene. Any amount of coin in Berlin for garlins like Anita.

Current Scala program: Gebr. Daller, McWalton, Jackie Roston, Three Ungos, Sreny von Gorodska, Rodella Ruis and Artix, Nick's Skating Girls, Reinhardt and Sohn, Carl Braun, Gebr. Klewing.

The Wintergarten has discarded the Sunday matinee, since expenses are claimed too high; performers are receiving half a day's salary and thirty-two musicians extra pay, with the heavy additional charges for tax, light, advertising, etc.

Business is as usual at the cabarets and dance floors, with beauty ballets as heretofore, in spite of the prohibition in force since October 1. Celly de Rheidt with her girls, Ballet Salome, and numerous other similar shows are defying the police prefect. Indra, a stylish dance floor in Jager Str., has reopened, and there is a new one in Hasenhalde, He-Bar-Diele.

Paul Spadoni, the leading German vaudeville and circus agent, has returned from a trip to Vienna and reports splendid business; all places of amusement are doing very well, and in addition to a score of vaudeville houses there are about six circuses. Hagenbeck is shortly going to Vienna with his big animal and circus show, according to Spadoni. Except Roy E. Brantley and Peggie Mack, no other American act was on the bills. Ronacher is again the leading music hall, the ApoMo playing musical comedy. Eleonora Duse, now on your side, was a disappointment to her numerous admirers and only a shadow of her former self.

Berlin is again to have an artificial ice-skating rink, tho nothing near as luxurious as the former Admirals or the Ice Palace in Luther Str., now the Scala Music Hall, situated at the Gleisdreieck station, and which will open next week.

New plays to be produced shortly: "Sonkin", a Russian drama, by Juschkiewicz, at the Player's Theater, Friedrich Wilhelmstadt; "Bully", musical comedy, by Hugo Hirsch, Komodienhaus.

The legitimate actors' association, president Gustav Rickelt, is obliged to ask its members to contribute an extra payment of 50,000,000 marks in order to overcome the difficulties of the time.

## 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.

The stage of the only road show house in Frederick, Md., the City Opera House, is indled by H. W. Heck, carpenter; L. A. Goodward, electrician, and Charles F. Knipple, property man.

Backstage at the Jefferson Theater, Portland, e., are Tom Foley, carpenter, who has been at that house almost from the time it was built twenty-five years ago; George Foley, property man, and George Fleury, electrician.

Brother Buddy Beall, of Local Union No. 3, Frederick, Md., who is chief electrician with the Honey Boy Evans Minstrels, managed by John W. Vogel, reports that the minstrels have enjoyed excellent patronage at practically every stand thus far.

The stage employees and motion picture machine operators of Mt. Sterling, Ky., are inopes of inducing the International Alliance to establish a local union in their city. Byron D. Wood is bending much effort towards accomplishing this end.

Members of Local Union No. 114, Portland, e., are out of the Portland Theater, Manager (not Marcus), after having signed a contract with them, refusing to put a man on the stage regardless of the fact that the theater was rauderville as well as pictures. Operators and musicians are also out.

An event which is being eagerly awaited is the annual ball to be given by the stage employees of New Orleans at the Athenaeum on the night of November 15. All the acts in town on that date, as well as the legitimate attractions, will be represented. Many leading business clubs will also be in attendance.

The stage crew of the Robert B. Mantell Co., includes Frank Crimshaw, carpenter, who is in his ninth season with a Mantell organization; Dan Shea, second hand; Clarence Gibson, flyman; Frank Smith, property man (fifth season), and George "Continious" Butler, electrician.

Charles Squires, scenic artist with the Robert B. Mantell Co., seems to take a great interest in the dolings of his co-workers, the stagehands, or he often contributes interesting and timely items to this column about stage employees of the various towns he visits. Squires seems to have a great many friends backstage in theaters throughout the country. Perhaps it is because he always boosts—and not himself either. Judging from positions he has held, and scenes he has turned out, a little boost or the generous-hearted Mr. Squires would not be amiss.

## Theatrical Notes

Robert W. Bender is the new manager of the Columbia Theater, Seattle, Wash.

S. E. Severance, of North Creek, N. Y., has purchased the Pember Opera House, Granville, N. Y.

The Zenith Company, lately organized, has purchased the Illinois Theater, Champaign, Ill., from Charles A. Bengart, of Urbana.

Charles E. Power recently sold his picture theater at Rush City, Minn., to F. E. Benson, who took possession November 1.

The New Columbia Theater, formerly the Rialto, Cushing, Ok., was reopened last month after having been extensively remodeled. Joe Patton is manager of the theater.

J. J. Hegman, manager of a picture theater at Austin, Tex., pleaded guilty to a charge of operating a picture show on Sunday and was fined \$80.

M. W. Moir has sold the Grand Theater, Eldora, Ia., to L. F. Wolcott, of Sabetha, Kan. The new owner will take possession January 1, 1924.

The Jefferson Theater, Dallas, Tex., changed hands October 28, when the Laskin Brothers



(Communications to Our New York Office)

### ON LAUGHTER AND COMEDY

ONE could hardly call *The Psychology of Laughter and Comedy*, by J. Y. T. Greig, a theatrical book, but its content lies so near the heart of the theatrical profession that it might well be called such. At any rate, for the purposes of this review, it will be.

Many investigations have been made into the cause of laughter and comedy, and almost as many theories have been formulated on the subjects, but no completely satisfactory one has as yet been evolved, to my knowledge. The author of this work does not pretend to advance any new theory so much as to make an investigation of what other men have done and explain their views in terms of the behaviorist psychology.

It is the author's task to find the genesis of laughter, and this he properly seeks in the infant. He is of the opinion that it begins as the smile, and this in turn is connected with sucking. Laughter he considers as only the outward manifestation of a chain of behavior in which love plays an important part. The reasons for this are too lengthy to go into here, but they are presented with much logic, fortified by plenty of authority and example.

Greig advances the novel theory that laughter itself is not pleasurable, but the reverse. Stating it flatly like this does not make for plausibility, but if you follow the author's reasoning you will find that the apparent paradox is not so nonsensical as appears at first glance. He holds that pleasure is only connected with, and derived from, continuity, and anything which interrupts it is displeasurable. Now, it is certain that laughter is interruptory and therefore must be displeasurable. Why, then, do we laugh when we are pleased? Simply, says Greig, because the continuity which produced the pleasurable feeling keeps on adding to our store of emotion until it has to find an outlet, and this outlet is the laugh. But the laugh, being an interruption, cannot in itself be pleasurable, and the pleasure comes before and after it, not for the length of the laugh's duration. That one fact, if it can be called such, seems to me to shed light in dark places, and, if followed out to a logical conclusion, should be of immeasurable aid in ferreting out much that is still obscure regarding the phenomena of laughter.

The causation of comedy and laughter is dealt with exhaustively by Greig. He investigates tickling, particularly in the infant; laughter at the sexual and the obscene; laughter at the physical, and the laughter of cerebration. All of these are treated with lucidity and with great show of sense, and all are considered in the light of the modern schools of psychology, which resolve everything in its fundamentals to sex. This we may not like, but it is certain that this is the direction in which modern psychology is going, and it is vain to attempt the reconciliation of fixed ideas with scientific fact. The analysis of dreams too clearly shows the importance of sex in our lives to admit of questioning at this late date, and the chaining up of laughter and comedy with it is right in line with recent psychological progress. However, allowing for the truth of this, there is one fundamental found in all things which produce comedy, so far as I know, which Greig does not mention. I was surprised to find nowhere in the book any reference to contrast.

It does not take the person who makes his living from the propagation of laughs on the stage long to find out that where there is no contrast there is no laughter. Every gag, situation or bit of business has a contrast basis. It seems to me that this should offer a field for investigation by the psychologist.

Greig holds with Bergson that we laugh only at that which is human or bears a resemblance to some human characteristic. He also recognizes the laughter-creating value of surprise and novelty; but, if I read him aright, he also believes with Ribot that no one principle will account for all the phenomena of laughter and comedy. The excellent bibliographies included in this work should also be mentioned. They will afford invaluable guidance for those who wish to investigate the subjects further. To those who are approaching such an investigation for the first time, I do not know of a better book than this. Not only is it a fine work in itself, but the work of others in the same fields is splendidly summarized. I earnestly commend it to the attention of all those interested in comedy from the theatrical standpoint.

### A HANDBOOK FOR LITTLE THEATERS

While the title of the book we are about to consider is *Dramatics for School and Community*, it might very justly be called "A Handbook for Little Theaters". It contains all the information necessary for the creation of one, from the choice of plays to making up for them. This information is accurate, too, and right up to date. The author, Claude Merton Wise, quite evidently knows what he is writing about and knows how to express himself so that anyone can understand him.

I find a slight inaccuracy or two in the book. For example, the crediting of "How's Your Second Act" to Maurice Browne, where the author is Arthur Hopkins, and the statement that conventionalized scenery and plain draperies were used in the Belasco production of "The Merchant of Venice", which is simply not so. However, these are small points to pick on in a book so generally accurate and so painstakingly done, and I mention them simply because the rest of the work being so accurate they stick out like the proverbial sore thumb.

The bibliographies in this book will be found particularly good for little theater use. They are well compiled and so up to date that they include books of this year; in fact, I see one book of plays mentioned which is about to be published, but is not as yet actually out. The actual amount of matter devoted to definite instruction is only 80 pages, but within these pages is packed the gist of all one should know of play production and the devising of pageants. It is a perfect marvel of compression and will be read where more voluminous, but not more valuable, books might be unread. I consider *Dramatics for School and Community* one of the best works I have ever seen on its subjects.

### IN THE MAGAZINES

The Yale Review for the current quarter has an article by Jacinto Benavente on *The Playwright's Mind*, and *The Folio of 1623*, by Tucker Brooke.

The Century Magazine for November continues the series of articles by Basil King on Ibsen and Emilie Bardach, and Scribner's for November has an excellent article on the theater galleries of today called *The Theatrical Steerage*, by W. Leigh Sewers.

THE PSYCHOLOGY OF LAUGHTER AND COMEDY, by J. Y. T. Greig, M. A. Published by Dodd, Mead & Company, Fourth avenue and Thirtieth street, New York City. \$3.

DRAMATICS FOR SCHOOL AND COMMUNITY, by Claude Merton Wise. Published by Stewart-Kidd Company, Cincinnati, O. \$3.

took over the lease of Ray Stinnett, which has more than four years to run.

The Marlowe Theater, Jackson, Miss., is being completely refurbished and repainted and a new marquee is being erected at the entrance. The management of the Lyric Theater, Jackson, has also announced plans for extensive renovations.

Paramount's wonder film, "The Covered Wagon", broke all attendance records during its week's stay at the Orpheum Theater, Nashville, Tenn., according to Granville Rives, manager of the Orpheum, and A. H. Varley, manager of the film.

The citizens of North Canaan, Conn., in the largest vote ever polled there on a town question, defeated a proposal to permit the showing of moving pictures on Sunday nights. A total of 167 votes were cast, with 253 opposed to Sunday movies and 212 in favor.

The Fulton Opera House, Lancaster, Pa., was purchased by Ralph W. Cohn, prominent coal dealer, who has placed his sister, Mrs. Nellie E. Black, in charge of the theater. John A. Guerin formerly owned the house and will assist Mrs. Black in its management for a time.

John Del Vecchio, of Schenectady, N. Y., is the recipient of a letter from the Arrow Film Corporation, of California, promising him a trip to Hollywood and a part in a new picture, to be called "Gambling Wives", as the result of his having won a magazine-selling contest conducted by a publishing company and the picture concern.

The Griswold Theater, Troy, N. Y., was reopened last week under the management of F. F. Proctor, who had the house for years, but gave it up when his lease expired last season. Benjamin Apple, proprietor of several picture theaters in Troy, operated the Griswold the past year. Mr. Proctor will present pictures at the theater as usual. Walter Powers is house manager of the Griswold.

Fritz D. Hoffman, auditor of the Crandall theaters of Washington, D. C., since 1917, thru a reorganization of his department, became comptroller of the Crandall enterprises and Paul V. Davis, his assistant, was promoted to the post of auditor. In addition to the two mentioned the Crandall accounting department includes George F. Larkin, William C. Skelly and A. G. Fleet.

The Allen Downtown Theater, Richmond and Victoria streets, Toronto, Can., after having been dark for two weeks, during which time much was done to beautify the interior and exterior of the playhouse, was reopened November 3 under new management. The name of the Allen will probably be changed to Tivoli. Pretentious film productions will be shown there, with probably only two exhibitions daily, matinee and evening, with all seats reserved.

O. P. Harvey, of Kansas City, Mo., who is connected with the Capitol Enterprises Corporation, which operates the Crane and the Royal theaters, Carthage, Mo., has taken charge of the Royal as manager. He will also have charge of the poster advertising of the two houses. G. W. Bayes, manager of the Crane Theater, also had been managing the Royal, but he will now devote all of his time to the former.

The interests of H. B. Cagle in amusement enterprises at Decatur, Ala., have been sold to Sudekum Brothers, of Nashville, Tenn., it was announced last week. The Cagle interests controlled the Star, Delite and Princess theaters, Decatur. The Sudekum company, which already operates a number of houses in Tennessee and Kentucky, will buy other Alabama houses, it is said. A. R. McRae, who went to Decatur last winter as manager of the Masonic Theater, which has since closed, will be the Alabama manager for the Sudekum interests, which operates under the name of the Crescent Amusement Company.

The Shadowland Productions, Inc., is a new firm to enter the film producing and distributing field. Exchanges have been opened in Los Angeles, Cleveland, New York, Chicago and San Francisco. The company will distribute a series of its own pictures as well as the output of those independent producers who have signed distribution contracts with Shadowland, Inc. The officers and directors are: William C. Thompson, president and production manager; L. F. Marsh, vice-president and legal adviser; Thomas Dixon, Jr., secretary and dramatic editor; Rex Thorpe, treasurer and Western distribution manager; Ed Scholtezer, E. A. Anderson and Frank MacDonald, directors. The executive offices of the company will be in Los Angeles.

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# THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.  
899 Main Street, Buffalo, N. Y.

## Philadelphia Lodge No. 3

The writer is in receipt of a communication, dated October 21 and signed by Frank Williamson, 1307 North Central Avenue, Baltimore, Md., expressing his desire to join the Theatrical Mutual Association. He was formerly connected with People's Theater, Cincinnati, O., and gives as references Messrs Tracy and Charles Ring and other members of the T. M. A. in Cincinnati. It pleases me to state that he saw my letter published in The Billboard of October 27. I hasten to give credit to The Billboard for the publicity, showing that advertising pays, especially in this instance, wherein there is no cost.

Speed up, all you lodges of the T. M. A., and send often matter for publication in The Billboard, preventing "slow" Philadelphia beating you to it—CLAS, J. LEVERING, Deputy Grand President.

## Buffalo Lodge No. 18

Buffalo Lodge reports that its regular fall rally is well under way and tickets going big. Sunday, November 25, at the regular meeting, nomination of officers will be held. There will also be a class of ten candidates initiated. Refreshments will be served and a general social will be held. An invitation is extended to all traveling brothers who are in the city at the time to attend.

This lodge will hold social sessions at each meeting during the winter. All brothers are welcome.

## Newark Lodge No. 28

Newark Lodge meets every third Sunday of the month at 401 Plane street at 2:30 p.m. W. C. Duerrier, president; D. J. Sweeney, secretary.

John Lelst, electrician with "Merton of the Movies", refused to become a member of Buffalo Lodge, as he said he would be in Newark soon and wanted to join where there was a lire bunch!

## Brooklyn Lodge No. 30

Brooklyn Lodge meets every second Sunday of the month at 10:30 a.m. at the Elks' Clubhouse, 150 South Oxford street. Richardson Webster, president; Thomas Foley, secretary.

## Cincinnati Lodge No. 33

Cincinnati Lodge meets the first Thursday of the month at 11:30 p.m. at 130 West Fifth street. Fred Althouser, president; William Thornton, secretary.

## Enid Lodge No. 35

Enid Lodge meets the first and third Wednesdays of the month at 11 p.m. at 24 to 26 Day Building. H. G. Creekmore, president; H. H. Williams, secretary.

## Portland Lodge No. 36

Portland Lodge meets every first and third Tuesday of the month at 11:30 p.m. at 301 Labor Temple. Wm. J. Iroham, Jr., president; F. E. Neuberger, secretary.

## Pittsburg Lodge No. 37

Pittsburg Lodge meets every first Sunday of the month at 7:30 p.m. in Odd Fellows' Hall, Seventh street. Charles Delbene, president; W. H. Torrence, secretary.

## Bronx Lodge No. 38

Bronx Lodge meets the first and third Mondays of the month at 12 p.m. at 437 East 145th street, New York. Richard K. Weiss, president; John S. Caputo, secretary.

Watch out for the local's next entertainment and dance. Particulars later.

## Frederick Lodge No. 39

Frederick Lodge meets the fourth Sunday of the month at T. M. A. Room, City Hall Building. Al H. Stone, president; Buddy Beale, secretary.

## New Orleans Lodge No. 43

New Orleans Lodge meets the last Friday of the month at 11 a.m. in the Palace Theater. John C. Davidson, president; Touro Glucksmann, secretary.

## Minneapolis Lodge No. 50

Minneapolis Lodge meets the second and fourth Thursdays of the month at 11:30 p.m. at 720 Hennepin Avenue, second floor. C. N. Munson, president; Michael J. Norris, secretary.

The membership drive is coming along fine and the local expects to have a good report at the end of the year.

## Wheeling Lodge No. 51

Wheeling Lodge meets the second Sunday of the month at 2:15 p.m. at 1516 Main street. A. C. Scroggins, president; S. M. Meller, secretary.

## Rochester Lodge No. 68

Rochester Lodge meets the first Friday of the month at 10:30 a.m. at Painters' Hall, Exchange street. Burt Caley, president; C. H. Cole, secretary.

## New Bedford Lodge No. 80

New Bedford Lodge meets the last Sunday of the month at 2 p.m. in the New Bedford Theater Building. F. C. Burke, president; Edward A. Pollock, secretary.

## Westchester Lodge No. 91

Westchester Lodge meets the second Sunday of the month at 10:30 a.m. at Boston Sparr, New Rochelle, N. Y. J. J. Crossom, president; Albert Geo. Odell, secretary.

## Cumberland Lodge No. 96

Cumberland Lodge meets every second Sunday of the month at 8 p.m. in the Maryland Theater. Charles G. Smith, president; C. C. Chandler, secretary.

## Richmond Lodge No. 98

Richmond Lodge meets the first and third Sundays of the month at 10 a.m. at 716½ Main street. William P. Smith, president; Geo. W. Russell, secretary.

## Beaver Falls Lodge No. 130

Beaver Falls Lodge meets the first Sunday of the month at 2:30 p.m. in the Lyceum

Theater. The staging and costuming left nothing to be desired and the performances were well received. The minstrel first part lacked a little in "pop" and poor comedies detracted somewhat from the vocal numbers, but on the whole they took well. The duo introduced several specialties, of which the outstanding numbers were the Maple City Quartet and a chorus of charming young ladies in drills and songs. The closing ensemble was the real hit of the show and was put on in professional style.

The cast for "Don't Park Here", the La Trosse (Wis.) Community Council musical comedy, which was presented two days of last week, was one of the best amateur casts ever assembled in that city. Miss Fronta, the director, has unusual ability and has imparted pep and enthusiasm to her charges. Included in the La Trosse favorites who appeared in the piece were: Myron Locke, Johnnie Robinson, Jimmie Peterson, Marian Holtz and many others.

The dramatic club of the Poughkeepsie (N. Y.) High School will give a program of one-act plays during the second semester so that its director, John Wright, can see the talent that may be used in the annual production the latter part of the school year. The club gave "The Yellow Jacket" last spring.

Quincy (Ill.) Lodge of Elks will present "Hello, Algy", November 21-22 in the Empire Theater.

St. John's Dramatic Club, Dubuque, Ia., selected "Never Touched Me" for its play October 23-25. It was one of the most amusing and finest presentations in the club's history. Larry E. Johnson was author of the book.

## CAN'T GET AWAY FROM BLACKFACE



An interesting camera study of Eddie Leonard, the minstrel. Altho no "blackface" was intended to creep into this photograph, Eddie forgot his shadow.

Theater Building. W. H. Powell, president; S. D. Boyle, secretary.

Brother Moe Weller of the New Haven Lodge was with the Old King Cole musical act at Loew's State Theater, New York, week of October 22. He reports that his lodge is forging ahead and will soon get ready for its big benefit.

## Home Productions

Laporte (Ind.) Lodge No. 386, B. P. O. E., under the direction of the Joe Bron Company, staged its annual minstrel show October 22 and 23 to capacity houses at the new Lapor

"Madeline and the Movies" was chosen by the Springfield (Ill.) Woman's Club for its production November 9.

"The Hoodoo", a farce comedy, was presented by the students of the Pittsburg (N. Y.) High School in the school auditorium October 26-27 for the benefit of the athletic fund.

The Rotary Club, of Youngstown, O., will offer its annual minstrel revue at the Park Theater November 9 and 10. Rehearsals are now in progress and the advance ticket sale indicates a record attendance.

The Betsey Ross Society, Children of the American Revolution, of Schenectady, N. Y., presented a two-act play, entitled "The Spirit of the Children of the Revolution", at the State convention of the C. A. R. in Albany October



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A. F. of M.  
W. E. P., 519 E. Fourth Street, Bloomsburg, Penn.

22-23. Attorney Walter F. Swanker, who is prominent in the little theater movement in Schenectady, directed the piece.

Under the direction of Mrs. Ida Powell, of Hammond, La., pupils of the high school at Ponchatoula, La., presented "Martha By the Day" October 25 for the benefit of the building fund. A neat sum was realized.

The Champaign (Ill.) Women of Moosehart presented "Listen Ladies" at the Tuscola (Ill.) Opera House October 25 to a capacity audience.

The Washburn (Ill.) American Legion Post presented the Ingram musical comedy, "Hokus Fokus", October 25-26 to crowded houses. Mr. and Mrs. Ingram gave their personal attention to its staging.

Katherine Buchanan, of the Sewell Production Company, Atlanta, Ga., has been engaged by the Padmyria (Mo.) American Legion to direct its annual play, "Mr. and Mrs. Polly Ties", early in December. Canton, Mo., is to present the play later.

Tryouts for places in "Pinafore", the comic opera to be given at Central High School, Kansas City, Mo., by the Choral and Glee clubs, were held recently. Three one-act plays will be given at Central High December 14 to honor the memory of Ethel Epton and A. F. Smith, teachers of the school, who died in the last two years.

"Miss Bob White", a musical extravaganza, was recently presented by a cast and chorus of 300 at Town Hall, Easthampton, Mass., under the auspices of the Helping Hand Society. Ruth C. Smith, of the John B. Rogers Producing Company, directed the piece, which was given for two performances. The principals included Donna Crossby, W. S. McBean, John Daley, Cecelia Dwyer, George Brown, Thomas Wood, Dorothy Butler, Thomas Sullivan, Frank Reynolds, Evelyn Scammel, Leon Fagan and Harold Brown.

The Rockford (Ill.) Swedish Amateur Players have organized for the year. This novel foreign-language organization presented "Lars Anders and John Anders and Their Children" in Svea Hall October 20. The players were given an enthusiastic welcome.

Captain L. I. Smith, Kemper Military School, has been holding tryouts for the next dramatic presentation, "Seven Keys to Baldpate", which will be presented in the Lyric Theater, Booneville, Mo., probably the first week of December. Captain Smith has announced that a serial play will be presented some time this month.

Under the direction of Charlie Gano, well-known minstrel, a minstrel show will be staged at the City Hall Theater, Xenia, O., November 13 and 14, sponsored by Joseph P. Foody Post, American Legion. Rehearsals began October 26.

Walter Craig Post, American Legion, of Rockford, Ill., has selected December 12-14 for its annual production, which this year will be "The Glorious Girl".

For obvious reasons  
**The BILLBOARD**  
 does not necessarily  
 endorse the views  
 expressed in this  
 department, nor  
 take exception  
 to them either.

Be Brief~  
 Be as Courteous as you can,  
 But Be Brief~

# OPEN LETTERS

If you are a member of the Profession,  
 You can say your say here

VOLTAIRE  
 said to  
 HELECTIUS~  
 "I Disagree with  
 everything you say  
 sir, but will defend  
 to the death  
 your right to  
 say it."

on the boulevard at Edgewater Park. Then Joe Flanagan and some other billposters, who are also stopping at the Hannah, were out riding and they smashed into another car. The other day Mr. DeLoss was jammed by an ice cream truck. We are wondering who is to be the next in line.

## NEW THEATERS

Work on a new \$200,000 theater in Mahanoy City, Pa., by the Chamberlaine Amusement Company was started last month.

John W. Wartman has planned a \$15,000 theater for E. Lombard street, between Albina and Mississippi, Portland, Ore.

E. J. Patterson, Wheeling (W. Va.) contractor, has been awarded the contract for building the new West Main Street Theater, Wheeling.

Middlebourne, W. Va., is to have a new theater, to be erected by a Mr. Wigner, of Athens, O., on property he purchased recently on Main street.

The Sterling Theater Corporation has purchased the Columbia Theater, Bloomsburg, Pa., from Dr. J. S. John for \$30,000 and plans to erect a large new theater.

The Wilmer & Vincent interests in Easton, Pa., will rebuild the Colonial Theater in that city and increase the seating capacity to 2,400. The work will be started next spring.

Construction will be started early next year on a picture theater in Hawthorne, Calif., to seat 900 and to cost \$70,000. Dave Rector will be the owner of the theater.

W. D. Patrick, who owns theaters in Samson and Dothan, Ala., is erecting a \$12,000 picture house at Florida, Ala., which he expects to open towards the end of next month.

Work has been started on the \$125,000 theater building at Forty-seventh and Center streets, Milwaukee, Wis. The building will be owned by the Vernon Realty Company.

Work has been started on the excavation for a new building on First avenue, Doonata, Ala., part of which will be used for a picture theater to be known as the Strand.

A \$55,000 theater is being erected by Mrs. Lenore C. Moulton at Foothill boulevard and Seminary avenue, Oakland, Calif. Plans call for seating accommodations for 1,000.

Plans for a picture theater to cost \$70,000 and to be erected at Eighteenth and Jackson streets, Philadelphia, have been filed. R. R. Besley and E. W. Martin are the architects. The name of the owner is withheld.

Ground was broken last month at Compton, Calif., for a \$100,000 theater and hotel at Tamarind and Magnolia streets by Ramsey & Remus, of Los Angeles. A. J. Davenport is lessee of the theater.

The Rex, new theater at Bonners Ferry, Id., was opened October 24. W. L. Casey is manager and proprietor. The Rex represents an investment of \$25,000 and has a seating capacity of 500.

Forced to vacate the present Lincoln Theater, at 117 Lincoln Way, Mishawaka, Ind., M. E. Roulevy, who operated the house, has decided to erect a new picture house at Mishawaka. It is stated that between \$50,000 and \$75,000 will be expended on the new project.

Work was begun last week on the construction of a movie house to be called the Ridge, at Ridge and Howard streets, Chicago. The entire structure will cost \$400,000. There will be 2,800 seats in the theater and the building will contain offices and stores.

The work to rush to completion the new McKinley Theater, Niles, O., was started this week and will be kept up in an effort to have the house ready for opening November 10. The playhouse has been leased to a New York firm and will be managed by L. G. Brady.

A corporation which is being formed at Piquet, Miss., has leased the Lopez Building, that place, which will be converted into a movie and vaudeville house. E. L. Middleton has been appointed manager. The house will open December 10.

Albion, N. Y., will have a modern, well ventilated theater, with a seating capacity of 850, during the course of the next year, according to plans announced today by W. H. Robson, manager of the Family Theater, Auburn, N. Y. It is understood that the Associated Theaters Corporation, of Rochester, may become interested with Mr. Robson in the project.

### "Oh, Daddy," Title Disposition

Editor The Billboard—In last week's issue of The Billboard some mail was advertised for the Great Zelno. I wrote for same but did not receive it. I wish that you would publish that I have been in the show business for thirty-eight years and am the Original and Great Zelno. There are no other Zelnos that I know of except my son and daughter. If someone wishes to use a different name than his own I suggest that he use some other name besides mine.

(Signed) WILL KILROY.

### Protests Use of Name Zelno

Bunk Tex October 21, 1923.  
 Editor The Billboard—In last week's issue of The Billboard some mail was advertised for the Great Zelno. I wrote for same but did not receive it. I wish that you would publish that I have been in the show business for thirty-eight years and am the Original and Great Zelno. There are no other Zelnos that I know of except my son and daughter. If someone wishes to use a different name than his own I suggest that he use some other name besides mine.

(Signed) THE ORIGINAL DAD ZELNO.

### Pronunciation of Arkansas

Dallas, Tex., Oct. 27, 1923.  
 Editor The Billboard—In The Billboard, issue of October 27, under the heading, "Hard Words", is a pronunciation for Arkansas. The pronunciation authorized by the Legislature of the State of Arkansas is: A (as in arch, r or cent), -ka (a with breve), uso (o with circumflex accent). Kindly advise your readers accordingly. They might pronounce the first syllable "Ah" if they can do it like a native; if not I would advise that they "step" on the "r". But, above all, don't forget the lesson is so (o with a circumflex), or they like it, "saw".

(Signed) V. F. PRITCHARD.

### Says Team Gave Week's Notice

Little Rock, Ark., Oct. 29, 1923.  
 Editor The Billboard—I wish to contradict the statement made in an open letter in the October 27 issue of The Billboard regarding the team of T. L. and Lela Hendricks, who were with the Nolan Stock Company. The Nolan Stock was formerly the Stipp & Nolan Company, and I had just as much money in it as Mr. Nolan. I accepted Mr. Hendricks' resignation one week before he quit. If anyone doubts this, please write to me and I can show papers necessary to prove the above statement.

Please publish this, as I feel that Mr. and Mrs. Hendricks were unfairly dealt with.

(Signed) RAYMOND STIPP.  
 1501 Rock St.

### Dramatic Road Shows

Bozys Lake, N. D., Oct. 26, 1923.  
 Editor The Billboard—I am taking the liberty of sending you a news item and an editorial in hopes that they may be of benefit to the profession at large.

The recent article in The Billboard concerning the dearth of dramatic road attractions and the fact that there is a demand for them is ably substantiated in these notices.

I am not connected with the business end of Fiske O'Hara's "Jack of Hearts", but just a member of the cast. The business has been a revelation to me and I feel sure if managers realize that the road is hungry for first-class attractions, the problem of unemployment in our profession would, in a great measure, be solved.

In closing let me express my appreciation for the good work your paper is doing for the whole profession.

(Signed) ANTHONY STANFORD.

[NOTE—The items referred to, by Mr. Stanford were printed in The Mind (N. D.) Daily News of October 25. One, on the front page, tells of the great advance sale for Mr. O'Hara's show, and the other, an editorial, says that this great sale is an indication that Mind is hungry for just such attractions.—THE EDITORS.]

### Likes Miss Antell's Cheerful Spirit

Yonkers, N. Y., Oct. 23, 1923.  
 Editor The Billboard—Just a boost for "Billy-boy" from a non-professional. I don't believe you realize the ever-increasing number of just plain business folk who read your dandy weekly to keep posted on their favorite stars and

keep in the know of what's good and what's bad in the Broadway fare.

I've been reading "Billy-boy" for years, but never until you brought attention to Dorothy Antell did I think to become an actual subscriber. May I say here that, while I like every feature of the paper, I enjoy her column most of all. For a girl who suffered so much to be able to write such a cheery bit every week is certainly displaying wonderful spirit. But I don't think she writes half enough. I wish she had about three columns more every week; in fact, most everyone I know wishes the same.

I also enjoy Gordon Whyte's reviews very much, and I like Tom Pepper's chatter. In fact, there isn't one department of your paper I can say I dislike, so I'll wind up with one more shout of praise for Miss Antell and a request for more of her writings.

I realize that you probably know you are the favorite among the professionals, but thought you might be interested to know that you're pretty well thought of by a lot of those who "sit out front" as well.

(Signed) CHARLES HOLLIS.  
 5 Guion St.

Bunkville as a good stock town. Friend No. 1 had made money and he was sure he could. But, Friend No. 2 was not a member of that class—"good showmen". He showed very bad judgment in opening with "The Boomerang". It didn't make an impression. "Sunken Through" fared even worse. As I have explained Friend No. 2 was not a "good showman", and after several more attempts to give Bunkville such questionable successes as the two already mentioned he closed. Everybody who followed show business was shocked, astonished. Even Friend No. 1 confessed that he only left the town because another hamlet offered him broader opportunities.

Since the disastrous experience of Friend No. 2 two other attempts have added to Bunkville's bad name. The town is now heading the list of "dead ones", and nobody knows why! Fickle public! If there was a closer fraternity in show business more than likely Friend No. 1 would receive a medal for the cleverest piece of work ever accomplished. "The only man who ever made money in Bunkville," they called him.

The big question today in the show business is to perpetuate the life of the American theater and to make it the center of community in-



Wagner, the cartoonist, was in Yokohama, Japan, at the time of the terrible earthquake that destroyed a large part of the city. The accompanying picture of Wagner was taken in front of the ruins of the Charter Bank in Yokohama on September 4.

### That Bad Stock Town!

Boston, Mass.

Editor The Billboard—A friend of mine opened a stock company in, let us say, Bunkville. My friend belongs to that indefinable class of superhumans commonly and vulgarly referred to as "good showmen". In order that one may distinguish between this class and the ordinary species it might be well to explain that a "good showman" is one who can always place his finger on the pulse of the public and in the twinkling of an eye tell which way the wind blows. He can walk up the main street of his prospective location for a distance of five blocks and pick five sure-fire bills by title without ever having read the script or seen the show.

My good friend opened his company with a bang. His first bill was "Between Two Sheets", naughty, but nice. My, how they liked it! Bunkville had never had stock. It was a gold mine and my friend was going to "clean up". His second bill was "The Broken Red Hat", his third "The Flesh-Colored Chemise", and so on for a period of eight weeks to capacity business. And then my friend began to worry. He had no more "morality plays" available and any other kind of entertainment was wasted royalty. No, sir, they wouldn't come to the theater unless someone got in bed with someone else; unless everybody got undressed and wandered around the stage to the tune of a lot of cheap, dirty talk or some other similar feat that called for more nerve than acting ability on the part of his actors.

So one day my friend packed up and left Bunkville flat. Not a minister in the town was at the farewell party. Bunkville breathed easier. The respectable sons and daughters of the village, who had been locked up each night by discrediting parents, rejoiced at their freedom. The flaming one-shorts that carried pictorial views of pajama-peopled bedrooms no longer contributed to the artistic aspect of store windows and billboards.

Some time later another friend of mine picked

interest. Just because nude bodies make such a hit in the art galleries is no reason why the same thing with a lot of dirty talk thrown in for good measure is going to add to the distinction and popularity of the theater. Stock is in its infancy. It is the medium thru which those who live off Broadway will be able to enjoy the same entertainment as the New Yorker. The field is fertile and the educational process is in the hands of the pioneers. These undisciplined audiences can be taught to appreciate the best in the theater or the worst. It is not yet possible to give an assortment of plays without getting a bad one in now and then, but what excuse is there for a whole string of dirty shows that bank their success on the timeliness of negligence?

Without doubt Bunkville is a bad stock town. It is going to take a lot of patience and money to get its people educated into appreciating the truly worthwhile plays of the stage. It is a serious problem where stock companies are compared by the slowness of the leading lady's ankles and the way the leading man wears his pajamas. The showman who develops such a standard of comparison hates himself and everybody in the business. No friend of the theater would so openly "kill the game," and yet it is being done every week under the guise of good showmanship.

(Signed) ROBERT SPARKS.

### TABLOIDS

(Continued from page 35)

Theater, housing the company, is drawing better regular crowds than for many years in that city.

H. B. (SKIP) DELOSS, former owner and manager of "DeLoss' Gay Masqueraders", and his wife have temporarily deserted show business. They are making their home at the Hotel Hannah in Cleveland, O., where the former is selling fruit juices. They decided they would have to be in the swim in the auto wrecking business. Flo Rockwood was the first to be smashed up, the accident occurring

# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

**SYDNEY, Oct. 4.**—The Long-Tack Sam Company of entertainers opened under most auspicious circumstances at the Tivoli last week, and will no doubt pull capacity to the Musgrove house during an all too limited season. The act is a furore.

Ada Reeve is pulling big business in Melbourne for Musgrove. According to the critics here, her act has by no means diminished.

A cable has been received from Sir Benjamin Fuller to the effect that several acts will be en route from America almost immediately. Sir Benjamin is now in the United States, where he will book up a great number of people, so I understand. During the past twelve months very few overseas acts have been imported by the Fullers, but with some of the tawdry burlesque companies outliving their usefulness a demand for all vaudeville is on the increase.

Ruby Norton and her pianist, Clarence Souza, are scheduled to return to America this month. Miss Norton has been very successful here.

Niblo and Doris, an American act, have been conspicuously successful on the Tivoli Circuit. Niblo is an American black-face comedian whose work has just hit public fancy here; they like this class of entertainment.

Sam Blair of United Artists is now en route to America, after several months in this country furthering the interests of "Robin Hood".

"The Beggar's Opera" was withdrawn last week, after a comparatively brief run. Unfortunately, public support was not as encouraging as it might have been, altho, everything considered, it was fairly good.

Allen Doone, the Irish-American actor, is now appearing, by arrangement with the Fuller firm, at the Majestic Theater, Newtown, a suburban dramatic house. Doone appears to be having a rough time of it lately, more's the pity, as he is a performer who is held in very high esteem.

Free carnival attractions are hereby advised that there is positively no opening for acts of this description here. The few big fairs (shows as they are called here) make a wonderful business each season without the aid of the free attractions. Many hundreds of inquiries have been received by the writer during the past year regarding this section of entertainment. This information will therefore, be accepted as final.

"The O'Brien Girl", now at the Grand Opera House, is repeating its Melbourne success. Now in its second week, the theater is entirely booked out each night.

Gertrude Elliott (Lady Forbes-Robertson) made a big hit last Saturday at the Criterion in "Blindfold's Eighth Wife". Mayne Linton shared honors with the star.

Lawrence Grossmith, the English entertainer, is pulling big business to the Theater Royal in "Quarantine".

Bud Atkinson, an astute American, formerly in the carnival field, has been running the Queen's Theater, Auckland, N. Z., as a picture house, for some considerable time.

An important decision was given in the Supreme Court, Melbourne, recently, in the case Federal Income Tax Commissioners vs. J. C. Williamson. The commissioners claimed tax on the booking fee charged by the "firm" for booked seats at the various music stores, hotels, etc. The verdict, however, went against them, so the extra tax for booking remains intact, which will no doubt ease the minds of others who may have been in doubt regarding this matter.

At a meeting of the directors and shareholders of the Lithgow Amusements Co. (N. S. W.), held recently, it was decided to finalize negotiations for the purchase of a site on which it is proposed to erect the most modern, tho not the largest, picture theater in the West.

Sydney registrations last week included the Doc Why Cinema Co., Ltd., with a nominal capital of £12,000 in 12,000 shares of £1 each. It will carry on the business of theater proprietors and in particular will provide for the display of moving pictures, etc.

The Melbourne Movie Ball, which takes place in the Southern capital during November, promises to be a wonderful success.

"A Bill of Divorcement", the first English special from the Ideal Film Co., will have its initial screening here early in November.

In the course of a few weeks Selznick Pictures' new policy of "one a fortnight" will come into operation. The first ten will arrive by the next boat.

Many amateur and other societies have extended the dates of their entertainments as a mark of respect for the late governor, Sir Walter Davidson, whose very regrettable death took place last Sunday.

Cracknell's Monkeys, after adding the lobby displays for the E. J. & Dan Carroll film, "Hunting Big Game in Africa", is now back in vaudeville.

Col. Bob Love, veteran circus manager, is

around town again, after a somewhat serious illness.

Amazon, a young Frenchman, who was in Brisbane recently and stated that he landed in Australia some months ago with Willison's Circus, was recently in distressed condition when taken in hand by Jim Colino of Perry's Circus. He has since been sent to Rockhampton by the French consul. From inquiries, it has since been elicited that no show such as Willison's is in Australia. Colino, by the way, is again rejoining Perry Bros. after a successful season at the Empire, Brisbane.

Frank Foster, who now controls Aptdale's Animal Act, comes from an old circus family. His father is Fosterle, the well-known animal trainer and acrobat, who was also a member of the old Moore & Burgess Minstrels, London. Frank himself arrived here about ten years ago and tried commercialism for a time, but eventually drifted into the circus field, being connected with several big novelties for some years. He left for South Africa in 1919, where he organized one of the most successful carnivals in that country. Returning to Australia, he secured the Aptdale act, which is now one of the biggest novelties in showdom in this country.

Solo's Circus played the recent Albury Show to very satisfactory results. The combination is a very strong one at present and will probably be augmented for the coming summer.

The Long Tack Sam Company arrived here from San Francisco last week and had quite a reception at the wharf.

Bert Le Blanc, American, has terminated his recent engagement with the Fullers. The company is now in Sydney, after an extended tour of New Zealand.

Daisy Jerome commences her country tour of the picture theaters of this State next week. She is carrying along some excellent publicity matter.

"Argus", the mental marvel, has been pulling big business in the Strand, Melbourne, the house being full at almost every evening performance. Her father, C. L. Copeland, leaves with Argus for Africa shortly.

Harry Leeds and Trixie Le Marre, who re-

cently returned to Australia after three years' tour abroad, have found nothing suitable over this way, and leave this week for Southern China, where they hope to permanently settle down.

Edgar Beynon sailed for South Africa last week, where he will play a season under the management of South African Theaters, Ltd.

Nina Gordon, entertainer and mimic, who has appeared in vaudeville and on the concert platform in this country for several seasons, left for America last week.

The Four Sisters Tully, American instrumentalists, made their Australian debut at the Haymarket Theater, Sydney, last Saturday afternoon, when they were an emphatic hit. They are Californians.

Lee Wicks, Queensland manager for Australasian Films, has been appointed assistant general manager at Sydney, in succession to William Scott.

Ruby Norton, American comedienne, opened at Brisbane Tivoli on Monday last and proved a real riot.

Hetty Mason, late of the George Scully Company, who was an inmate of the Gulgoon Hospital, has returned to Sydney, where she will rest for some time.

Jack Hemsworth, in advance of Cockatoo Farm Company, was in Mudgee (N. S. W.) last week, making arrangements to show there. The combination is still doing well on the western line.

Sir Harry Lander left for America by the Sonora last Wednesday, and will open his American season shortly after arrival there.

Allan Shirack, N. S. W. country representative for Fox Films, has retired from that position in order to act as interstate representative for Selznick.

H. Clyde Driden, formerly manager of the Lyric Theater, Sydney, has taken charge of the New Princess Theater, Sydney, in succession to the late Wallace Bourne.

Allen McMasters, by arrangement with J. & N. Tait, will present for the first time in Sydney what is said to be the most sensational play of its kind ever staged. This is "Ghosts", a subject that deals with the great social evil of the day in all its naked truth. The season, a limited one, will be confined to matinee performances only.

Frank Rego, who has had in contemplation the organization of a grand opera company in Australia, is now definitely prepared to commence operations, and, if plans do not miscarry, he will open a season at the Playhouse, Melbourne, on December 22.

"First Come  
First Served"

An old adage and its relations to the closing forms of

## THE Christmas Billboard

A large percentage of our advertisers request special positions for their ads. Therefore it is necessary to set a closing date.

Special Reservations

can not be granted after

# November 25

In short, you must hurry if you wish to be among those who are eager to derive the benefit of special positions in our

## Holiday Number

"First Come  
First Served"

The country as a whole is prosperous and the show world business in particular is good. Place your message when business conditions are best in a whale of a big number of

# The Billboard

SPECIAL EDITION

## 105,000 Copies

Start your copy this way today, so that we can take time to set your ad in an attractive display and particularly give it a good position.

Last forms will close tight

# December 9<sup>th</sup>

## Midnight

IN CINCINNATI, OHIO

The Billboard Pub. Co.  
NEW YORK

1493 Broadway. Phone Lackawanna 7180-1  
CINCINNATI CHICAGO  
BOSTON ST. LOUIS  
LOS ANGELES

## PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

James B. Connelly, now in advance of Vierra's Hawaiians thru Iowa, sent in a characteristic letter, but space is not available in this column for publication.

Wells Hawks has been appointed director of publicity for the rodeo exhibition at Madison Square Garden opening November 7, and judged by the newspapers Wells must be working overtime to attract attention to something extraordinary in the way of thrilling exhibits.

Billie Marcus, of burlesque and carnival fame, and more recently a sales agent for a facial and beautifier, with which he pulled up a bankroll, has felt the call of the show world again and instead of investing his roll in a chicken farm, as he and friend wife had intended doing, Bill has invested it in an affiliation with a show that is booked for South America.

We'll tell our readers every time a press agent does anything extraordinary and it comes to our notice, which warrants us in again calling attention to Wallace Sackerl, now in advance of Barney Bernard and Alexander Carr in "Partners Again", for in our mail we find a pictorial menu card of the Hotel Caris-Rite of Toronto, Can., with a full-page pictorial layout of Bernard and Carr opposite the menu.

We hold no brief for Col. Ed R. Salter, the self-termed "Hired Boy" of the Johnny J. Jones Shows, but the influx of newspapers to our desk daily warrants our frequent reference to the sayings and doings of this remarkable publicity propagandist, and the stunt that he put

over in the magazine section of The Atlanta Journal under date of Sunday, October 21, was headed across four columns, "The Man Who Hired Mary Pickford", with a pictorial layout of Col. Ed in the act of firing "Mary" as an ingenue in "The Little Outcast", a melodrama in which "Mary" was one of too many ingenues.

Lester Davis, ahead of "Good Morning, Dearie", on tour in Canada, put over a two-page commercial tieup layout of ads in which "Good Morning, Dearie" was prominently featured in all ads. He also put the same stunt over in Zanesville, O., and in Flint, Mich., and in the latter city played to \$2,700 on one show. Going some, eh?

W. H. O'Day, manager of the Proctor Players, a dramatic stock company playing an indefinite engagement at Proctor's Theater, East Jersey street, Elizabeth, N. J., was formerly with the Ringling Bros. and Barnum & Bailey Circus, and he is bringing to bear all his former circus experience in advertising the Proctor Players, with the result that he is drawing big attendance to plays and players.

The Hon. William Gareu, general press representative of "Bringing Up Father on Broadway", one of the season's biggest musical comedy successes now touring the country, reached Nashville a few days ago. During his stay he was the guest of Granville Reeves, manager of the Orpheum Theater, where the successful offering held full sway on October 29.

**MUSGROVE TIVOLI CIRCUIT**  
**AUSTRALIAN VAUDEVILLE**  
SOLE DIRECTION MUSGROVE'S THEATRES, LTD.  
PLAYING ONLY HIGH-GRADE ACTS.  
Featuring, among other American stars, ALLAN BROOKS, RUBY NORTON, HERSCHEL HENLERS, LITTLE BILLY.



# MINSTRELSY

(Communications to our Cincinnati offices)

Cleon Coffin is now with the Seven Kings of Melody, playing the same old slip horn, and, we suppose, singing waltz ballads.

Betha Webster writes that she is enjoying all that is good and will continue with the Campbell Minstrels thru the winter.

Skeet Mayo has taken the medal for long sleeping away from Zip Lee. Skeet is a man who just must have so much shut-eye each day or he can't make it.

Neil Korh, last season with the Hill-Evans Minstrels, has located in Cincinnati indefinitely. Bob is dividing his time playing the rotary houses, jobbing with orchestras in the roadhouses and breaking in a double act with another piano accordionist.

Lee Edmonds, who needs no introduction from us, writes from Baltimore, Md., that he is the proud father of another girl, born October 14. Their first and only other child is about three years old. Lee failed to state whether it was cigars or drinks he was passing around.

Al G. Field's Minstrels opened their annual engagement at the Tulane, New Orleans, October 28. The local press paid particular attention to Jack Richards, Billy Church, Ed Jones, Olin Ellwood and Nick Hufford. The Field Minstrels always do a record business in New Orleans.

While the Nell O'Brien Minstrels played Bloomington, Ill., October 8, J. Lester Huber-korn's mother and father spent the day with him. About one hundred of his friends also drove fifty miles to hear the robust tenor of Chatsworth render his solos. Pretty good turnout, Lester!

En route to join the Hammond Minstrels in Sidney, N. Y., Al Tint wrote the minstrel editor from New York, October 27, asking if he had ever heard the song, "For Every Light That Shines There's a Broken Heart on Broadway". He said while walking up and down Broadway before traltime he saw many broken hearts.

Wm. A. Russell, of Batavia, N. Y., is busy directing the annual minstrel show to be given by the Batavia Council, K. of C., at the Delinger Theater November 29 and 30. According to a member of the council, this season's program promises to far surpass all previous efforts.

Leon Long, manager and owner of "Hello, Rufus", now making a tour thru the South, in a letter to W. R. Arnold, of Nashville, Tenn., had the following to say: "Am now laying plans to take out, in addition to the 'Hello, Rufus' Company, another road attraction. This new one will far exceed anything I've ever attempted as far as the amusement end is concerned. It will be a show that will set a faster pace than 'Zee', America's famous race horse. I have just realized that the old saying, 'Give the public what it wants,' pays twice over in the box-office." "Hello, Rufus"



Leroy White, one of minstrelsy's funniest comedians, is enjoying much success at the head of his own minstrel show, "Lasea", as he is known affectionately to admirers of the black-face art, has faithfully copied the real Southern darky for impersonation.

# THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

HOTEL CARR.....	Special Rates.....	326-28 Penn Ave.....	Ball, Court 9096
PITTSBURG, PA.			
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HOTEL RICHMOND...Opp. Capitol Square...Professional Headquarters...Phone, Randolph 4100			
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SEYMORE HOTEL.....	Rates, \$6.00 and \$9.00, with Bath; \$14.00 Double..Phone, 5371 Stone		
ROCK ISLAND, ILL.			
COMO HOTEL AND COFFEE SHOP.....	Rock Island's Newest and Best.....	Rates, \$1.00 up	
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ST. LOUIS, MO.			
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METROPOLE HOTEL.....	12th and Morgan, 2 Bks. N. of Washington.....	\$5.00 per week and up	
PERSHING HOTEL.....	1508 Market St., 3 blocks east of Union Depot.....	Rates, \$1.00 and up	
SPRINGFIELD, O.			
BANCROFT HOTEL.....	Caters to Theat. People..European Plan, All Rooms with Bath..Good Food	TEXARKANA, TEXAS.	
COSMOPOLITAN HOTEL.....			
Opposite Union Depot.....			
European Plan			
TORONTO, CANADA			
ARLINGTON.....	King and John Street..Leading Theatrical Hotel..Special Rates to the Profession		
WICHITA, KAN.			
CADILLAC HOTEL.....	109 S. Emporia Ave.....	Modern Convenience-Professional	
WORCESTER, MASS.			
NEW BAY STATE HOTEL.....	Two Minutes from City Hall.....Prof. Rates		

## ACTOR MOTHERS AND FATHERS, WHAT ABOUT YOUR BOY?

Are you compelled to be away from him? Is he living a normal, happy-home life? Square House at Saint James is a delightful country home school for boys. One hundred acres of field, woodland and shore. Expert individual teaching, training for Christian Manliness. Fifty miles from New York—North Shore, Long Island Sound. Terms, \$1,200 per year.  
J. A. SNELLGRÖVE, Director, Square House, Saint James, Long Island, New York.

is still a winner with the public and managers everywhere are said to be asking for return dates. Business is as good as could be expected. As yet a title for the new show has not been selected. Mr. Long is keeping this a sound secret.

Happy "Blue" Lawson, long identified with well-known minstrel organizations and who headlined as a special added attraction at the Knickerbocker Theater, Nashville, Tenn., during October, is booked for three weeks in Bowling Green, Ky. Lawson's salary was away above that paid other artists appearing at the Knickerbocker. It is reported. Along with his act Lawson introduced his new song, "Any Time", which caught the public's taste, as nearly every one on the streets is whistling it. The song has a ready sale in all the Nashville music stores.

George Hammond's All-Star Liberty Minstrels are now rehearsing in Sidney, N. Y. Special features will be Al Tint, the yodeling minstrel; Whitney Ward, the ventriloquial minstrel, featuring comic wooden-head men; Frank Clark, the juggling banjoist; Al Pitcher, the flexible marvel; Buck Leahy, comedy gymnast, and a few other high-class acts. The executive staff includes: George Hammond, sole owner; Whitney Ward, manager; C. B. Payne, special agent; John F. Dusch, musical director; F. M. Clark, producer and stage manager. A big street parade will be put on everywhere the show is booked. A large outlay of advertising will be put out.

Billy W. Burke, the famous minstrel man, writes to apologize for having maintained long silence on account of paralysis in his arm, the result of a fracture of his left wrist, which happened at Jacksonville, Fla., two years ago when he was putting on his pantomime clown act. Like many other minstrel veterans we

know, Billy advises those who want to land a knockout on old age to keep busy at the sort of work they enjoy. "I often recall the old-time meeting we had when last in Cincinnati and don't feel a day older," he says. "I am playing independent dates and do my own booking. Don't have to charge myself 15 to 50 per cent like they do in Chicago and New York to the poor slaves who seek glory from the powers that be. I am offering two acts, a black-face singing and talking and a singing and dancing pantomime clown act, both of which are pleasing theatergoers in the small towns. I will work the small towns to the Pacific Coast and hope to reach Mexico for the 1924-'25 season."

An ardent admirer of minstrelsy for many years and a reader of The Billboard longer than that offers the following words of praise of Coburn's Minstrels, which showed in his city, Monroe, La., October 14: "This city has always been, in my estimation, an extra appreciative show town, but never have I heard before any applause equal to that given 'Slim' Vermont and 'Wildcat' Nate Mulroy, the leading comedians, after their skit revolving around Slim's confinement in the town 'jug'. The sight of 'Slim' lamenting behind the bars is easily worth the price of admission. 'Slim' will always be a favorite here, and altho the 'Wildcat' is known by a few he'll receive a welcome next time. The Coburn outfit is a well-balanced organization with real singers and real comedians and the outfit is clean all thru. The bass singer will have to have some songs written for him with a few lower notes, as he can go thru all the present ones and never bat an eye. This singer gets so low you'd think he was going to lose a ton. The crowd here could have listened to him all night. This bunch will be more than welcome next year in this town. Here's hoping they come back. They won't gaze into many empty seats."

## FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

**That Magicians' Club Testimonial**  
LONDON, Oct. 22.—If ever a thing recalled upon its author and at the same time tended to damage a would-be recipient, it was the "Testimonial" gotten up by Will Goldston to R. H. Gillespie. Here's the heading of the circular: "The Magicians' Club. Presentation to R. H. Gillespie, Esq. (Managing Director Mess. Empires, Ltd.). Had the Magicians' Club simply organized a testimonial to Gillespie as one of their vice-presidents for the "real interest unobtrusively shown in its fortunes" and confined the matter to club members nobody would have said a word. The V. A. F. is dead set against all these "appeals" to performers for monetary testimonials to managers, etc., in receipt of good salaries. It has discouraged them to such an extent that they are nonexistent. The V. A. F. officials have realized that the whole matter has been done without Gillespie's knowledge and they have fully and publicly exonerated him in The Performer. In view of the fact that Gillespie stands as high in the favor of artistes and are artistes' trade union it was thought that

maybe the V. A. F. would have been silent on the matter—but the "croakers" were wrong as usual.

### Damning the "Damn"

The Sunderland Watch Committee, which like several other Watch Committees, has cut out the bare-leg chorus girls, has now taken a hand in the censoring of dialog, and all words like damn and a kindred cuss nature must now be deleted. This as regards revues and vaudeville, but we don't know how they will go with G. B. Shaw's "Pygmalion" stuff—or even "Anna Christie" or some of the other full-blooded stuff you are sending us. We hate anything that tends to grandmotherly legislation, but certainly object to the invocation of the Deity on our vaudeville stages. By the way, Sunderland hasn't yet induced its neighboring towns to adopt all of its suggestions.

### "Seeing Things at Night"

Of course nothing like this ever happens in a dry country—it's only we "wets" who have the opportunity of dual sht, but a man—an octogenarian—down at Farnham recently had

the shock of his life. He was asleep and was disturbed the other night—or at least in the wee small hours—and, fearing burglar, went a searching. Going to the back door of his bungalow, from whence the series of crashes came, he turned on the light, found the door practically demolished and a huge elephant gazing curiously at him with what he described as "a smile on his face". The old gent had a sense of humor, and, recovering from his astonishment, said, he was more amused than frightened. The tusker, one of Lord John Sanger's herds, which was touring the district, had broken away from its mooring and after tearing up an allotment started on a tour of house hunting. Yes, stranger things than this happen in prosaic England.

### The Rents of Circus Pitches

Everything has gone up—even the rent of circus pitches, but not thru the competition of other circuses but their natural competitors, the owners of carousels. Time was when a circus pitch—such as would be required for Lord John Sanger, our biggest outfit here—was about \$25 daily. Then it rose to \$50. Came along then the carousel owner and jumped the price along to \$270 a day. As you know a carousel draws a crowd and stall owners and concessionaires are the bees and infirmity—so Mr. Carousel, having collared the "lot", would sublet portions to the "ad infirmities" and clear his initial outlay, thus getting the ground for himself and his joints "rent free". The circus men say that they have now to pay the same rent, otherwise they cannot get the accommodation. Further, with this heavy rent they are subject to entertainment tax on every admission whereas the carousels don't have to pay the tax.

### The Variety Ball

The fourth Variety Ball is shaping well and Organizer Marlow expects a good response. It seems fairly well established now, and Londoners in general, at least that set which is termed "Brighter Londoners", are keeping Marlow busy with inquiries. Our own people are also in the running and managements are receiving frantic appeals for "transfers" to London for the week of November 19. Marlow is pulling a good orchestra stunt, for apart from the regular orchestra of eighty the London Band, the Sonora Band and Herman Darewski's Band are coming along to liven up the proceedings. Members of the publishing firms in our own "Tip-Pan Alley" are all anxious to have some of their new, and also successful, numbers featured on the dance program, and as there are something like thirty dances there's a chance for all.

### The V. A. F. and a Revue Contract

For some considerable time past the V. A. F. has been framing a contract which will

(Continued on page 74)

HOOKER-HOWE COSTUME CO.,  
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## MINSTREL COSTUMES

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(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

# GLIMPSES OF INDIA

## Gods and Goddesses

By W. C. ANDERSON

This is the thirteenth of a series of articles on magic and life in India by Mr. Anderson, an amateur magician, who has traveled extensively. The articles are based upon actual experiences in the land of mysticism.

ONE must sense the flame of devotion that moves the Hindu in his strange ceremonies to get any idea of his motifs. To the casual observer the occasional conduct of the people is often seemingly senseless and savors of what we call fanaticism.

No one knows or understands why a man will lie down and roll and roll his body toward a temple that is miles and miles away; nor why another will repeatedly measure his length on the heated pavements. No one can explain why another will lie by the roadside under a blazing sun, with his eyes filled with the dust of the street, and call to a goddess, "Khalli Mall! Khalli Mall!" in distressful tones that are at once ludicrous and pitiful.

Pageants of Hindus on their way to the sacred rivers, with images covered with flowers, are spectacular; but what are these spiritual riddles about?

Such demonstrations are made with much seriousness, and it is difficult to get at the hidden reasons. It is more difficult to realize that the Hindus are holding the same ceremonies that they did years and years ago. It may be difficult to bring the reader to believe that such activities are as much in evidence at this particular hour as they were more than twenty centuries ago. India is the only country left where customs change so slowly as Saturn moves in its orbit. Nearly every day in the year there are grotesque and very perplexing parades, the reasons for which are only partly disclosed after much research work and still more inquiry.

The dramatic values of the Hindu ceremonies have a very strong appeal, but we may not approve of some of them. Yet we are willing to be entertained and we like to imitate and reproduce them. The reproductions on the American screen, while spectacular, are usually distorted. It is impossible to blend the established religions of India. Mohammedan priests, high or low, do not worship Hindu goddesses. A Hindu temple is not the proper setting for the Mohammedan priests. Nor would the Mohammedan mosque be the place to set up an image of a Hindu goddess. There are enough of them without creating fake ones.

It is probably harmless on the screen, but if it actually occurred in India there would be a religious war. The same pictures would be dangerous to show in India. It may occur among the low castes in jungle villages, where the people are willing to worship anything, but where religious sects understand their obligations they hold to their own customs.

The gods and goddesses are entirely a Hindu institution. The Mohammedan has nothing to do with them. They are against the Institutes of the Prophet. It would be impossible to describe the multitude of deities, their blood

relations and their companions. There seems to be a close relationship between all of the more than thirty thousand of them. A general description of the more popular ones might prove interesting. They are as real to the Hindu as the clothes he wears or the gold he has hoarded. They are as real to him as he is to himself.

The festivals and ceremonies are determined according to the lunar day. The lunar month consists of thirty lunar days and starts on the day of the full moon or on the day of the new moon. For this reason it is not easy to determine when the ceremonies are to occur from

when, is equally difficult. The goddess Manasa, for instance, is the sister of Vasuki, the queen of snakes. Vasuki is the wife of Juraikara, a sage. As she is the queen of snakes, she is credited with the power to protect her devotees from them. Manasa is pictured standing on a snake, etc. Among the most important are the following, with some of the reasons and evident methods of worshipping them:

**DURGA**, the virtuous companion of the god Civa, is the Goddess of Prosperity and Creative Energy. She acquired the name Durga because she slew a demon, by the same name, that was presumed to be the personification of all that was evil. The festival held in honor of Durga is one of the most important in India. She is the goddess of all that is cheerful. The Hindus dress in the most expensive clothes they can afford. Bright colors are worn and presents are exchanged. Three days are given in devotion to her during the fall and business is practically suspended. Homes of the rich are thrown open to the poor; cooks are employed to supply them with food. Everybody gives. It is said of this deity that when she slew the demon the energy of all deities was embodied in her form, and it is presumed that when she is worshipped all deities are worshipped. DURGA is visualized as having one thousand arms. Her right foot rests upon a lion. She has three eyes, one on her forehead.

when, is equally difficult. The goddess Manasa, for instance, is the sister of Vasuki, the queen of snakes. Vasuki is the wife of Juraikara, a sage. As she is the queen of snakes, she is credited with the power to protect her devotees from them. Manasa is pictured standing on a snake, etc. Among the most important are the following, with some of the reasons and evident methods of worshipping them:

**KARTIKA** is the Hindu's god of war, but he is worshipped by the women, who propitiate him for the purpose of obtaining sons as noble and courageous as he. Most Hindu women worship KARTIKA with a vengeance. Four times the worshiper has to fast, and bathe before each invocation. All thru the night women pray before the god, who is reputed to be exceedingly handsome. Naturally, the women expect to have sons who will resemble him.

The goddess **GANGA** presides over the sacred river. She is said to have been born of the feet of Visu, the preserver. She is held in deep veneration by the Hindus. She is described as a beautiful, fair woman with a gold crown. She rides the sacred river on a crocodile. It is the desire of every Hindu to have his body cremated on the banks of the Ganges. When a Hindu dies the water of the Ganges is poured down his throat. His body is bathed in it. He is willing to drown in it. Oaths are taken on its banks and much philosophy originated along its shores. Our own lives have been influenced by the teachings that were conceived on its banks to a greater extent than we realize.



At left: God Kartika, the God of War, is worshiped by Hindu women who have no male children. Center: Goddess Khali, identified as Supreme Intelligence, also known as the Protectress and the "Human Soul". Right: The Goddess Ganga, who presides over the sacred River Ganges.

our own calendar. Nearly all of the gods that are worshiped have two or more aspects, the philosophical and the fashionable, or the popular. Some seem to go out of style for a time. Some Hindus worship a god or goddess to obtain earthly benefits, while others worship the same one to obtain salvation. Usually the ceremonies are conducted with much soberness, but feasting, flowers and music give all an atmosphere of gaiety.

The Hindu calendar shows 152 holidays, or days of worship. Some of the deities are worshipped in numbers at the same time. These celestial beings are not all the result, or offspring, of tradition. The Hindu regards his philosophers and learned men as gods. Sometimes he regards a friend as a god. Many of them look upon Rahindranath Tagore as one. Mahatma Gandhi has been exalted. In years to come there will be, in all probability, strange images of these two men which their admirers will worship. The Hindu doesn't confine himself to India in the selection of those whom he considers worthy to rank with his deities. Abraham Lincoln is considered a god by many Hindus.

There is such a confusion of ideas concerning the gods' and goddesses' relationship to one another that a clear, definite idea is almost impossible to be had. Why they worship, and

She is of a golden color and is supposed to be accompanied by other gods and goddesses, who bestow wisdom, merit, prosperity and power.

**KHALI**, the goddess in ill repute from the questionable stories circulated about the way Hindus of a certain strata of society worship her, was born of the brow of Durga. Khali has an aspect of which little has been written. She is described as having four arms, and of dark complexion. One hand holds the head of a giant which she has cut off with the sword she holds in another hand. She wears a necklace of human skulls and her clothing consists of dead men's hands. She stands with one foot on her husband's breast. In this weird aspect she represents the human soul that has forgotten its source and is confused with earthly cares. Her wild attitude portrays the conflicts in the human mind—anger, hate, lust, grief and lack of knowledge. She appears to have suddenly realized that she has a soul. The human skulls and human hands represent the fierce desires she has conquered with the sword, which represents prayers and penances. Knowledge of her own powers has opened her eyes and she stands astounded at her own lack of understanding. She bites her tongue for shame. Among Hindus **KHALI** is regarded as the human soul in its struggle for peace and contentment—the awakening of the

There are no images of **LAKSMI**. A few cowrie shells, to represent wealth, and other things are used instead of an image of her. She is worshipped in silence. Noises and the ringing of bells are prohibited. When she is worshipped the Hindu will not part with money or valuables. When a bride is taken to the house of her husband **LAKSMI** is worshipped and baskets, filled with flowers and rice, represent the horn of plenty.

**LAKSMI**, the sister of Laksmi, is the goddess of adversity. She came out of an ocean of milk when it was churned by the gods. She was not accepted, but a place for her to abide was found in the cremation grounds and in homes of discord. **LAKSMI** has been described in a multitude of ways. Her color is generally accepted as black. She wears iron ornaments of any description that suits; usually cowshoes, rusty nails and corroded chains. Offerings are made her of brick dust. She is worshipped with black artificial flowers and dolls made of crude materials. She is propitiated to be spared from her visits. Occasionally she is invoked outside of the homes to keep her from entering.

**JAGANNATHA**, the Lord of the Universe, is worshipped at Puri and other cities and towns in Bengal. The festival lasts for twenty-one

(Continued on page 75)

**NEW MAGIC SOCIETY**

In Salem, Ore., recently there was formed the Oregon Society of Magicians. Twelve amateur and professional magicians organized and elected Frank L. Wagar president and A. H. Drake, advertising manager of The Salem (Ore.) Morning Statesman, secretary and treasurer. No other officers were elected the first night. Several committees were appointed, one to take steps necessary for affiliation with the S. A. M.

It is the intention of the society to equip a clubhouse with a first-class library and all other accessories necessary to a meeting place.

Thirty magicians have signified their willingness to become members. Each member who is not already a subscriber will be expected to take The Sphinx and The Magical Bulletin (Frank Wagar, the president, says they now all take The Billboard) and all pledge themselves to do all in their power to promote good, clean magic and to make the Oregon society AS GOOD AS THE BEST.

**HINTS & SUGGESTIONS**

When the magician becomes so obsessed by his own ego and importance that he thinks any trick he puts on cannot be bad, he has started to retrograde. One may learn from the rawest amateur something.

There is really no need to discard an old trick—think up a new presentation. This is in no way intended as a damper on progressiveness; what it really tends to show is that if you have a new presentation of an old principle you have, as far as the audience is concerned, practically a new trick.

Instead of so much turmoil and so many accusations about "stealing" tricks, why not have your EFFECT copyrighted. A patent is of no avail, but a copyright on the presentation as the audience sees it is another matter. Think it over! And ACT.

The eighth of a series of articles, entitled "Magic for Everybody", by "Prof." Joseph Dunninger, appearing in the November issue of Science and Invention, exposes the Rabbit in the Hat, the Glass Shell and collapsible spring figure principle (a la Spring Balls), Ball Balanced on Fan principle (cards being used) and the Hood method of telling which hand held up a coin. We suggest anyone using any of these eliminate them from their programs.

A rubber band sprung around a duck's bill will prevent "talking" before cue time.

To keep a rabbit or guinea pig in one spot for a few moments, such as on a board for the Rabbit Levitation, rub a freshly cut carrot over the spot where the nose of the animal is to rest.

The Spokane Mystic Club, of Spokane, Wash., held its first session of the winter recently in the director's rooms of the Spokane and Eastern. Dr. C. W. Talbot, president of the Mystic, made a table dance, assisted by Dr. David A. Hewitt and a newspaper man. E. Vaughn Klein and Ray Grommacher also appeared. The club is an association of amateur magicians which meets the first Monday in each month. E. Vaughn Klein is secretary.



GEORGE L. MERLIN, of "The Juvenile Wonder Workers", under the direction of Louis H. Kornman. Now playing in the Middle West.

**MAGICIANS I HAVE SEEN**

C. Southard Thompson, "The Handkerchief King", is another magician of my early recollections. He was a neat performer who appeared on the Keith Time and did a very clever routine of handkerchief tricks and silk effects. He was the first I ever saw who removed his sleeves, the dress suit being cut at a little below the shoulder line. His presentation was of the Stillwell act, Stillwell performing at that time in London, I believe. Thompson handled the silks in superior manner, doing color changes, productions and other effects, with nothing in view on the stage in the way of apparatus but a skeleton stand upon which to hang his coat sleeves and various silks. It has always been a source of wonderment to me that he didn't play in this country longer, and also that this style of act has not been duplicated in the years that have intervened.

The original Ching Ling Foo was an artiste supreme. His productions (after their style) have never been equaled by any other artiste. I have seen many attempt the same tricks, but none who had the grace, style and technical execution of the clever Chinaman. His large bowl of water held approximately four pails, and weighed, I have been told, ninety pounds. Foo was an actor. When he did not have the load, he walked with the same ponderosity that was in evidence when he did. This point has been neglected by those who have copied or adopted his method. His productions of human beings was exceptionally clever whether one knew the means operandi or not. In his company there were other performers equally clever in their line. A juggler who threw about and spun, upon his head, a large china jardiniere, was just as good in his work as Foo was in magic, and besides a comedian. It was a shame that certain booking animosities kept Foo from appearing in this country for many years.

All Ben Hassan played the museums in the years gone by with the Hindoo Basket Trick, the Popcorn Trick and the Bamboo Sticks as they were called at that time. He was quite clever at his style.

Stebbins, dressed as a rube, told rags of that style, and did a wonderful routine of card tricks. He does yet for all I know, tho I have not seen him perform for quite a number of years. I appeared on the bill with him once and was never tired watching his cleverness. Even the you know Stebbins' "system", you must give him credit for the manipulation. He is the greatest expert with a plain, stacked deck I have ever seen, and I have seen a few.

Arno'd De Biere I knew in the days when magicians were wont to hang around Tom Yost's shop. De Biere was skilful in handling billiard balls of large size, cards, handkerchiefs and a variety of other objects. He used to feature a watch trick which he did with magnificent finesse and decided digital dexterity. Later he went to Europe, where he made quite a sensation with a big act in which there were many illusions. He also played the act in this country for a short time, but I regret that I never had the opportunity of seeing him again.

T. Nelson Downs, "The King of Coins", certainly was. It is with keen regret that we do not see "Tommy" gracing the boards these days. He has settled down (no pun intended) in Marshalltown, Iowa. I have never seen a magician as genuinely expert in sleights with coins as Downs, that is from an all-round standpoint. His act created a sensation when he showed it at the Palace in London, and instead of one week's booking Downs was held over for SIX MONTHS. Some record for a manipulator of coins. His palming was marvelous and his presentation, attack, personality and melodious voice were the envy of his contemporaries. His success in this country was only second to his London fame; he certainly was a top-notch in his day.

Carter in the olden days did an act of varied magic and concluded with Kellar's "Out of Sight". His apparatus was of superior appearance and workmanship. Later Carter added the Lion's Hide, which the Great Lafayette had first presented in this country. Carter had a goost personality, appearance and address in those days. I haven't seen him for many years, altho I believe he is still playing.

When I first saw Ziska he was of the team Ziska and King. They were a standard feature on the Keith Time and recognized as one of the very best magic acts in vaudeville. King did comedy and Ziska evinced much cleverness in the presentation of a number of tricks. His appearance was a noteworthy feature of his performance. He was the first man I ever saw do the one-hand Billiard Ball trick, and his manner of presentation was decidedly superior. Ziska used to drop the balls (all of them) on a china plate. He did the Fish Pole and used the Handkerchief Gun to vanish a silk afterward to be found in his collar. One routine at the old Bijou on Eighth street in Philadelphia the green silk was projected from the end of the rife, followed by quite a length of coiled spring. Ziska, quick as a flash, laughed it off, handed

the rife off stage, saying "Have this fixed", and as an afterthought removed the duplicate from his collar, saying "You might as well take this along too." Some may criticize this, but on the spur of the moment it drew a laugh and smoothed over an embarrassing situation.

Ziska did the Chinese Linking Rings in those days—and he does them today. He throws ALL the rings into the audience, a doubtful thing to do, but Ziska does it. He also does the egg bag and a handkerchief trick or two. At present he is paying the pantages Circuit and, from all reports, making as big a hit with a few tricks as in the years gone by he did with many.

(To be continued)

**MAGICIANS TO HONOR GILLESPIE**

The Magicians' Club of England is to honor R. H. Gillespie, managing director of Moss Empires, Ltd., chairman of the Variety Artists' Benevolent Fund and vice-president of the club.

In recognition of Mr. Gillespie's efforts in the club's behalf, for the work he has done on behalf of the Variety Artists' Benevolent Fund and the Variety profession generally, a presentation will be made at the next annual dinner of the magicians' organization.

Just the form this presentation will take has not been announced, but a complete list of the names of subscribers to the Gillespie Presentation Fund will comprise part of the illuminated address also proposed to be given.

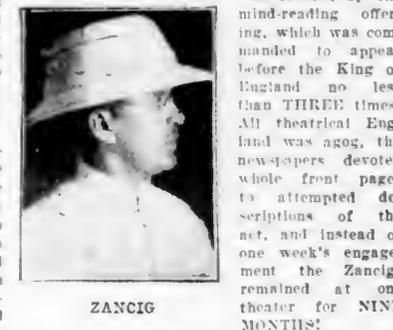
The idea was put into effect at the instigation of the organizer, Will Goldston, who is also treasurer.

Harry Houdini is president of the Magicians' Club, the other officers being vice-presidents, Will Goldston, Carl Herg, David Devant, Servais La Roy, Arthur Prince, Maurice F. Raymond, E. T. Marr, Oswald Williams and Neril Maskelyne; secretary, Harold P. Saiter; consulting librarian, Harry Price; accountant, Ernest Martin, L. A. A. Arthur Prince is chairman of the Gillespie Presentation Committee and J. C. Pickstone secretary. Others on this committee are: H. M. Tennant, Will A. Bennett, W. J. Beach, E. T. Marr, H. M. Hinkle, J. W. Minnick, W. H. Melmore and J. R. Parker.

**ZANCIGS BOOKED ON STOLL TOUR**

The Zancigs sail for England shortly to open November 24 a two weeks' engagement at the scene of their former triumphs, the Alhambra, London. Following they will play two weeks at Manchester and tour the Stoll Time.

Julius Zancig has not played in England since 1912, at which time something of a sensation was created by the mind-reading offering, which was commended to appear before the King of England no less than THREE times.



ZANCIG

There is little doubt that The Zancigs will recreate their former success and probably exceed it, for this engagement will present to the continental audiences something new. Instead of answering questions The Zancigs will show mental or thought pictures, Mrs. Zancig drawing correctly upon a blackboard a duplication of anything drawn in the audience upon cards or slips of paper.

**KARA'S ACT MAGNIFICENT**

The mind-reading act of Kara, which played the Halsey Theater, Brooklyn, recently, demonstrates what may be done with this type of offering in the way of an artistic production.

The costumes and stage settings are magnificent, even to the appearance of opulence. Above all there is the building of an atmosphere—a point neglected by many others.

Against a very Oriental setting there is a canopied throne upon which Kara, in a beautiful costume, sits, surrounded by ladies in harem costume. Burning incense, Buddhas, light effects, a song and Egyptian dances, executed with technical assurance, and the influence of the far-away East Indian music combine to create an atmosphere and a semi-hypnotized, mental receptiveness for Kara's demonstration which follows.

In well-modulated tones answers are given to quite a number of questions previously written upon slips of paper, all of which proved correct at the performance reviewed.

It is an offering of lavish display, careful



RAY J. FINK, who is to be at the head of "Unmasking the Medium", which will open November 4, in Philadelphia, Pa., for a run of three weeks.

**NOTES FROM CHICAGO**

By HOMER H. WOULFFE

Mr. Dittmar, of San Antonio, Tex., and president of the S. A. M. Magical Circle, was a recent visitor in Chicago.

Ade Duval, of the Duval Brothers, has recovered from a recent operation. The Duval Brothers open shortly in New York for the Redpath Lyceum Bureau.

Mr. and Mrs. Arthur P. Feisman have just returned from an auto trip to Marion, O., where they visited the Blackstone show. Feisman says Blackstone is presenting a wonderful show and has several new and unusual illusions.

Houdini, appearing at the Palace, and Gus Fowler, at the State-Lake, both received much newspaper comment on their cleverness.

The Juvenile Wonder Workers are playing steadily in and around Chicago with an offering that stamps them as artistes. Special scenery is being built for the act.

George De Lawrence will open November 5 with a crystal-gazing show, working under the name Tamar. He will present a full evening's entertainment in connection with several assistants. Magic, dancing and mind reading will be featured. The attraction is booked thru Indiana and Wisconsin.

James Kater (Thompson) has just opened his winter season for the Affiliated Lyceum Bureau.

You can now get Horace Goldin's "Sawing a Woman in Half" on the Okeh talking machine records. The numbers of the records are 4711-A and 4711-B. They are a clever travesty on the lecture given with the illusion as presented on the stage.

"Dorny" is reported as contemplating marriage at Christmas and settling down to live on property he owns in St. Louis. If this is so, many congratulations to the editor of Trix and Chatter and a former member of Elsie Janis and Her Gang.—The Editor.

**THE HUMOR OF IT**

In the "Here We Are" column of Magician the Great Blackstone's card and billing reads, "The Greatest Magician the World Has Ever Known," while that of Servais Le Roy reads, "Merely a Magician." The other day Le Roy received a letter written in red ink from a magician out west, saying: "Please send the book." (Shttle—but funny if you get it.)

An Irishman dropped into a store in Philadelphia to buy the pipes and smoke trick because he thought he could save money on tobacco.

One frequently realizes there are two greater forces than magic when doing the Rice Bowl—Gravity and Impact. To which might be added Percussion and Capillary Attraction.

An embryonic thaumaturgist, by mail, bought a TRICK deck of cards from an Eastern dealer. They were delivered "in due course of time", but the near-magician wrote back: "Your cards are no good, they're all stuck together!"

forethought, artistic effectiveness and a drawing card at theaters where they like this kind of attraction.

NEWS AND VIEWS

The New York Evening World of October 27...

Editorial Note—The Editor is anxious to know how you are getting on...

Water: Boston is getting as much newspaper space as ever...

Water: Boston is getting as much newspaper space as ever...

Water: Boston is getting as much newspaper space as ever...

Mr. Mark Henry, Editor, Magic and Dept. The Billboard...

Dear Sir—My letter in your department in a September issue seems to have evoked quite a bit of comment...

"As no man is greater than the law is no man greater than the ethics of his profession. To expose a practical secret of magic to the public...

"In my code of ethics for magic it is also unethical for a writer on magic to publish his works thru a firm by whom the books are at once offered for sale to the general public...

"I should be glad to have your opinion on the subject matter of this last paragraph should you care to express yourself."

(Signed) "ALFRED ROSE." A discussion of the matter of publishing books on magic would take up more space than can be devoted to the subject in this issue...

McDonald Birch, with Affiliated Bureaus, is playing the smaller Tennessee towns, and reports good business.

Sublett, the Kentucky Wizard, headquarters at Bowling Green, is building some new effects for his popular act.

Under the title "Adventures in the Spirit World," Sir Conan Doyle is running a series of articles in Collier's. He writes entertainingly and is unquestionably a sincere believer in spiritism.

The Society Magique is the name of the wide-awake magic society of Nashville, Tenn. Pink Lawrence is the president and T. J. Crawford secretary.

Allen Fox, who is said to be a relative of the celebrated Imro Fox, is now in charge of Cherokee Park Club, Knoxville, Tenn. Mr. Fox is contemplating getting the Knoxville magic talent interested in a local organization.

T. J. Crawford, amateur magician, is furnishing a series of entertaining articles to The Haversack, a paper for boys. "The Magic of Numbers" is his theme, and in these articles are rare possibilities for the club.

Magic and Illusions

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SILVEY & BUGDEN New list of MAGICAL Tricks now out. It's free. 103 Court St., Boston, Massachusetts.



CECILIA ESTELLE, the dainty and charming magician of Fred Estelle and Company, whose production of "Spirit Flowers" is indeed a mystery.

worker and parlor magician. The subject covers the construction of Magic Squares, a most fascinating recreation, from which many mysterious effects may be developed.

La Salle (F. Salisbury), of Toronto, Can., is soon to go on tour with a crystal-gazing act under the title "The Sphere of Hidden Mysteries". Assisting will be Rupert La Verne and Vincent Carlie. La Salle is president of the Order of Genii.

Malini gave his first public appearance in New York City in the Astor Gallery of the (Continued on page 75)

NOTES FROM ST. LOUIS

By BEN R. BADLEY

The St. Louis S. A. M. open meeting, held at the American Hotel evening of October 20, was a distinct success. J. E. Seybold, a missionary from India, gave a very interesting talk concerning the habits and customs of the Hindoos. Members taking part in the program were Paul Braden, with card tricks; Andy Luell, mind reading, and Ben R. Badley, cups and balls.

Mysterious Smith is playing thru Illinois.

Harry Kahane, "The Mental Marvel", played the Orpheum in St. Louis recently.

"Is Conan Doyle Right?" played a local house recently. Personally, I don't think much of the picture.

Frank Van Hoven deserves much credit for expressing himself thru the columns of "Magic."

VINE'S MAGIC

Official Rules for Card Games, 309 games, 20c. Book of Card Tricks, for the Amateur and Professional, 10c. Cards for Tricks and Tricks with Cards. Vine's Magic Tricks, for the Pocket, Parlor and Stage. Catalog free.

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KNOCK 'EM DEAD MAGIC

BIFFO!! Spectator holds own pencil by both ends. You take ordinary dollar bill, fold once lengthwise, and with edge strike pencil sharp blow at center. The pencil severs as tho cut with a knife. Superb "hobby" stunt. We will send the two effects named above, Catalog and 3 sample copies of our monthly Magical Bulletin, ALL FOR \$1.00.

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and" in regard to his exposure of the "Spirit Seance" that he previously used in his act. Sometimes it takes a long time to see our own mistakes. Frank has not only admitted that he was wrong, but has gained the admiration and respect of everyone in the magical fraternity.

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Several times both Connors' and Blackstone's paper was covered and re-covered, until finally the magician had his three-sheet and other paper posted and oiled. When Connors' men returned to cover the paper again their posters refused to stick. Then Connors had a warrant issued for Blackstone and his crew.

At the office of a justice of the peace Blackstone and the other members of his company were informed that it was alleged they had posted bills on the side of another theater without first getting permission of the owners.

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**MUSICAL MUSINGS**

By the MUSE  
(Communications to Cincinnati Office)

J. D. Chenault, well-known Ft. Worth (Tex.) musician, will be director of a band being organized at Big Springs, Tex. More than thirty musicians have already been assembled.

The Blackstone Syncopators, formerly with the Hunching Humphreys, are playing vaudeville dates in Michigan for the Carrell Agency. They opened at the Wolverine, Saginaw, last week.

The engagement of Harry Spindler's Orchestra at the Cafe Beaux Arts, Atlantic City, N. J., which began September 10, has been extended to January 1.

Jack LeRoy and His Manhattan Melody Men have been contracted to play the Cathay Tea Garden, 1221 Chestnut street, Philadelphia, for the third consecutive season.

Osborne Putnam Stearns is the new orchestral conductor of the Coliseum Theater, Seattle, Wash. Mr. Stearns made his bow to Seattle theatergoers October 27.

"Pep" Barnard and his Philadelphia Orchestra of nine pieces opened a winter's engagement at Jacobus' Dancing Academy, in Utica, N. Y., late last month.

Fingorhut's Concert Band has been engaged by Jack Lyles to furnish music for the Shrine Circus at Asheville, N. C., during the week of November 12, and for the Dokeys' Circus, Rocky Mount, N. C., week of November 19.

A rousing reception was given the Beaver Dam (Wis.) American Legion Band when it returned from San Francisco, where the musicians won honors at the national Legion convention.

Henry Versteeg, of Newton, Ia., has signed a contract to direct the Monroe Band, Monroe, Ia., for another year. The Monroe organization is composed of thirty pieces and during the past summer was one of the most popular bands in that section of the country.

Johnny Ringer, who conducted his own jazz orchestra in New York City, is now with "The Boa Tons", Columbia Burlesque Circuit attraction, as a member of the Chicago Jazz Band. Mr. Ringer has two orchestras now working in New York under his name.

Henry Youngman and His Original Suwanee Syncopators are playing successful engagements in Brooklyn, N. Y. Three new members have joined Youngman's organization, Pete Perrone, trombone, recently a member of the Indiana Five; Charlie Miller, saxophone, and Joe Durie, cornet.

W. C. Handy, originator of the "blues" and composer of "The Memphis Blues", "St. Louis Blues" and "Beala Street Blues", appeared with his eleven-piece orchestra at the Colliseum, Clinton, Ia., November 5, and is said to have made quite a hit. Handy has one of the greatest colored orchestras in the country.

Mack's Orchestra, of Sigel, Ill., at present playing dates in the southern sections of the Sucker State, is comprised of the following: Gene McCornick, piano; Mrs. F. E. McCornick, saxophone; Dr. George Van Dusen, banjo; LaVerne Salters, clarinet and saxophone, and F. E. McCornick, drums and traps.

R. D. Morgan advises that he has left Prof. Feuchtinger's Band on the Johnny J. Jones Exposition and that he will again have his dance combination, Dame's Society Orchestra, working in Tennessee, with Huntington as headquarters. Morgan says he already has some good dates booked and that the outlook for the winter is good.

In commemoration of the long and faithful military service of the late George H. Doring and his father, Charles Doring, Colonel Ransom H. Elliott, of the One Hundred and Fifth Infantry, N. Y. N. G., issued an order that went into effect November 1 that the regimental band shall be known as Doring's One Hundred and Fifth Infantry Band.

R. B. Gilliland, organizer and conductor of the famous Kittles Band, which made two successful world tours, and who is now head master of the Warren (O.) Military Band School, has accepted a professorship in the Wittenberg College School of Music, Springfield, O., according to an announcement by the college authorities.

The Bon Ton Synchronizers, "Creators of Dance Classics", are at present playing at the Tavern Dancing Palace, Billings, Mont., and are said to be greatly responsible for the large crowds that attend the Tavern. They have

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been at that place since October 1. W. D. Ga lock is manager and director of the organization and has made some very effective arrangements for numbers during the Billings engagement.

Noah G. Henley, violinist-director of the Powhattan Theater, Maydewood, Mo., has found that the orchestra is just as good for an accompaniment to song slides in movie theaters as the organ. He runs two sets of slides every week and he says that part of his program invariably brings applause. Numbers recently successfully featured in this manner are: "Trying To Forget", "That Old Gang of Mine", "Saw Mill River Road" and "Do You, Don't You, Will You, Won't You Love Me?".

Members of the Iowa Falls Municipal Band, Iowa Falls, Ia., gave a banquet in the dining

room of Wood's Hotel, that city, late last month, to Director George Beebe, before his departure for California to spend the winter. With him on the trip is Ed Houck, also a member of the band. Director Beebe was presented with a gold watch by the band men, in recognition of his thirty-five years of valuable service in Iowa Falls musical circles.

Harry Welch, who plays baritone when not otherwise engaged, is back home at Bellingham, Wash., after an enjoyable season with the Leavitt, Brown & Huggins Shows. Welch says Chris Brothen, of Seattle, leader of the band on the L. B. & H. Shows, is a prince of a fellow and a real cornet player. Also that, though he is not certain as to the exact outfit he will be with next spring, nevertheless he will be among those present when the bluebird calls all troupers to the colors.

John Philip Sousa and his famous band appeared in two concerts at Memorial Hall, Springfield, O., two weeks ago, and secured the usual hit made by the organization although only fair-sized crowds were present at the performances. Sousa was generous with his encores, playing among them "Stars and Stripes Forever", "El Capitan", "The Gallant Seventh", "U. S. Field Artillery" and "Semper Paratus". Two of the soloists, John Dolan, cornetist, and George Carey, xylophonist, received especially hearty applause.

The following old troupers have located with the Phoenix Land Co., of Gastonia, N. C., for the winter: Hugh "Chick" Smith, cornet and leader; Yates D. Smith, baritone; Jack H. Stout, drummer; Walker Francis, trombone;

(Continued on page 75)

## "FOLLOW ME"

After reading press clippings from both colored and white papers from big and little cities, we went to the Lafayette Theater to see the opening of "Follow Me", I. M. Weingarden's show, prepared to see a good show. But we were not prepared to laugh for three long hours. And that is just what we did, for there are more laughs, hearty ones, in "Follow Me" than the Harlem house has ever had under its roof before. You need not bother trying to think of the many good shows that have played there either, for that goes as it lays. Why, Billy Mills, himself a comic of great ability and reputation, almost laughed himself into hysterics over the antics of Billy Higgins and his droll associate, Cliff Ross.

A well balanced, yet quite assorted as to talent, company supported these comics. Ernest Whitman, Susie Sutton and Alice Gorgas supplied the dramatic values and dignity for the performance. Valada Snow, a diminutive girl, who can strut, dance, sing and blows a mean cornet; Jean Pasquale, Walter Badie and a boy named White, all nasty dancers; Elvira Johnson and Julia Moody, blues and jazz singers, all helped materially to set the high standard the show maintains from curtain to curtain. William Gunn and the "Follow Me Quartet" help too.

The show is one of the best equipped colored organizations on the boards, both as to scenery and costumes, and the stuff is all made of high-class materials. No shoddy, no misfits or near styles mar the picture in any of the ten scenes into which the two acts are divided. The four full-stage settings are really rich. Fourteen songs and five specialties are offered during the performance and all have been well selected. The singing and dancing chorus includes:

Dancing Ponies—Sallie Grates, Toy Tytus, Irene Cornell, Edna Davis, Doris Saunders, Billy Jackson, Adel Townsend, Eva Jones.  
Show Girls—Lena Leggett, Ora Johnson, Jessie Taylor, Marie Wade, Elvira Johnson, Alice Frampton, Louise Warner, Doris Hudson.  
Dancing Boys—Chester Jones, Walter Badie, Henry Rector, Jean Pasquale, Ernest Smith, Ed Taylor, William Gunn.

The executive staff for I. M. Weingarden Enterprises, Inc., is as follows: Manager, Max Michaels; business manager, John Stewart; stage manager, E. R. Whitman; musical director, James Vanghn; master carpenter, Wm. Hunsaker; master electrician, Louis Flek; master of props, Jack Shanberge; wardrobe mistress, Mme. Rosa Bell Jacobs.

## "YEA, BO," THE CLEFTIES

The Clefties have been at it again. The biggest Negro musical organization has just concluded its annual play period. Once each year the boys abandon as many engagements as is possible for the different units to forego and give an affair of their own at one of the bigger dance halls of New York. The affair was this year, as usual, one of the best attended functions of the season, for the fame of the nearly 200 musicians and vocalists who own the big Fifty-third street clubhouse is as great as host as it is with regard to their artistry.

The post dance party on the Sunday following the bigger affair is another fixture, so on October 28 the boys and their special friends indulged in a genuine New Orleans gumbo flet snapper and smokfest at the club.

The cooking for the occasion was not entrusted to ordinary home cooks. No! No! Members Clarence Bush, Wm. Singleton and Clarence Jackson, all natives in the land of shrimps, chicken and ocre, were the experts who prepared the gastronomic delight.

Strut, Payne, Fred Weaver, Wesley Johnson, Kessie Wilson, Walter Grey, Tom Fletcher, Carl White, Henry Allen and Wm. Elkins were some of the members who contributed entertaining numbers to the program. A Scotch quartet, composed of Charles Thorpe, Geo. Jackson, Sidney Helms and Bob Jones, imported from Harlem, was an added feature.

Among the guests were: Baron Wilkens, Wm. Connors, Mr. Jordan, The Tattler publisher, and Walter Jackson, who shared the table with the Page. Aud, oh, boy, what a table it was! Yea, bo!

## ABBIE HITS

If you failed to see the review of the Abbie Mitchell Company opening at the Avenue Theater in Chicago that appeared in the news section of this publication, the following telegram from the Windy City will tell you the story in a few words:

"Opened to capacity. Production far superior to anything ever seen on Avenue stage. Mitchell reception an ovation. Performance credited with being best ever given by Negroes. Expect big business."

There's not much to add to that, except our best wishes.

The Gonzelle White Company has been retained in Cuba till November 12. The group has had four extensions of its contract. A thing like that can only be done by sheer merit.

## J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA  
(COMMUNICATIONS TO OUR NEW YORK OFFICES)



Unusually clever chorus girl Arlyne Brooks, an end girl in the front row of the "Smarter Set" Show.

## SOME FAIR NEWS

Bob Cross, national secretary, with Judge Land, the expert on law and horse racing, took advantage of the Raleigh Fair to hold a conference with President Dr. John Love while the Raleigh Fair was on. They are all in agreement that the need of a greater effort to cooperate has been more evident than ever. There are ninety-six colored fairs now listed and their numberless problems have been pretty accurately analyzed by Secretary Cross. The Washington's Birthday meeting should interest a lot of them. But it could be held to advantage in some place easier of approach than Norfolk happens to be, for they are mighty hospitable people in the Tidewater metropolis.

Colored attendance at the Louisiana State Fair exceeded all previous years on Negro Day and more than a thousand were in daily attendance. The record-breaking number of entries of Negro exhibitors taxed the exhibition space allotted to the race. It was necessary to reduce the size of booths and to place two exhibits in each to accommodate the offerings of the boys' and girls' clubs, the Negro schools and the many farmers and merchants of the race. A committee is seeking an added building. Seems that with all these elements the time is ripe for a colored fair association in that community. Dr. J. S. Clark, of Southern University, and the Jeans School agents would do well to give a thought to this idea.

The St. Paul (Minn.) Exposition and Style Show has grown to such dimensions that it has become necessary to abandon the building originally selected and contract for the St. Paul Auditorium for December 10-11.

College football was a feature of the Greenwood (S. C.) two-day fair, October 25-26. Dr. C. W. Milnes, a local druggist, was the promoter of the innovation. Allen University and Morris College teams competed.

Huntsville, Ala., closed the colored fair on October 26 after the most successful occurrence of that annual event that has been witnessed. The North Alabama Fair is one of the most strictly agricultural fairs of the lot.

The Raleigh (N. C.) State Fair was hard hit by rain for several days. While this hurt attendance on the earlier days of the week, the presence of famous speakers and artists set the fair on a high plane for its program.

The Arkansas State Fair at Little Rock is another fair that has demonstrated that the Negro contingent has grown beyond the confines of allotted space. The exhibits from Faulkner County alone were almost enough to build a whole institution of the sort around. The general progress of the race group in that State has been such that an annual exhibition of the skill of the race farmers, manufacturers and fraternal interests would be most interesting.

A feature of the Georgia State Fair at Savannah was the presentation of a chorus of a hundred voices from the Georgia State Industrial School. The Roy Smith Scotch Highlanders' Band, a white organization, played the accompaniments for them.

## PEACE AGAIN REIGNS

On October 24 M. R. Horowitz wired The Billboard that he and Milton had adjusted the differences between the Cleveland houses and the T. O. B. A. The wire came just a bit too late for use in the last issue of the Page. So did a letter from S. H. Dudley that was published in the open letters department last week. While Mr. Starr was in Chicago conducting the diplomatic negotiations with Horowitz, S. H. was releasing the news to performers that the old policy of making the performer pay for the differences between managers and agents was in force and they would be obliged to pay in lost weeks or enforced layoffs for the differences with the Cleveland houses. Poor performer! For his sake we are glad that the matter is settled.

On October 29 Mr. Horowitz called at the New York office of The Billboard and confirmed the fact that he and Mr. Starr had arrived at a satisfactory adjustment of the Cleveland bookings for both his house and the Grand Central Theater. The new arrangement became effective at once. On November 5 an experiment is being tried in the house. An eight-act bill, with Bessie Smith headlining, is being offered at advanced prices. If the public approves the house will continue to present vaudeville on the larger scale.

## ORIGINAL "SHUFFLE"

Sissle and Blake and the original "Shuffle Along" Company, with Lew Payton and Joe Simms doing the comedy parts, after a very successful two weeks in Minneapolis and St. Paul, are playing another two weeks at Cox Theater, Cincinnati. At the close of these weeks and a date in St. Louis the show is slated to enter Chicago for a run.

Joe Simms has favored the Page with a number of newspaper clippings from the Northwest that are so unanimously favorable that reprinting them would be a waste of space. One paper says: "Call it a smash, a riot or a knockout and you have just about described it. . . . From beginning to end its standard is so high as to leave the audience in a state of amazement. . . . It is thro and finished down to the last detail." Then ten inches more of the same sort of comment.

Incidentally, Eubie Blake, W. H. Hahn, Russell Smith, Noble Sissle and Percy Colston have applied for membership in the Deacons, and it is largely due to the interest manifested in the one Deacon on the show, Circuit Rider Simms, and the hearty way he was received by Honorary Member Joseph Sherwood in Minneapolis.

## COLORED SINGER AT AEOLIAN

On October 25 Wilson Lamb presented Louetta Chatman at Aeolian Hall, New York. Miss Chatman is a coloratura soprano with an excellent voice. She, however, overdid herself a bit by attempting an entirely too lengthy program of very difficult numbers, with the result that her voice faltered a bit in some of the more difficult passages of the final number and in an encore.

This was the first appearance of a colored woman artist this season at this very great concert hall. In fact, few have ever been heard there. While the venture was not as well patronized as Mr. Lamb had hoped it might be and as the artistic merit of the offering justified, yet we are informed that more than essential expenses were reported from the box-office. The general public is as yet somewhat apathetic toward the colored artist.

The auditors present, however, by their hearty approval and applause, emphasized the fact that the regular patrons of the hall had missed something by their absence.

Cora Winn Alexander accompanied the singer at the piano and Ross Hankins with the flute. Their work was above par on their respective instruments.

## A PROMISING TEAM

Bill Bush, a producing agent, who has developed a number of colored acts, has presented a new one, a team billed as Douglas and Snily. Harold Douglas and Paul Sullivan are the two boys in the team. Harold is a former member of the "Dixie Dance Review" and of Eddie Stafford's show, while Paul has been a dancing feature with the original "Shuffle Along", "Liza" and with the "Six Sheiks of Araby". On individual reputation the act should climb into a high spot very soon.

Nay Brothers with fifteen people took to the road October 29, booked on the one-nighters thru Nebraska and surrounding States.

## Picked Up by the Page

Well, Seventh Avenue has been full of performers for the past two weeks; full of folks that "stuck". Two big shows have been closed for repairs, alterations, reorganization, etc., while you wait; that is while the performers wait for some weeks before again getting into contact with real coin. The performing folks will be working by the time this gets into print; that is, some of them. Others may have a long stay in the town they love, even if it is expensive to live in New York in the style which they are accustomed—when they are drawing regular. . . . "Waated, fifty chorus girls," reads an ad in a colored weekly. The news columns of the same group of papers advise that a certain show is going out again (with a new name) and ALL of the sixty people who have been with it—wonder what the fifty amateurs are wanted for if that's the case?

The foregoing was prompted by the number of performers the Page met around the Lafayette Theater when the Harvey Minstrels gave their Friday midnight show. . . . More than 300 professional folks were in the audience, most of them busy people, but a lot of them "at liberty," "in rehearsal" or with "something big up my sleeve; be in to tell you about it tomorrow." But they were there, and the half-hour lapse of time between the regular and the late show disclosed a lot of talent, good clothes, class, style and pleasant personage in the lobby and on the street adjacent thereto. There was Greenlee and Drayton and a number of others from the late "Liza" show, some of the "How Come" bunch, Beabow's company that had just concluded the night's work at the Lincoln, Easton and Stewart, from the "Hits and Bits" burlesque company, with a lot of their white co-workers; the French company of Guignol players from the Amsterdam Roof—Frolic Theater—thirty of them; the Jolly Club, eighteen members of the C. V. B. A., who had the boxes on one side reserved for them. Veteran Bob Slater had the gang in town and had to ride careful hard on them to keep Sam Cook, Jim Stevens and some more from getting homesick and running away with the minstrel. They presented the stars some flowers. . . . And, say, H. D. Collins, the old-time colored show agent, swears Harvey's is not a thing but an old folks' home. "Prove it by mentioning his former relations with Pee Wee Williams, "Grandpa" Piccolo Jones, Alonzo Moore and Tom Cross. Not being old enough the Page could not dispute him. One thing in his favor is the fact that on Tuesday night, when it stormed so hard that the theaters in town were almost devoid of audiences, Prof. Hasley's members visibly nodded during the first part. And that's an old man's trick. Then maybe it was just because of eating too heavily of those excellent dinners we hear Mrs. Curly Johnson provides on the ear. Had an invitation to partake of one, but was too busy to make it. . . . John H. Eekles, the tenor, and his wife, a soprano, are doing a tryout with a view of possible engagement for the Star Lyceum Bureau. These artists, with Fernando Masro as accompanist, have been appearing under Urban League auspices in and around the city.

Joe Sheftell has Ethel Ribley, Wilbur Holton, Minta Cato, Edna Morton and Andrew Copeland in a floor show at Broadway Jones' place. . . . Lizzie Miles is plugging songs at Powell's on Lenox avenue. . . . Met Victoria Jackson, Johnnie Vigal's sister from Chicago. She has been here visiting her brother, who is at Hollywood Inn down on Broadway, but was obliged to make the visit short and hasten to Detroit because of illness of her mother in the home town. Sybil Hazel, the little dancer, continues to keep busy with parlor engagements. . . . Gus Smith is doing a quiet pickup of talent for another show. He won't tell the story yet. . . . Shelton Brooks is busy doing a single in the Keith houses. . . . Met Little Claire Campbell. Her Syracuse accident did not injure the smile. . . . Grace Gies' "Dancing Dolls" give the annual entertainment of the school at the Renaissance Casino on November 19. Seekers after juvenile talent and new dancing ideas can profit by giving the affair a look in, for she has developed some remarkable artists. . . . Love and Smith are to replace the Smith and Peet billing. Haven't heard what Peet is going to do. . . . I. M. Weingarden came into town with his "Follow Me" Company and had an added trunk filled with new stuff. His company actually made him a present of a trunkful of birthday gifts. They ranged from a diamond-studded Masonic emblem to neckties. He is some well-dressed man now. . . . But, oh, boy, you should see Max Michaels' new overcoat. He did not have any birthday. Bought it himself and liked the flash so well that he had the smile it generated photographed, and gave the Page one of the pictures. . . . Then Toney, he of the roll top on the world's greatest race weekly, came along. Rather, we bumped into him and Bill Volery blocking traffic on lower Broadway. He apologized to the police, went to the minstrel, thence to the Cleft Club hall and now wonders if he should sue the Pennsylvania Hotel for the refund of a night's lodging price that he had absolutely no use for. Still, that's a trifle for a fellow with as many three-figure contracts as he had in his pocket.

**Minstrel and Tent Show Talk**

The Morris & Castle Shows played the Louisiana State Fair at Shreveport. The Plantation Show in charge of Stage Manager Willie (Slim) Young did big business during the week. The show, called the Alabama Minstrels, included Willie May, Ethel Mays, Desdemona Young, Willie Crockett, Ida Madison, Stella Miller, Corrine Harris and others.

The Ringling-Barnum Circus played Shreveport the same week. Princess Wee Wee was a stellar attraction. Thomas Mays' Band with Stanley Elliot, Calvin Jackson, Richard Jasper, William Matthews, Vincent Inglesias, Mart O. Russell, Wm. Banks, Percy Lee, Winston Walker, Wm. May and John Jackson made a very favorable impression on the town. The big top was not opened till 5 p.m. for the first performance, but the side-show held the people on the grounds and took big profits meantime.

Word comes from the Lucky Boy Minstrels, from Jackson, Tenn., that they are going along fine with the Rubin & Cherry Shows, and Sweet Boy, teamed with Adgie Tanzei, Sewar Fletcher and Willie Mac Cotton, is meeting with great favor. Aubrey Neal left the show there to jump into Mobile in search of musicians.

Burr Brown, pianist with the O. R. Leggett Shows, closed in Fort Smith, Ark., October 13, and is now at his home in Cuthbert, Ga.

The Old Kentucky Minstrels have been moving thru the delta of Mississippi, where crop conditions have been bad due to the boll weevil and the army worm. Some of the hitherto high-ranking plantations are making only fifteen and twenty acres of cotton. Despite this the show has been doing well, largely because it is well known in the territory. There has been plenty of opposition and at times as many as seven shows have been in the district.

The Kentuckles played day and date with the Gentry-Patterson Circus in Helena, Ark., early in October, and a few days later they encountered the Hagenbeck-Wallace Circus in Vicksburg. There was considerable socializing on the part of the folks.

Mr. Hunt, manager of the minstrel, has been indisposed, but otherwise the company is in excellent health.

Jim Green, stage manager, has materially strengthened the show with new people, upon all of whom he impressed the slogan: "Any comedian who has to use smut to get over does not belong on the stage, but on the stake-puller." George Gilbert, the correspondent for the show, says too many fellows are putting that stuff over on new managers, and the managers are standing for it because they themselves do not know any better.

**VARNELL'S REVIEW**  
(Star Theater, October 22, Evening Show)

The Smith-Crump Company occupied the house. They did an even hour's show and scored 90 per cent for talent, losing five from that on costuming. Grace King Smith is leading lady and Bertha Lowe Crump the principal comic, with Leonard Maxey and Jimmie Baskett as assistant funmakers. Others were Frank Johnson, Bessie Williams, Pearl Price, Baby Jasmine, Luaker Maxey and Charnace Smith.

They opened with "Yes, We Have No Bananas", with Johnson doing the banana man in character and doing a booting bit with Maxey. Bertha Crump doing a dressed-up manny under cork did a number that drew a good hand. Cunningham and Miss Smith did a double that took a bow. After some chatter by the choristers, Maxey put on Joe Simms' song, "The World is Round, But It Is Crooked After All". He took an encore.

Miss Crump and Maxey put over some comedy talk at a cabaret entrance that went very good in spite of the suggestiveness in some of Maxey's lines. Cleaning up these and his dances would help out a lot on the percentage of the show.

Maxey and Baskett did a dance number that hit favorably, and Miss Smith in evening gown did an acceptable number that led into the finale.

WESLEY VARNELL.

**WOMAN LION TAMER HURT**

Madame Rainbow, of Rangoon and Rainbow, the only colored woman working a lion act in the country, had a finger bitten off by "Princess", a lioness she was exhibiting in the T. A. Wolfe Side-Show, No. 2, on the Columbia, S. C., fair grounds October 24. The intrepid woman completed the act before leaving the arena, and few in the audience were aware of the extent of her injuries.

**CLINTON CARLIN, NOTICE!**

Leo Carlin, of Crowley, La., is anxious to hear from Clinton Carlin, who is with the "Georgia Smart Set" Minstrel Company.

**NEWSPAPERS**

The Gazette in the name of a new publication that has appeared as a weekly in Washington. Lucien Skinner and a group of youthful journalists are responsible for the nice-looking sheet, the second copy of which has reached us. The introductory editorial declares that "each member is alive to the magnitude of his task and has pledged unswerving loyalty."

This publication, staffed by ambitious and intelligent youth, has an excellent chance to present civilization with a Negro journal whose theatrical department may be depended upon for bona-fide news, honest opinion and freedom from sloppy, imaginary stories about our artists; and, above all, freedom for the performer from "kypping". Such an editorial policy will attract respect and support from the profession and from honest managers, as well as from their readers, who are entitled to honest theatrical news as they are to honest news value in the other departments of any paper they buy.

The Memphis Western World Reporter is doing some good work for the showfolks in the

matter of candid criticism. William Mitchell is the fellow who signs his reviews and doesn't bite his tongue.

**THANKSGIVING IN PHILADELPHIA**

Thanksgiving Day will be a great day for the city of Philadelphia. Colored society will be offered a full program of unusual events. The Robert C. Ogden Association will stage a band contest between the R. O. C. T. Band, of Philadelphia; the Imperial Lodge of Elks' Band, of New York, and the Howard University Band, of Washington, at the Third Regiment Armory, and the Ford Dahney Syncoated Orchestra will be presented in a concert at the Academy of Music. During the afternoon the football annual that attracts most attention from Negro society of any in the land will be played between Lincoln and Howard Universities. This event alone usually attracts thousands from the seaboard cities, including New York and Boston, and from inland towns as far west as Cleveland and Pittsburg.

**HERE AND THERE AMONG THE FOLKS**

Fred Jenkins, who spent the summer in the Globe in Cleveland at the termination of Canada, is now at his home in Cambridge, Md.

Wells and Wells are keeping busy in the white theaters booked out of Detroit offices. Last week they were in Flint, Mich.

Leon Long has engaged W. R. Arnold of Nashville as advance man for the "Hello Rufus" Company now playing in that vicinity.

L. A. Hall, a Baltimore boy, is the newest entrant into the field of magic. He advises that he has a repertoire of sixteen tricks.

Paul Carter and his "Mariah" Company of twelve people are in the Dudley group of T. O. B. A. houses. Nellie Clark and John Jenkins are being featured.

A review of "Ennain' Wild", the Miller & Lyle Show that opened at the Colonial Theater, New York, for a Broadway run, appears in the musical comedy department of this issue.

Ford Dahney's Orchestra from the Amsterdam Roof Garden in New York has been engaged to play a concert at the Academy of Music in Philadelphia on Thanksgiving Day.

the Globe in Cleveland at the termination of the run.

While playing El Dorado, Kan., the Drake & Walker Company put on a special performance for the Rotary Club at weekday dinner October 19. The local paper (name not included in clipping) devoted a column to describing their work on that occasion in most complimentary terms.

The "Shn-Shi-Shu" Company opening was switched from Indianapolis to the Star Theater in Pittsburg October 22. The act was in the Lumber Theater, Columbus, O., the last week of October. While in the former town it joined Deppe's Serenaders in giving a profitable midnight ramble.

While Joe Jones' Syncoators were playing the Star Theater, Pittsburg, Gladys Robinson and Clara Townsend joined the show. George Gould, a new character actor with the company, is reported to be doing exceptionally well. Columbus and Cleveland were the next stands for the show.

Princess Mae Richardson, a harpist; Anne Harper, soprano; Neil Hunter, another soprano;

**Agents, Managers, Musicians and Performers**

There are but three weeks left before the big Christmas Special Number goes to press. Your card in that issue is certain to go into the hands of everyone interested in the colored show business, as well as those interested in all other amusement activities. What's more important, it is one of those numbers that is kept as a reference by many producers and others in position to help your interests.

Artists' professional cards containing the information that managers want will cost but one dollar. Send money with copy.

Communicate with the advertising department or with the Page for rates on display copy, and do it promptly before the allotment of advertising space is all taken.

Brown and Singleton have headed east November 5. The act began its tour at the Koppin Theater in Detroit after playing one date in Chicago.

Bobble Sullivan, the little soubret, is back with the Slias Green show after a four months' absence, according to word from "Bridget", who initiated a new fountain pen by addressing the Page.

George R. McEntee, the farthest north Deacon, has left Montreal and returned to his home in Newark, N. J. Prof. Silko Madison came with him to the Jersey homestead. They arrived on October 20.

On November 1 Abbie Mitchell broadcasted from the WJAP station in the Drake Hotel in Chicago. She is now playing "The Broken Wing", the third of her repertoire, at the Avenue Theater in that city. Her company goes to Washington next.

Johnnie Woods, Wright and Lee, Fred Jennings and Company, the Columbus Jackson Trio and Bessie Smith made up the bill at the Koppin Theater in Detroit week of October 29. Dudley splashed the town with heavy billing for this strong combination of acts.

Andrew Bishop has done some realigning of talent in the two companies of Lafayette Players. The company that opened in "The Warning" at the Lincoln Theater, Louisville, for a T. O. B. A. tour is headed by Evelyn Freer with Edw. Thompson, A. B. DeComithere, Chas. Moore, Harry Pfater, Chas. Shelton, Mrs. Williams and Shulzde Howard in the cast. The Bishop-Desmond group continues at the Grand Theater in Chicago. They go from there to

George Fuller, violinist; R. A. Thornton, baritone; W. E. Taylor, tenor, and Mary Jones Richardson, an accompanist, made up a musical program offered in the City Auditorium in Raleigh, N. C., October 25, during the week of the Negro State Fair.

Mildred Gilbert, a correspondent in Macon, Ga., informs that the Radcliffe Company presented one of the best programs that the Douglas Theater has presented in some time. The show changed bills on Thursday. A Michaux film also was presented to the satisfaction of the audience. Both film and the ten-people company were well received.

Frank Kirk, the musical genius, is working all thru the "Bringing Up Father" Show and doing his specialty to the complete satisfaction of the public and the management. Frank has brought something new to the comedy shows and is studying to produce some more musical novelties. Yes, the papers are giving him due credit for his work.

Lawrence F. Goldman, owner of the Lincoln Theater, Kansas City, and an important figure in the Motion Picture Exhibitors' Association of Missouri, is the man behind the new Mesco Productions colored film. The exteriors are being taken in Oklahoma. Dorothy Dunbar, a girl from the Coast, is being featured. The picture will be filled with action and thrills, according to the description that reaches the Page—cowboys, bloodhounds and everything.

The Whitman Sisters are in Oklahoma with six weeks booked. No less a personage than Lawrence Goldman of the Lincoln Theater in Kansas City says: "The girls have an excep-

(Continued on page 75)

**CHAMBERS' REVIEW**

(Frollo Theater, Birmingham, Ala., October 22 Evening Show)

Boots Hope, "The King of Liars", the not featured in the billing, was made honor act of the week's bill. He was spotted second. Opened with a fast number that set him right with the audience. He followed this with two bina numbers and a recitation on Abraham Lincoln with his improbable but amusing lies interspersed. If Boots would but deliver with less speed so as to permit the audience to comprehend, he would garner even more laughs. At that he rioted the house.

Smith and Smith, a mixed team with the woman working in male attire, opened the show singing "That DaDa Strain", a number that could be eliminated without injury to the act. The man did a nice routine of twisting and bending, and the act closed to a good hand. Rearrangement of the routine would enhance the value of the act.

McLane and Loveless, third, opened full stage in a sketch entitled "Making Love". The dialog was clean and the pair got away to good applause from a laughing audience. During the act the man sang "Why Do They Call Me Sunshine When Worry Is My Name" and the woman rendered "Dear Old Southland" to her own piano accompaniment. She has both voice and personality. They closed with "Who's Sorry Now". The act is clean and classy.

Seymour and Kitchen, a mixed team, closed the show with a contest dance that drew heavy applause. Other than in the finale the man worked very indifferently as the his reputation here was good enough to sustain him. "Some Sunny Day", "Sheik of Alaham" and "Louisville Lou" were the songs they offered.

A general complaint from patrons here is that there is entirely too much sameness in the material offered from week to week. This applies equally to the songs and dances. More sketches and novelties would be very welcome.

BILLY CHAMBERS.

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## Editorial Comment

THE mission of The Billboard is to serve. There is no other excuse for its existence. Whenever we fail to serve, then it will be time to quit. There are three classes of persons to be served—the communities who depend upon The Billboard for their information; the people who gain their livelihood by entertaining and instructing the public, and the advertisers who use its columns as their medium of communication. Our value to the advertisers depends entirely upon our service to the first two classes. To make The Billboard of real service to every community it must first be realized that the community must have a well-balanced program of entertainment. A city with only one form of entertainment would be a tiresome community indeed. Each community in America needs its portion of the drama, the movie, the entertainment of every clean form and the inspiration of the platform as well.

It is for this reason that all forms of entertainment are represented, and it is for this reason that The Billboard is being looked to more and more every month as a safe guide for the community in selecting its program for the year. No form of entertainment can afford to belittle the other. All are equally necessary for the proper development of the city, and The Billboard is interested in giving every form of entertainment its share of publicity and a square deal.

THE depths to which theatrical producers and a certain class of audiences have sunk along the blazing White Way is reflected in a recent New York dispatch about the projected visit of the Folies Bergere to this country. The dispatch says that the time is now ripe for the French company to invade our shores, since there is nothing about the foreign show that can shock New York—and goes on to give the alluring details.

Yes, Broadway certainly has been educated to associate in Folies Bergere society without blushing. Conditions have reached the stage where it actually becomes necessary for a show to "dirty up" in order to have the proper pulling power.

go away satisfied unless their expectations have been at least fulfilled. As these expectations rise, producers must meet them. There is a limit to nudity upon the stage. When this limit is reached, the theater will no longer hold any attraction for many who swarm it today.

Business foresight, if not moral standards, should give some producers a tap on the bean.

THE announcement that the big studios are soon to shut down has caused widespread consternation among people who work in the films and some solicitude among those in the spoken departments of stagedom. It has been predicted that the film actors will rush to the legitimate, musical comedy, tabloid and vaudeville arms of the profession and swamp it, when so many good actors are even now unable to obtain engagements. While every fair-minded professional will regret to see any film actor lose his job, it is well to remember that only a modicum of the cinema people are qualified to fill places in the spoken drama. The majority of them—speaking from a broad composite standpoint—never worked outside of the movies. Many of the actors in the movies, in fact, most of them who have had

the city, consequently they are much less in evidence.

Outside of New York the pitchmen and streetmen have multiplied very greatly, and most of them continue to offer some form of entertainment to attract their "push"—the crowd to which they offer their wares.

They are the successors of the mountebank players and roving players of old—only instead of passing the hat, as did their predecessors, they now sell the audience merchandise and sundries.

The Public Ledger (Philadelphia) uses an old Japanese proverb, i. e., "One look is worth a thousand words", in advertisements extolling its rotogravure section. It is a wonder the Shuberts have not lifted the line and impressed it in the service of "Artists and Models".

Mme. Easton advises young artists never to sing their top notes needlessly. The late Sims Reeves thought the same way about the matter. He firmly believed that every singer inherited only so many top notes, and, when these had been used, the supply was exhausted. Many other great artists entertain the same conviction, but there is very little to justify it. Take Mme. Lilli Lehmann, for instance. She has been prodigal all of her long professional career, and yet today, in her eighty-first year, she can still sing top E—and often does.

The Government Bureau of Education declares that "Plays, pageants, stories, writing of essays, speeches, poster and moving picture exhibitions should play an important part in school and community programs."

All work and no play will undoubtedly make Jack a dull boy, but that does not prove, by any means, that all play and no work will make him a bright one. In fact, opinion holds that it generally makes him a loafer and oftentimes a vicious, hopeless loafer.

That is the trouble with a great many of the panaceas that are proposed for the vaudeville artiste these days.

The Carl Rosa Opera Company, which was sold a few weeks ago to H. B. Phillips, long associated with the Quinlan and Beecham enterprises, was first established in 1869, and has reigned supreme in the English provinces ever since—with the exception of one season a few years ago, when Sir Thomas Beecham took his organization on tour.

The new owner, questioned in regard to his policy, said: "I am going to popularize opera with the man in the street, and who, in the provinces, enjoys little chance of understanding it," and then went on to explain that that meant keeping the company in the provinces, giving opera in English, at popular prices, with cheap, condensed version librettos available, modernized mounting, and Mr. William T. Wilson as producer.

The winter season in Australia was somewhat protracted this year, but business held up well and was improving steadily in the early days of September.

Jaelito Benavente declares that popular opinion is not very far wrong in its attitude toward playwrights who create odious and repulsive characters, the embodiment of debased, perverted passions and ideas, suspecting that the thoughts and feelings of the characters were quite likely those of the author himself.

W. H. Haddon Squire says that the ballad is the ragbag of the cliché, and declares that musical platitudes, insincerity and sentimentalism walk unshamed thru it.

## DRAMATIC CRITICISM IN BOSTON

DRAMATIC criticism on some Boston newspapers is divided into three stages. First, the advance history and speculation concerning a production; second, the review of its opening, and third, the afterthoughts or post-mortems. The more serious the play the more lengthy and involved are the dissertations upon it. In one instance a well-known Boston critic wrote six columns about a play before its arrival in the city, then a two-column criticism of the opening, followed by eight or ten columns of afterthoughts and sidelights in the course of a week or ten days.

The total number of words used by this critic in writing about the play exceeded the number of words in the play itself!

With all due respect to the literary value of the output of Boston critics, we wonder if the public—even the type-hungry public of Boston—cares to read so much "about" a play, and if its enjoyment of a play is not greatly marred by too much knowledge of the technical details of the production.

It is curiosity and anticipation more than anything else that draw people into the theater. If these things are nullified by the newspaper critics, the desire to see a play is naturally lessened, if not killed altogether.

Apocryphos of this, it is noted that musical plays, comedies and farces achieve the longest runs in Boston, while the serious pieces which offer greater possibilities for controversy are invariably short-lived.

Of course, newspaper critics must have something to do, but why forestall the public's pleasure—and cheat theaters out of patronage in the bargain?

It is a deplorable commentary on the standards and responsibility of the managers who stage shows of this kind, and on the intelligence of people who attend them. Naked women are not generally beautiful. The human form has a way of being baggy and startling that is extremely disconcerting. But undressed women are not put on the stage for their beauty. There is no argument on this point.

The puzzling part is in trying to understand the minds of the people who go to see these shows. To enjoy a dirty exhibition under really ideal conditions, a person should be the only one in the audience. When there are others around, it makes one wonder if the others are as ashamed as they ought to be, and if, should they meet later, they will rush forward and shake hands in the happy fraternity of common nastiness.

Perhaps this thought is a little too fundamental to have been recognized by the producers. Also, originating as it does from a Boston paper, it may savor somewhat strongly of Puritanism. Nevertheless, it is a good and valid piece of logic. Theatrical managers and all others interested in the welfare of the American theater will do well to consider the matter seriously.

When audiences have been educated to expect a certain thing, they do not

liberal experience on the legitimate stage, are away up in their profession, and any job they take from somebody else in the "legit." will be a high-salaried job and not felt by the rank and file of legitimate actors. It is not meant in this article, however, to say that there are no good actors in the movies but stars who have had experience on the legitimate stage. There are a lot of them who have had such experience, but we believe hardly enough to cause a panic. We think that this situation, if such situation becomes a reality, will adjust itself in due time without materially adding to the hardships of those who have stayed with the articulate instead of the cinema drama. And, at the same time, we are not attempting to minimize the hardships that unquestionably exist just now in about all departments of the amusement world. They may be no worse than usual, but they are bad enough to demand a cure.

F. A. Austin, in an article in a recent issue of The New York Times, declared that the ranks of sidewalk vendors and streetmen in the metropolis are thinning—and they are—but they are not passing. The hand-organ man is not gone, neither is the German band. As a matter of fact there are more of both than ever, but they have not grown in numbers with

# Mobilizing the Shakespeare Forces of America: a Tercentenary Challenge

By PAUL KAUFMAN

(Professor of English Literature, American University, Washington, D. C.)

THIS week, all over the land, and, indeed, throuth the English-speaking world, lovers of Shakespeare are celebrating the big dramatic and literary anniversary not only of the year but of the century. For on November 8, just 300 years ago, the first collection of the great dramatist's plays was "passed by the censor", and on November 10, 1623, this volume, now known as the First Folio, with its priceless treasures of twenty dramas never printed before, was offered for sale to the public. But for this rescue of these vanishing manuscripts we should have probably lost forever "As You Like It", "Twelfth Night", "Macbeth", "Julius Caesar", "Antony and Cleopatra", "Cymbeline", "The Winter's Tale" and "The Tempest"—to name less than half of the glorious list. We should still have a Shakespeare, but only half a Shakespeare. We should still have the book which stands without a rival as the greatest in the language, but only half the book. The tercentenary of such an event, therefore, calls forth our renewed homage and enthusiastic recognition.

America's celebrations of outstanding Shakespearean anniversaries have been most impressive. In 1864, in the very throes of the Civil War, when in England Tennyson and Carlyle were unable to form a committee to commemorate the 250th anniversary of Shakespeare's birth, the cornerstone of the Shakespeare monument in Central Park, New York, was laid by a committee composed of such men as William Cullen Bryant, Edwin Booth, Levi P. Morton and Henry Holt. Fifty years later, on the eve of the Great War, a stupendous celebration, under the direction of Mrs. James Madison Bass and her committee of 500 leading citizens, involved no less than 800,000 school children. And the prolonged nation-wide homage to the poet during 1916 on the occasion of the tercentenary of his death is still fresh in our memories. Now comes the crowning anniversary of all, the tercentenary of the recovery and publication of the plays for all the world.

This occasion brings to us Americans a reminder and a challenge.

We are reminded of the actual hundreds of thousands, and, unquestionably, millions of people in this country actively interested in Shakespeare, who unite to express their homage during these momentous anniversary years. But this vast panorama of activity remains invisible and unappreciated as a whole, because we know only our small local corner of it. We completely lose the effect of the inspiring spectacle and we lose the enthusiasm which gathers force only by consciousness of a common effort.

Who, for example, outside the national capital hears of the impressive two-day tercentenary program carried out this week, to the delight of thousands, by the Shakespeare Society of Washington, and who, beyond the local audiences in packed houses, can realize that the five high schools of the same city performed five Shakespeare plays with amazing success? Who can visualize the several hundred Shakespeare clubs, societies and circles stretching from ocean to ocean and from the Great Lakes to the Gulf, each one independently carrying forward its own program? How can New York and Washington know anything of the work of the splendid Shakespeare club of Pasadena and its 1,100 members?

To get even a superficial view of the penetration of Shakespeare throuth our national culture we must recall a few facts and figures.

Here are 450,000 students in colleges

and universities, 200,000 in normal institutions, and 2,500,000 in the secondary schools of the country, practically all of whom study the dramatist as an essential element of their education. Here are the 12,000 women's clubs, the several hundred local Shakespeare clubs just mentioned—69 in the State of Texas alone—with a membership unfortunately still impossible to estimate, but running certainly into five figures. To these must be added the audiences mounting into the millions, who are encouraging with enthusiasm a genuine revival of Shakespeare on both amateur and professional stages.

Before these audiences are playing a number of companies which are carrying to most impressive triumphs our fine Shakespeare tradition on the

tion, prophesied truly when he said that, in ages hence, his scenes would be acted over in States yet unknown.

"This is the tercentenary of the publication of the first folio, a great year in the annals of the theater, and yet in London, the cradle of Shakespeare's plays, how many of his plays have been produced? None. . . . But in the United States, indeed an unborn, unknown State at the time of Shakespeare, many interesting productions of his plays have this year been given: John Barrymore in 'Hamlet', Jane Cowl in 'Romeo and Juliet', while David Belasco made an elaborate production of the 'Merchant of Venice', with David Warfield as Shylock."

America, yes, our much decried materialistic America, wants Shakespeare, demands Shakespeare on the stage; it calls for the best efforts of its actors

PAUL KAUFMAN, Ph. D.,



Professor of English Literature

Graduate of Yale, with degrees of B. A. and M. A., Professor Kaufman received his Ph. D. degree at Harvard. He has been instructor in English at Lafayette College and at Yale, acting professor of English Literature at Trinity College (Conn.), and lecturer d'Anglais from Harvard at the University of Bordeaux, France. During the war he became acting director of the Department of Communication, National Headquarters, American Red Cross, and afterward was chairman of the committee which formulated the program of instruction in English for the U. S. Army.

He is a member of Phi Beta Kappa, the Association of American University Professors, the Arts Club of Washington; president of the Yale Club of Washington and secretary of the Research Group in the Critical Study of Romanticism of the Modern Language Association of America. He is the author of numerous studies in the learned journals and of articles in literary periodicals.

Dr. Kaufman has just returned from England, where he has been investigating Shakespearean problems.

American stage. Sothorn and Marlowe, Walter Hampden and Robert Mantell have become permanent institutions of the highest artistic excellence. Fritz Leiber is a younger member of this group. To this may be added the achievements of John Barrymore, the notable contribution of David Warfield and Mr. Belasco, and the rising genius of Jane Cowl. Never at one time in a single country has there been arrayed such brilliant groups of Shakespearean actors.

The leading English dramatic magazine declared recently:

"Shakespeare, the master mind, the all-embracing genius of the English na-

tion, in the best drama in the world—even on Broadway.

This army of students, theatergoers and actors is, of course, reinforced by battalions of private readers whose enrollments we can but dimly glimpse, but whose numbers can be imagined from the enormous stream of books and articles about the poet which the public at large absorbs.

Besides our great actors we should not forget that other group of leaders, our distinguished scholars, who have established a no less notable tradition of research and interpretation. To go no further back than our time, we remember the elder Furness, Lounsbury

and Barrett Wendell with pride and gratitude. In the living present we rejoice in such eminent scholars and critics as Professors Kittredge and Baker of Harvard, President Neilson of Smith, H. H. Furness, Jr.; Professors Tucker Brooke of Yale, Brander Matthews, Thorndike and Culliffe of Columbia, Schelling of Pennsylvania, Manly of Chicago, Adams of Cornell, Wallace of Nebraska, Stoll of Minnesota, Gayley of California, Alden of Leland, Moulton, formerly of Chicago, and others too numerous to mention. This is a group whose achievement rivals the best effort across the Atlantic.

We possess also unrivaled collections of original and rare editions of Shakespeare, as in the magnificent libraries of Henry E. Huntington, which should make Southern California one of the leading Shakespeare centers of the world; of Henry Folger and of H. W. White, not to speak of the superb library of the Elizabethan Club at Yale. Thus we have all possible resources for study.

We have this brilliant general staff of actors, scholars and interpreters. We have thousands of accomplished teachers in school and college for officers. The army itself exceeds the A. E. F. in numbers. Our Shakespeare forces have everything to make them "effectives" but the one essential—mobilization.

In England, however, the active Shakespeare forces, specially on the scholarly side, are effectively united in the Shakespeare Association, the present successor of several national British societies which go back to 1841, and it is steadily publishing noteworthy monographs. Around the globe, moreover, the British Empire Shakespeare societies link the dominions with London and Stratford by the strongest ties of common sympathies and traditions. Is it not time that we in America also recognize our great opportunity to mobilize our mighty but scattered and isolated Shakespeare forces into one great Shakespeare Association of America?

At the brilliant banquet of the British Association celebrating both the poet's birthday and the tercentenary of the First Folio this year, the occasion was so significant as to call forth a long cable of greetings from President Harding, expressing America's appreciation of the supreme personality in the culture of English-speaking peoples. This was most appropriate, coming from the spokesman of our nation, but America should have spoken with another voice also, the voice of its own Shakespeare Association.

At the same banquet Director Maclean, of the American University Union in Europe, expressed the hope that America might soon have a Shakespeare Institute, which would form a center for scholarly work. But this project still remains only a hope. We need, as a matter of fact, a much broader organization, completely representative of all America's forces, the club, the school, the actor, the private reader, as well as the scholar.

Proposals for such a complete mobilization have been made recently. It is known that men representing all Shakespeare interests are actively advocating a nation-wide association, such leaders as Walter Hampden, President Neilson of Smith, our foremost Shakespearean editor; J. G. Agar, president of the National Arts Club; Frank Gillmore, executive secretary of the Actors' Equity Association; H. H. B. Meyer, of the Library of Congress; Professor L. F. Mott, recent chairman of the Shakespearean Research Group of the Modern Language Association of America, and others. President Neilson has said: "The result of the success of such a movement is bound

(Continued on page 75)

# MOTION PICTURES

Edited by H.E. Shumlin  
Communications to New York Office

## Cosmopolitan Shutdown Follows Famous' Lead

### Six Pictures Ready—Will Close Down Until January 1—Goldwyn Continues Schedule

New York, Nov. 5.—W. R. Hearst's Cosmopolitan Studio in New York is stopping all production until January 1, following the lead of Famous Players-Lasky. The Cosmopolitan and Famous Players studios, the first in New York and the latter in Long Island City, are the principal centers of picture production in the East and their closing virtually means the unemployment of ninety per cent of the movie workers in New York.

It is interesting, in conjunction with the Cosmopolitan shutdown, to note that the Goldwyn-Cosmopolitan Distributing Corporation officials announced last week that there would be no letup in the producing of Goldwyn pictures. In this announcement vague mention was made that the entire Goldwyn distributing program "would go forward, including Cosmopolitan pictures." No public announcement has been made by Cosmopolitan that production is being curtailed.

Cosmopolitan has only six pictures ready for release, including "Little Old New York", which is already being distributed. The other five productions are: "Unseeing Eyes", with Lionel Barrymore and Seena Owen; "Mary of Burgundy", with Marion Davies; "Cader the Red Robe", with Robert B. Mantell, John Charles Thomas and Alma Rubens; "The Daughter of Mother McGinn", with Colleen Moore, Forrest Stanley and Tom Santschi; "Cain and Mabel", with Anita Stewart, T. Roy Barnes and Oscar Shaw.

The Cosmopolitan shutdown will affect at least 200 studio workers. The pay-roll cutting is being momentarily expected at the studios, with a number of people already having been released, including E. H. Griffith, who directed "Unseeing Eyes".

### Distribution Unsatisfactory

It is rumored on Broadway that W. R. Hearst is not satisfied with the way his pictures are being handled by Goldwyn. Hearst has expended a tremendous amount of money on the Marion Davies pictures, and, now that he has made her a popular star, with two fine pictures such as "When Knighthood Was in Flower" and "Little Old New York", Hearst is said to be highly expectant of big profits from the distribution of the Davies films to make up some of his heavy losses in the past.

With so much talk and warning against producing pictures at too high costs it is interesting to note that Goldwyn, which is credited with spending more money on productions than any other producing company, is continuing its production plans. The Goldwyn pictures released so far this season are said to have cost, on the average, around \$350,000 each to make.

## NATIONAL LEGISLATIVE COMMITTEE FOR M. P. T. O. A.

New York, Nov. 3.—At a meeting held on Wednesday in Rochester by the Board of Directors and national officers of the Motion Picture Theater Owners of America it was decided to appoint a national legislative committee to handle the tax repeal campaign and care for the interests of the exhibitors in general.

This committee will be named at the next meeting of the officers and directors, which, it was decided, will be held in Washington during the coming legislative session. The Rochester meeting was also attended by a number of local exhibitors. The national officers present were: Sydney S. Cohen, of New York; Harry Davis, Pittsburgh; R. T. Woodhull, of New Jersey; O. E. Whitehall, of Baltimore; John Schwalem, of Hamilton, O.; E. Herstmann, Boston; Samuel Bullock, of Cleveland; William Bender, Indianapolis; E. M. Fay, of Providence, R. I., and George Aarons, of Philadelphia.

### OTTO SIGNS WITH FOX

New York, Nov. 3.—Henry Otto, who directed "The Temple of Venus", the new Fox picture which opened on Monday at the Central Thea-

## It Strikes Me—

THE exhibitor has nothing to worry about in the Famous Players-Lasky production shutdown, which has been copied by Cosmopolitan, and, in a slighter degree, by Universal. There are plenty of pictures, and there will be more coming—from Famous Players-Lasky, too.

Famous Players' releasing schedule calls for one picture a week for the rest of the present season. They've enough on the shelf right now for four months and before these films are all released Famous Players will have made others that will follow without any lapse in the distributing plans. Famous Players-Lasky cannot afford to stop producing pictures altogether. They own several hundred theaters, and have to have pictures just as well as independent exhibitors must have them.

As far as the high-flown verblage about the necessity for production costs to come down, that is up to Famous Players-Lasky and the other producers. They are the ones who govern production costs, and it is not necessary to close down their studios to be able to make cheaper pictures. They know perfectly well that cheaper pictures can be made without going at it in this dramatic fashion. Good pictures can be made at lower cost simply by cutting out the extravagance in producing so much in evidence in the new crop of pictures.

The shutdown is good business politics for Famous Players; they have all these expensive pictures on the shelf and they've got to get the money in to pay for them. The exhibitors have been, and still are, loth to pay the high rentals asked. If Famous Players suddenly began making cheaper pictures it would be an open admission on their part that the features already completed are too expensive. So, instead, Famous Players stentoriously announce to the world at large and exhibitors in particular that they are stopping all production because the costs are too high. The reason for this is plainly to frighten exhibitors into signing up for the finished product and to impress them with the untruth that high production costs are not the fault of the producers.

There is no more reason for the exhibitors to buy the finished Famous Players pictures at the prices demanded than there was a month ago. If Famous Players are stuck with these costly pictures, that is their own hard luck, and the exhibitors would be foolish to allow themselves to be made the carriers of the burden. There are plenty of pictures—and there will be plenty right along.

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The formation of the Motion Picture Exhibitors' Alliance in Washington last week, reported in another column, is important news. What will it amount to? What will it lead to? It may mean a lot and lead to something constructive in national exhibitor organization or it may not mean a thing. At least it is a decisive step.

It may or may not be a fitting commentary on the movement to remark that Jake Wells, of Virginia, the prime mover of the organization, is not any too well known for his desire to help exhibitor organizations. A number of years ago, when the M. P. T. O. A. was in process of organization, Wells was the head of the Virginia exhibitor body and never displayed much enthusiasm about it. He would preside at a regular meeting and say: "Well, boys, here we are again. The only good thing about these meetings is that we can all get together and tell jokes and smoke and have a little fun. The organization doesn't amount to a thing. Outside of the social side, these meetings are a joke. We can't do anything."

Then, again, maybe Jake has reformed. Maybe he's got religion.

ter, has signed up with Fox for a term of years. His picture is said to have made a hit with William Fox. After its first showing Otto made a number of revisions in the print, cutting out several captions and scenes which elicited uncalled-for laughter on the part of the first-night audience.

### FAIRBANKS AND PICKFORD ORDER LIBEL SUIT STARTED

New York, Nov. 3.—The law firm of O'Brien, Malevinsky & Driscoll has been ordered by Douglas Fairbanks and Mary Pickford to begin a suit for libel against a fan magazine published here. This magazine published a story to the effect that "America's sweetheart and her famous husband had quarreled over another woman." Evelyn Brent, screen actress, formerly leading lady with Fairbanks, who is said

to have been libeled in same article, will join in the lawsuit, it was reported from Los Angeles by telegraph to have been asserted by her husband, B. P. Fineman.

Another paper, this one a theatrical weekly published in New York, also printed an article about the same report in the fan publication, referring to the screen actors, however, in terms less exact than as "America's sweetheart and her famous husband."

### NEW COSMOPOLITAN STUDIO

New York, Nov. 3.—Cosmopolitan Productions, Inc., will build a new studio in New York, and will also build two more large stages in its present studio at Second avenue and 127th street. It has been using several leasing studios in New York in which to make its pictures.

## Exhibitors Form New Zone Alliance in Capital

### Washington, Maryland and Virginia Organizations Create New Body—Other Southern States To Follow Suit—May Be National in Scope

Washington, D. C., Nov. 3.—What is declared by local exhibitors to be the most forward step taken in exhibitor organization since the formation of the national body was taken here this week when representatives of the theater owners' organizations of Maryland, Virginia and the District of Columbia formed a new association known as the Motion Picture Exhibitors' Alliance of the Washington Zone.

The formation of this zone organization follows on the plan promulgated some time ago by William Brandt, of New York, for the reconsolidation of the existing exhibitors' associations into twenty-six zone organizations—one for each distributing zone.

The conference here was also attended by representatives from North and South Carolina, and from the independent Texas and Michigan exhibitor bodies. The zoning plan was approved by H. B. Varner, of North Carolina, and Harry A. Cole, president of the Texas organization. Varner asserted that on his return home he would set plans in motion for the formation of a zone including the Carolinas and possibly Georgia.

The State organizations in the New Washington Zone Alliance will continue their membership in the Motion Picture Theater Owners of America. The main reason for the formation of the new body is stated to be the "inactivity" of the M. P. T. O. A., and the alleged farcical nature of the last two national conventions. The keynote of the conference was sounded on Tuesday, the first day of the meeting, by Jake Wells, of Virginia, who declared that the national organization was "not worth a tinker's damn." Wells and subsequent speakers ripped into the "inside politics" and "general inefficiency" of the M. P. T. O. A., altho praise was given to Sydney S. Cohen.

A committee was formed on Tuesday to draw up by-laws of the zone organization, and on Wednesday these were passed upon by the conference. This committee was made up of Frank Durkey and Lewis Rome, of Maryland; Maurice Davis and Harry Crandall, of Washington, and Eugene Cralf and Jake Wells, of Virginia.

Judge Alfred Murphy, counsel for the Michigan M. P. T. O., was present and stated that Michigan, which is not a member of the national organization, was interested in the zoning plan, stating that the "deplorable" conditions which were present at the last two national conventions show the necessity for a thorough housecleaning and reorganization in exhibitor organizations.

The reorganization movement set afoot by the Maryland, Virginia and Washington, D. C., organizations will have plenty of support from independent exhibitor bodies throughout the country. Independent State organizations, including the New York State M. P. T. O., headed by William Brandt; the Michigan M. P. T. O., the North and South Carolina theater owners, the Texas body and several other State groups.

## DEFLATION FOR THE MOVIES

It is almost with an air of injured surprise that some of the largest motion picture makers have just admitted discovering that the market for films was not quite bulletproof. The recognition took the form of an announcement that the Famous Players-Lasky and the Universal intended virtually to suspend work, accompanied by indignant talk of high costs on the part of other manufacturers of pictorial drama.

The present difficulty is one arising within the industry; if its directors have overestimated the public appetite and vied with each other in paying huge salaries to infants and in producing million-dollar films, they have only themselves to blame. The outsider can look benevolently upon the effort to eliminate these inflated values, for they have contributed little enough toward giving the movie the status of an art or even toward making it more entertaining.

—From Editorial New York Sun and Globe.

REVIEWS

By SHUMLIN

"BLOW YOUR OWN HORN"

An F. B. O. Picture

Here's a feature you can bank on. Lots of comedy, a fine dramatic climax, well acted—and it doesn't look as though you'll have to mortgauge your theater to buy it.

"Blow Your Own Horn" is based on a play by Owen Davis, and if there is any person better versed in the art of the commercial theater than Owen Davis his presence has not as yet been made known. The best thing in the picture is the comedy. There are laughs galore; good, substantial situation laughs, plus a gross of them produced by the conflict between two kites, one a regular boy and the other a cissy. Where most screen comedies fall down is in the closing action: few of them have a punchy climax. That is just where this picture shines; it has a finish packed full of action and suspense.

The cast of "Blow Your Own Horn" is headed by Warner Baxter, a splendid screen type, who, by the way, looks a great deal like Harrison Ford; Ralph Lewis, very good in the role of a self-made, cynical business man, and Derelys Perdue, a good-enough heroine. John Fox, Jr., another exponent of freckles, takes care of a considerable portion of the comedy as "regular" boy.

The picture opens with scenes showing "Daddy" Dunbar running away from the farm where he has been working to go to Boston to meet his brother Jack, returning from the battlefields of France. Jack Dunbar is a young man who has never had much of a success in life. He has had many jobs, but never kept any very long. He is too apt to disparage his own ability—doesn't think much of himself. Discharged from the army, Jack trudges along the country roads with his kid brother, looking for work. They come upon a big motor car stalled alongside the road, the property of the newly wealthy Nicholas Small, who is on his way with his pretty daughter to the nearby country home of the Gillon Jolyons. Small is having a tough time fixing the car when Dunbar offers his services and gets it going in a jiffy. When Small offers to pay him Dunbar apologetically says it isn't worth more than a dollar.

Jack and Buddy trudge along and come to the estate of the Jolyons. Here Jack, who has been urged by the self-made Small to bluff a bit, to blow his own horn, determines to make an attempt to secure work. He enters the grounds, goes towards the door and hesitates. Small, who is in the garden, sees him and calls him. The millionaire has conceived the idea of playing a joke upon the Jolyons and their assembled guests by introducing Dunbar to them as a millionaire friend whose car has broken down nearby and who seeks shelter. He forces Dunbar to pretend he is wealthy and tells him the only thing he has to do is blow his own horn and everything he says will be believed. Dunbar does just as he is told, and the aristocratic Jolyons and their friends take him to their bosom. He plays the part to the hilt, and when he sees Small's daughter he falls in love with her and determines to marry her.

Jolyon's son, Augustus, an ardently inventive cuss, who is busy working on an apparatus designed to transmit power by wireless, is slated to marry Ann Small, altho they do not love each other. In order to please their parents, however, they consent to become engaged. This throws Dunbar all out. In the meantime Dunbar has seen the possibilities of Augustus' invention, and on the strength of his pretended financial position is given a half interest in the project by young Jolyon for exploiting the machine. When, by blowing his own horn, he immediately sells his interest to one of the guests for a half million dollars, \$50,000 in cash, Dunbar begins to worry Small, who tries unsuccessfully to create the impression that he is an impostor. When he discovers his daughter in Dunbar's arms, and they announce they intend to marry, Small forces Dunbar to admit his real identity.

Dunbar pleads for the chance to prove the value of the wireless power invention, which is granted him. That night the invention is tried out. So enthusiastic has Dunbar been that Small begins to believe in the invention and determines to get in on it. He goes to the cabin a short distance from the Jolyon home, where young Jolyon and Ann Small are waiting to turn on the power, which is to be transmitted to the model in the Jolyon home. Small, to prevent the invention working successfully, cuts a wire. By accident he cuts a high-voltage wire, which, when he returns to the Jolyon home, creates a short circuit which imprisons his daughter and young Jolyon in the cabin, their lives in danger from instant electrocution.

Dunbar, in the house, discovers the accident and rushes to the cabin, followed by Small and the rest of the crowd. Here he makes a sensational rescue, climbing a high power-line tower, cutting a wire and swinging down to the ground with it. The danger from electrocution having thus been removed, Dunbar enters

"THE TEMPLE OF VENUS"

A Fox Picture

The viewing of this film convinces me that the mentality of many motion picture directors is several degrees lower than the low-grade public intelligence for which they make their productions. It is too much to ask me to believe that Henry Otto, the director of this absurd monstrosity, is an intelligent man striving to hold his work down to the mental capacity of the public. "The Temple of Venus" is the most amazing exhibition of stupidity imaginable. I warn every exhibitor who caters to a public capable of appreciating photoplays of the least artistic quality to stay away from this picture. To those exhibitors—and they are legion—whose audiences enjoy old-fashioned hokum this picture will probably be a good buy, but that is up to the exhibitor to decide.

For the exhibitors' benefit I will list the qualifications of the picture. It is a sort of glorified burlesque show without the comedy. Every opportunity is grasped to show scenes of women in a state of undress that will just breeze past the censors. Groups of partly clothed women are introduced as sea-nymphs, wood-nymphs, bathers and mythical goddesses. The director has even gone so far as to have a couch dancer perform for the edification of art lovers. These scenes are interwoven with considerable awkwardness in a simple—in fact, dumb—story showing the superiority, in terms of virtue, of the common people over "high society".

The astounding thing about this picture is not that it is so stupidly artificial and false, but that the Fox people had the nerve to give it a Broadway showing. If there is a market large enough to support pictures of this sort it certainly is not on Broadway, and the Fox officials should have kept it a secret as far as Broadway is concerned.

In the cast are Mary Philbin, William Walling, Micky McRain, Alice Day, David Butler, William Boyd, Phyllis Haver, Leon Barry and a large number of unknowns in various unimportant roles. Miss Philbin doesn't get a chance to show the acting ability she displayed in "Merry-Go-Round"; she is constrained to do nothing else but look virtuous.

The picture opens with a scene showing Venus, the goddess of love, dispatching a red-haired Cupid to see if mortals still love. That starts the show going. Cupid being next viewed shooting an arrow at the door of a simple cottage on some island or other in which lives a farmer who never farms, his two daughters, Moria and Peggy, and two small sons. In love with Moria is Nat Harper, a lusty but crude young fisherman. Peggy, the other sister, is a vain little dumbbell, who later falls victim to the wiles of a sappy guy from the vice-ridden city. Moria accidentally meets a nice young artist—a member of the Upper Classes—who immediately takes advantage of the accident to tell her a fairy tale from Roman mythology. This tale is enacted by numerous flattery insipid nymphs and white-robed gods and goddesses. With the best of intentions the artist, Stanley Dale, has filled the girl's head with a lot of nonsense. Anyway, he loves her, so it's all o. k.

We now are shifted to the evils of the city, where Constance Lane, wealthy young woman, takes perfumed baths and gives a naughty party where the women partly disrobe. Because of the naughtiness of this party Dale, the artist, gets mad at Constance and goes back to his island haven of innocence. Constance and her gang follow him, and she insults dear little Moria. Then Nat Harper gets busy, and to show how much he loves Moria, ties Dale up in a knot and leaves him helpless upon a rock far out from the shore, to be lashed to death by the rough surf. But Moria finds out, tells Nat she loves Dale, and Nat goes out in the dangerous high tide, rescues his innocent victim, only to die himself most bathetically on the beach.

There are a number of things in the picture which are exceedingly absurd, altho they were not meant to be. There is one thing in particular that caused the first-night audience at the Central Theater to scream with laughter. That is when the dying Nat Harper, who has been unable to follow the imagination of Moria when she sees nymphs dancing on the beach, gasps, with his last breath: "I see them now, Moria." Oh! It's so sad.

Direction—God save the mark!—by Henry Otto. Distributed by Fox Film Corporation.

the cabin and rescues Small's daughter and Jolyon.

Things end happily, with Small consenting to Dunbar's marriage to his daughter.

About the only thing to be unfavorably criticized in the picture is the fact that the exact reason for the short-circuiting is not made clear. A concise explanatory title or two would fix this up, however.

Direction by James Wesley Horne. Adapted by Rex Taylor. Distributed by Film Booking Offices of America.

"WOMAN-PROOF"

A Paramount Picture

George Ade, who wrote this story especially for Meighan, has turned out a delightful light comedy, which has lost nothing in its transference to the screen. The story itself is not particularly novel or unique, but it has been treated so very capably by the author and the director that a fine picture has resulted. The subtitles are the funniest I have seen in any picture for a long time.

Thomas Meighan, Lila Lee, Mary Astor, John Sainpolis, Louise Dresser, Robert Agnew, Charles A. Sellen, Vera Reynolds and Edgar Norton are the important players. Each one is well suited to his or her particular part. Sellen, in particular, is very funny as a woman-hating old bachelor who does his darnedest to keep Meighan, as Tom Rockwood from marrying.

The story revolves around the necessity of the four Rockwood children, Tom, played by Meighan; Wilma, by Miss Dresser; Dick, by Agnew; and Celeste, by Miss Reynolds, to be married by a certain date in order to share in the millions left by their father. According to the will, if everyone of the four is not married by this date, the money goes to an old folks' home, to be administered by Lawyer Milo Bleech at a salary of \$15,000 a year for life. Naturally, Bleech hopes that he will get the job, and does his best to keep Tom from marrying.

Tom is the only one of the Rockwoods who has not had time to consider marrying. He is an engineer, and is busy trying to complete a huge construction project in the contracted period, which ends two days before the day the Rockwoods must be married to share in the money. The other three Rockwoods have selected their mates, but wait upon Tom before marrying. Dick has brought a girl, with her father, from England. Celeste, the flapper, has caught a football player, Wilma, the eldest, has decided upon a cello player. Tom doesn't want to get married. But he falls in love with Louise Halliday, the ward of Lawyer Bleech. She loves him, too. Tom makes up his mind to propose to her and tells Bleech, as her guardian, that he intends to. In order to prevent the marriage Bleech pretends that, as Tom's lawyer, he has been instructed to ask Louise to marry his client. Louise is naturally offended at this vulgar, business-like way of proposing marriage and gives the unsuspecting Tom the cold shoulder when he phones her. Then Tom tells his sisters and brother that he has been turned down, and that he is going away to forget his grief.

The sad news automatically breaks off the other engagements of the Rockwoods. Dick's English fiancee sails for home. Louise Halliday accompanies the Rockwoods, without Tom, to the boat to see her off. The boat sails, and Louise is on it, having conversed too long with the departing girl. On the boat, also, is Dick, stowed away in a life boat. Tom is also on the boat going to Europe. He and Louise bump into one another. They are both surprised. They make explanations. They decide to get married by the ship's captain. Then Dick is brought up to the captain as a stowaway, and he and the English girl get married at the same time. The marriages are broadcast by radio, the marriage of Wilma to her musician taking place in the Rockwood home at the same time. Thus every one is made happy and the Rockwood fortune saved from the old folks' home and Lawyer Bleech.

Direction by Alfred E. Green. Distributed by Famous Players-Lasky Corp.

"THE COMMON LAW"

A Selznick Picture

This picture, I am sure, will mean a lot at the box-office. The book is well known, altho considerably behind the times, as dealing with artists and "society" life. The all-star cast includes at least six well-known stars. It has been produced on a grandiose and "splendiferous" scale, there are several scenes—harmless. It is true—of nude women, and there is some discussion and concern about common-law marriage.

That the picture is a box-office attraction, a draw, is all that exhibitors are interested in, perhaps, but if they also consider the other side of the medal, what 's entertainment value amounts to, I am here to tell them that "The Common Law" is a frost, a lot of flash and noise about nothing at all.

Criticizing the picture from the angle of art. "The Common Law" is a hopelessly ambiguous mess, an empty shell, entirely devoid of reality, going a long way to show nothing at all. My memory of Robert Chambers' novel and the first film presentation of it, with, I believe, Clara Kimball Young in the stellar role, is vague, but I am sure that in this new production the story has been devitalized. It has been made bloodless, flat and uninteresting.

The creaking masculine role is in the hands of Conway Tearle, who gives a most uninspired performance. Corinne Griffith is pretty as the artist's model who would give all for the man she loves, altho her acting is, at most, artificial and unreal. She does not seem to have one genuine spark of emotion. Elliot Dexter is his

"LONG LIVE THE KING"

A Metro Picture

Jackie Coogan's first production for Metro is a peach of a picture. It has only one fault—it is too long, causing the interest to sag in the middle. The elimination of at least a full reel of padding would make "Long Live the King" interesting thruout. The good things in the picture are many: splendid and rich settings, action where action is needed, well-directed mob scenes, a fine cast and—what is more important—a romantic, appealing story.

Jackie is adorable as the little Crown Prince Otto of the imaginary kingdom of Livonia in Europe. What a remarkable actor this child is! So strong is his personality that when he is out of the action for even a short time the Jackie-less scenes fall flat. He is ably supported by a cast including Rosemary Theby, Ruth Renick, Vera Lewis, Alana Hale, Alan Forrest, Walt Whitman, Robert Brower, Raymond Lee, Sam Appel and Alan Sears.

"Long Live the King" is a romantic story of minor European royalties; of an old king, dying; a crown prince who is but a child, upon whom the destiny of a kingdom depends; a band of plotting anarchists, determined to keep the young prince from becoming king; of intrigue between a countess of the royal household and the anarchists. All this, with many qualifying incidents, is set amid scenes of castles, royal operas, carnivals and pairimages to sainted shrines thru streets lined by old European buildings. Thru it all Jackie is the moving spirit, the focal point of all the action and interest.

The story: The old King of Livonia is dying. His successor is to be the child Crown Prince Otto, whose father and mother have been killed by anarchists. These anarchists, known as The Committee of Ten, threaten to revolt upon the King's death. An effort is made to form an alliance with the neighboring kingdom of Karnia by arranging a marriage between its ruler, King Karl, and Princess Hedwig of Livonia. Countess Olga of Livonia is in love with King Karl, and The Committee of Ten force her to aid them in their plot to steal the Crown Prince, so that he may not be made king when the old King dies. Princess Hedwig is in love with Lieutenant Nikky Larisch, adjutant to the Prince and his boon companion. Once, when the Crown Prince evades his guardians at the Royal Opera and goes for a stroll alone thru the park, he returned to the palace safely, altho the anarchists scoured the town for him. On this occasion Prince Otto became friends with an American boy whose father operates an amusement park containing a roller-coaster ride. Jackie's first ride on this device is screamingly funny.

On Prince Otto's birthday the capital celebrates with a carnival, but the Prince is afforded little amusement, for his grandfather, the King, is on his deathbed. The treacherous Countess Olga draws Lieutenant Larisch away from the Prince so that an agent of The Committee of Ten may abduct him. But the boyish Prince climbs over the castle walls, thru a secret passage, to the city streets. Here he meets his friend, the American boy, who is still unaware that he is the Prince. The Prince goes to the boy's home, which is in the same building as the headquarters of the anarchists. Here he enjoys a party in his friend's honor—it is his birthday also—unaware of his danger. The owner of the building, which is a hotel, is the leader of The Committee of Ten. He recognizes the Prince, who thus falls into the anarchists' hands. In the meantime the King has died and the Crown Prince has disappeared from the palace. The people assemble outside the palace, and when he does not appear on the balcony to be acclaimed King they become rebellious. But Lieutenant Larisch discovers where the Crown Prince is, and, after a desperate fight, rescues him and takes him to the palace. The picture closes with a scene showing King Otto ascending his throne for the first time. He commands the marriage of Princess Hedwig to Lieutenant Larisch, and otherwise displays his royal powers in a most amusing fashion.

Direction by Victor Schertzinger. Story by Mary Roberts Rinehart, adapted by Eve Unsell and C. Gardner Sullivan. Distributed by Metro Pictures Corporation. Runs over nine reels.

usually impressive self as a Spanish artist. Bryant Washburn, Howard Bosworth, Doris May, Harry Myers, Miss du Pont, Phyllis Haver, Wally Van and Dagmar Godowsky are principally nothing more than atmosphere—expensive atmosphere.

Notwithstanding all this, the picture has been lavishly staged, with artists' studios as immense as the Pennsylvania Terminal in New York, a cathedral-like private home, and several party scenes, one of them of a New Year's Eve affair in a public cafe on a grand scale. The New Year's Eve scenes, in the restaurant and on the streets, are very well done.

Louis Neville, in the plot, is an artist, the son of wealthy society people, with a studio in the "Upper Fifties". His brother artist, Jose Querida, tells him that he must experience human emotions, including love, before he will

(Continued on page 81)

# "Bill" Brandt Says Plenty

## Plays Producers Who Pay Outrageous Salaries to Actors and Directors

New York, Nov. 8.—William Brandt, president of the Motion Picture Theater Owners of New York State, one of the leaders in exhibitor organizing and a keen observer of conditions in the motion picture industry, issued a statement this week calling upon producers to lower picture costs by eliminating the tremendous salaries being paid to actors and directors. Brandt's statement was incited by the remarks made at a recent banquet blaming the exhibitor for the dilemma producers now find themselves in. The statement, in full, is as follows:

"As a guest at the luncheon tendered to Ernest W. Fredman, editor of The Film Renter of London, held at the Ritz-Carlton Hotel on Friday, I was greatly amazed to hear some of the speakers blame the exhibitor for the dilemma of some of the producers today.

"It was stressed at this luncheon that producers could not get their production cost back on account of the fact that combinations of exhibitors throughout the country controlling the territories in which they operated their theaters dictated the price they paid for the film, and made it impossible for the producers to receive their exhibition quotas or even their cost of production.

"While this may be so in a very few isolated cases, competing exhibitors are natural opponents, both fighting for the patronage of the people living in their territories, and under normal conditions both fighting for the film attractions that will bring these people to their theaters.

"Competing exhibitors haven't one thing in common, and will keep on fighting between themselves for this patronage and pay regular prices for attractions while there is a chance for profit, and the only reason that they occasionally get together is because their profit has been wiped out by the demand for exorbitant film rentals far beyond which they can pay. It is simply an economic business readjustment, the exhibitor finding he is obliged to combine to make a reasonable profit on his investment.

"Aside from a few avaricious individuals, on the basis of increased production costs most of the producers are entitled to an increase in this year's film rentals, but the peak had already been reached long ago. It is impossible for the exhibitors to accede to the requests of the producers, with the result that the producers have found themselves burdened with expensive productions which they can not sell to the exhibitor in accordance with their cost.

"In my opinion, the greatest portion of the expense going into the production of a motion picture today is the salaries of the stars, directors and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions and should be readjusted immediately.

"With these tremendous salaries paid to stars, directors and supporting casts, the average picture is boosted way above its normal cost, necessitating a corresponding increase in exhibition value, with a corresponding increase in film rentals which the exhibitor can not assimilate, so that the entire matter back-washes to the producer.

"In glancing over the work sheet of a fairly good production which has made money for the exhibitors, I found that the salaries of the stars, supporting casts and directors more than doubled the rest of the expense entailed in the making of this picture. So that, until the salaries are reduced and brought within reason so that the film rentals can come down, there is no hope for economic stability in the industry.

"Just an example of what a few are receiving may be found in the following list:

- Lewis Stone, \$2,500; Rockliffe Fellowes, \$1,000; J. Warren Kerrigan, \$1,500 or more; Milton Sills, \$2,500; Richard Dix, \$1,250; Conrad Nagle, \$1,250; Jack Holt, \$1,500 or more; Lon Chaney, \$1,750; Conway Tearle, \$2,750; James Kirkwood, \$2,500; May McAvoy, \$3,000; Anna Q. Nilsson, \$1,500; Wallace Beery, \$2,500; Noah Beery, \$1,500; Mary Astor, \$750; Lila Lee, \$1,500; Betty Compson, \$3,500; Gloria Swanson, \$6,500; Barbara La Marr, \$3,500; Patsy Ruth Miller, \$1,500; Kenneth Harlan, \$1,000; Hope Hampton, \$1,000; House Peters, \$2,500; Florence Vidor, \$2,000; George Walsh, \$1,500; Tom Mix, \$4,000; Mahel Norman, \$3,000; Elliot Dexter, \$2,000; Elaine Hammerstein, \$2,500; Larry Semon, \$5,000; Shirley Mason, \$1,500; Viola Dana, \$2,000; Al St. John, \$1,000; Priscilla Dean, \$3,000; Norma Talmadge, \$10,000; Constance Talmadge, \$5,000; Pauline Frederick, \$5,000; Dorothy Dalton, \$7,500; Richard Barthelmess, \$2,500; Lillian Gish, \$5,000; Mae Marsh, \$1,500; Walter Long, \$1,250; Wyndham Standing, \$1,500; Betty Blythe, \$2,500.

"These salaries are not staple, and should an actor appear in a success, the next picture finds a demand for an increased salary.

"My experience in appearing before Legislative Committees on the question of advocating more favorable laws in the matter of taxation for the smaller exhibitor, of whom over 80 per cent are represented in this industry, has been that the Legislature immediately points to the enormous salaries which the industry is paying to its stars, and declines the relief prayed for.

"Our reports recently contained the story that Baby Peggy, a child of five years, was receiving a guarantee of \$500,000 a year for appearing in motion pictures. Contrast that with the salary that the President of the United States of America is receiving, which is \$75,000 a year, and it can readily be seen what a tremendous impression the contrast has upon the outside world.

"One thing is certain. The only ones in the entire industry that are getting the money at present are the actors.

"A drastic adjustment must come and that at once. And if those who are receiving these tremendous salaries are reluctant to meet a readjustment of an economic condition in the film industry, then I say by all means get new faces for the screen immediately. The exhibitor will be glad to help."

### TO STAR PRIZE BEAUTY

New York, Nov. 3.—Selznick Pictures Corporation has signed an agreement with the Beauty Foundation of America guaranteeing to engage for the leading role of the company's next production the winner of the Great National Beauty Contest which is to be held at Madison Square Garden November 28.

The winner, in addition to receiving this contract from the Selznick Company, will be awarded one full year's luxurious living, together with the title, "The First Beauty of the Land".

### SECOND "DEMONSTRATED" FILM

New York, Nov. 3.—The second Paramount picture to be tested at the theaters recently designated by Paramount as demonstration houses is "His Children's Children", Sam Wood's all-star production made from Monte M. Katterjohn's adaptation of the novel by Arthur Train. In many instances this picture will immediately follow the engagement of "The Spanish Dancer" in the demonstration centers. The first public presentation will be at the Rivoli Theater here tomorrow.

### SEEKS REMOVAL OF TRIANGLE RECEIVER

New York, Nov. 2.—Roy A. Altken, stockholder of the Triangle Film Corporation, now in bankruptcy, has filed a petition in the Federal Court asking for the removal as receiver of Percival L. Waters, who he charges with being under the control of Felix E. Kahn, brother of Otto H. Kahn, the banker. Altken's petition, which is joined in by the Triumph Picture Corporation, owning one-fourth of the Triangle common stock, charges that Kahn controls Triangle with the aim to destroy it. The petition reads:

"Mr. Waters, under the control of Felix E. Kahn, a director of Famous Players-Lasky Corporation and owner of very large financial interests therein, and under the advice of Mr. Early, who is now or was until recently attorney for the receiver, has been engaged in a quiet and private liquidation of the Triangle Corporation for several years.

"Mr. Kahn holds voting control and no stockholder has been listened to in regard to the management. The company has been made and has been kept moribund; no one has been allowed to refinance the corporation and get it going again.

"Mr. Waters and the other directors are the creatures of Mr. Kahn, and what they have done has been done under his control and for his benefit.

"Lately your petitioners had taken steps to end Mr. Waters' private liquidation of these properties, and their activities resulted in this colossal bankruptcy proceeding.

"Mr. Kahn, whose creatures the directors of Triangle are, has no substantial interests therein. He has no interest and ample motive for desiring the destruction of Triangle and its complete elimination from the moving picture field. He has prevented the Triangle Film Corporation from operating in the motion picture field and its assets have, under his management, been sacrificed to procure money to pay debts with."

The petitioners suggest the court was imposed upon in Waters' appointment.

"The collusion in the filing of these proceedings was not made known to the court, nor the relationship of Mr. Kahn to the affairs of this company, nor was it made known that an asset of this estate of considerable potential value is a cause of action which the corporation has against the Famous Players-Lasky Corporation under the Sherman Law."

### SAFRON HEADS F. B. O. PHILADELPHIA EXCHANGE

Philadelphia, Nov. 3.—Jerry Safron, one time New York manager of the Robertson-Cole Exchange and more recently special representative of the Film Booking Offices, has succeeded J. Flynn as manager of the Philadelphia exchange for the F. B. O. Flynn resigned to take over the management of two theaters in New Jersey.

### COHEN ON TOUR

New York, Nov. 3.—Sidney S. Cohen, president of the Motion Picture Theater Owners of America, left October 29 for Rochester to meet with the Motion Picture Theater Owners of Western New York.

A meeting of the board of directors of the national organization is also being held at Rochester, and the Motion Picture Theater Owners of America is presenting an engraved resolution to George Eastman in recognition of his public spirit and service to the industry.

From Rochester Mr. Cohen goes to Toronto to meet with the Ontario Division of the Motion Picture Theater Owners of Canada, which meeting is also being attended by the officers and board of directors of the Motion Picture Theater Owners of America. The Canadian organization is being presented with an engraved charter of affiliation with the Motion Picture Theater Owners of America.

NATIONAL MOTION PICTURE DAY and other outstanding subjects of importance to all theater owners will be discussed at Toronto.

### HARLAN TO MAKE PERSONAL APPEARANCES

Los Angeles, Nov. 3.—Kenneth Harlan, who plays the title role in the preferred picture, "The Virginian", will make personal appearances throughout the two-week run of that production at the Broadway-Strand Theater in Detroit, beginning November 11.

The arrangement for the personal appearances was made by Phil Gleichman, proprietor of the Broadway-Strand, with R. P. Schulberg, producer of "The Virginian". Harlan has prepared an effective act, appearing in his "Virginian" costume. He probably will be booked in a number of other picture theaters in connection with the showing of "The Virginian" before he returns to Los Angeles to resume work in the Schulberg Studios.

Worcester, Mass., Nov. 3.—Herbert Lubin, of the Associated Pictures Corporation, announces that Arthur H. Sawyer, one-time stock actor in Worcester, will direct Barbara LeMarr, film star, in a series of productions which will be made by Mr. Lubin's corporation.

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"BIRTH OF A NATION" netted nearly \$11,000.00 one week. "WAY DOWN EAST" netted nearly \$10,000.00 one week. "COVERED WAGON" netted nearly \$8,200.00 (three days run). "THE LISTON" netted nearly \$7,000.00 week. GALLI-CURCI, one night, October 11, \$3,310.00. Legitimate attractions with a name do very big. Write to  
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LYCEUM  
CHAUTAQUA  
FESTIVAL

# THE PLATFORM

SPEAKERS  
ENTERTAINERS  
MUSICAL ARTISTS

Conducted by AL FLUDE

## THE NEWSPAPERS AND THE PLATFORM

It has often been mentioned in these columns that a monument should be erected to the loyal committeemen who year after year have made the lyceum and chautauqua possible in their communities, their only incentive being the good which they might do to their people.

I doubt, however, if many of us have realized how loyal the thousands of local newspapers have been to this same object and how they have made it possible for the committees to meet with success.

Almost every day we are in receipt of newspaper clippings in which the importance of the lyceum and chautauqua is emphasized by the editor in his editorial columns. Here are just a few items picked at random from various newspapers which they have given voluntarily in order to boost the good cause:

The Enterprise, Purdin, Mo.: "Each number will be a winning number within itself and will repay you for the little investment, so, when our young people come to sell you a ticket, smile and hand them the needed \$1.25."

New Hampton (Ia.) Tribune: "These entertainments are a great benefit to the town and community. The very best talent is brought to town by this means, and you can get this class of entertainment only thru a lyceum contract."

Lewistown (Ill.) Democrat: "We have just

received the prospectus of our winter lyceum course, and it looks good to us. It seems to have a good proportion of music, entertainment and lectures."

Salem (Ind.) Republican Leader: "A lecture course to serve its highest purpose should entertain and inspire the older patrons, the business people and the young folks. Such a course is offered to the people of this community in the five numbers here announced. The committee is confident that the citizens of our town will back up its efforts to add something worth while to the intellectual and social life of our community."

Newcastle (Pa.) News: "The lecture course arranged by the Newcastle Federation of Women's Clubs for this season promises to be of unusual merit. Every number makes its own special appeal, and all of the subjects are of general interest."

Newark (O.) Tribune: "The lyceum course is purely one of community effort and not affiliated with any organization. These are the sort of things that used to prevail in every section of the country, and it is well that our people are going back to the community-loving needs, and this movement is bound to have a favorable bearing on the community life."

Orchard (Neb.) News: "You will probably be approached some time within the next few days by a high school pupil who will ask you to purchase a season ticket for the entertainment course. This ticket will admit you to the entire course of five numbers for an average price of 35 cents. We have no apology to make for the course or for asking the support of the community, since we feel that every number is worth the entire price of the entire course. Lend your encouragement to the school by meeting these young men and women with a smile and an affirmative answer."

New Sharon (Ia.) Star: "The lyceum has become more and more recognized as an important part in the activities of every up-to-date community."

Bethany (Mo.) Clipper: "Bethany is to have one of the strongest musical and entertainment lyceum courses this winter that has ever been scheduled. A person cannot read the program of this course without wanting a season ticket."

Washington (Ia.) Journal: "It is quite a job to handle one of these lecture courses. Women canvas the town from one end to the other trying to sell tickets. They leave their homes and other work when they can ill afford to do so in order to provide for Washington something worth while in the way of high-class winter entertainments. They have a good course planned for the coming season. They have to be good in this day and age. We will not stand for inferior stuff. You will not be disappointed in the course offered. Buy your tickets at once."

The above are only a very few of similar clippings received in one mail this week, and these clippings were taken from long articles of nearly a column in each case, showing how willing these local newspaper men are to boost the platform as being one of the most important elements in building a bigger and better community.

### NEW LOCAL BUREAU STARTED

For some time Louis O. Runner has been investigating the demands for platform features in Chicago and the suburban cities roundabout, and he has decided that there is a field here for that type of work.

He has organized such a bureau, and is now offering a course of five attractions, four of which are musicals and one lecture. In addition to these he will offer various single attractions.

C. E. Booth will be associated with him in the enterprise.

Everyone will unite in wishing them the very best of success.

Here is a lecture which should be very interesting to communities everywhere. Robert S. Young, secretary and treasurer of the Blue Diamond Coal Co., is lecturing on "Reasons for the High Cost of Coal". That is what we have all been trying to find.

### A PROSPEROUS CHAUTAUQUA

Washington, Ia., Presents an Ideal at Which Others Might Well Aim

One is so accustomed to think of the chautauqua as being one of those institutions which can never pay its own way that it is with a sense of relief that we read of one of the really successful assemblies. And when one comes to study the matter we must admit that what has been done in Washington, Ia., might be done in the majority of other communities, provided they undertook the venture with the same enthusiasm, the same energy and the same judgment as the committee in that fine little city.

We usually prefer to write our own reports, but The Washington Democrat, that paper which our own Alex Miller has made a power in Iowa, presents so excellent a story of the success that we are tempted to quote:

"The Washington County Chautauqua for 1923 came out \$1,000 to the good, according to the report made by Treasurer Carl M. Keck at the meeting of the board of directors held Thursday evening. More than that there was something over \$300 interest on the surplus already on hand, which means that the net gain for the year is \$1,349. The chautauqua was eminently successful this past year from other points of view and the announcement of the financial success also is good news indeed.

"The chautauqua has never been purposely made a money-making proposition. Any funds which have been found on hand after all expenses have been met have been used for some good purpose, the acquisition of a piece of ground, the erection of the permanent dining hall, etc., or of lumber for seats and floors. Two years ago the board of directors provided for a permanent fund looking toward erecting a permanent auditorium or the making of some similar improvement. That fund has now reached the \$5,000 mark. Mr. Keck's report revealed, with the neat sum of \$8,600 left besides as a surplus.

"All of this is very good news. The chautauqua long ago established itself in this community and each year has gained recognition as being one of the finest projects ever launched by Washington County citizens."

### A WORLD IDEA

"While the altruism of chautauqua is universal, the scheme itself is as yet American. Canada has found that chautauqua meets her desires, but the enterprise has yet to conquer Europe and Asia. Much depends on climatic conditions, on language, on ecclesiastical opinion. But there is no doubt that in chautauqua we have a world idea—the holiday at home—where you receive travelers instead of traveling yourself, and sometimes entertain angels unawares.

"The very discomfort of the tent—at any rate when the mosquitoes decline to be organized—is part of the charm of the thing. The unexpected may at any time happen—how well one remembers talking for twenty minutes in the dark and the surprise at finding the audience still there when the lights were turned on! Then, too, that memorable day at Niagara Falls when—amid a thunderstorm—it seemed as if rapids had been diverted onto the canvas. Whatever may be urged against the eloquence of the lecturer at chautauqua, it will be conceded at least that he has what theologians call the virtue of "perseverance."

—NEW YORK TIMES.

### COL. E. M. HOUSE ENDORSES THE CHAUTAUQUA

There is probably no man in America today more thoroughly beloved in by the American people as a safe and sane thinker along national lines than Col. E. M. House. His energies and thoughts have been conducted so largely along political lines that it is surprising that he has had time and inclination to investigate that great American institution, the chautauqua. And yet, in the following letter, which was sent to Paul Pearson, as president of the I. L. C. A., Col. House shows that the chautauqua movement has not escaped his careful consideration. We are pleased to present his letter herewith, together with his portrait.



E. M. HOUSE

Hotel Connaught, London,

September 2, 1923.

Dear Doctor Pearson—It is a privilege and a pleasure to send my congratulations and felicitations on the fiftieth anniversary of the chautauqua movement.

To those who conceived the idea, and to those who from year to year have brought it thru good and evil days to its present conspicuous place in our national life I offer my respectful homage.

It has taken patience, it has taken wisdom and, above all, it has taken courage to stand for the truth when passion and prejudice have run riot thruout the world. That, I believe, has been its most potential service to our people and that should be its unyielding purpose in the future.

No man may say with certitude what the future holds for the human race, but if our civilization is to become an instrument for the betterment of man it must be tolerant of divergent opinions and let them find public expression to the end that good and not evil may survive to guide and help us to our ultimate goal. Sincerely yours,

(Signed) E. M. HOUSE.

### LYCEUM ARTS CONSERVATORY NOTES

Ora Padget Langer entertained the guests of the New Windmere Hotel on Sunday afternoon, October 28.

Elias Day gave a lecture recital during the past week for the County Teachers' Association at Joliet, Ill.

Margaret Byers, student of Elias Day, and Anna Imig gave a recital at the Hawthorne School, of Oak Park, Ill., on Thursday, October 25.

Frances Grund gave a recital at the Fine Arts Recital Hall Thursday, November 1. Jeanne Boyd played for Miss Grund.

Helen Eck will give a recital at the Lyceum Arts Conservatory on November 20. Miss Eck is a student of Theodore Harrison.

Helen Gale Howe, student of Theodore Harrison, recently sang for a number of guests at the home of Mrs. Arthur Ryerson, of Lake Forest.



PROF. ABEL CANTU

Fifteen million customers of American merchandise live just across the Rio Grande," says Prof. Cantu. "Two hundred million people could live in Mexico and be less crowded than Western Europe. The richest oil fields and mineral deposits in North America and in the world are to be found inside the Mexican borders. America will choose between Mexico's enmity and Mexico's friendship. Her friendship will cost far less than her enmity."

## FINDING YOUR OWN GROOVE

The writer was privileged to speak before an audience in Columbus, Ohio, recently, having been invited there by Galen Starr Ross to address an audience composed primarily of students of his Business Institute, and it gave me a new idea of the needs of the platform speaker.

Galen Starr Ross is upon the platform, not because of any unique oratory or his ability as a spellbinder, but simply because his ex-



GALEN STARR ROSS

perience in finding his own place in the world and filling that place efficiently has given him a message to other busy people which is entirely worth while.

When Ross went to Columbus, selecting that city as a good place to hang out his shingle as a practicing psychologist, he at once organized a Business Science Club and in that first move he found his place. He guaranteed to find positions for members of the club, fitting them into the many positions for which they are best adapted, and in this way he has solved the problem of securing good help. The hit-and-miss plan of selecting office assistants is done away with. A scientific study is made first of the capabilities of the applicant and second of the needs of the position, and in this way a very real service is done to the business interests of Columbus and the State of Ohio. He has placed over 2,000 applicants during the time he has been in Ohio and with almost universal success.

His success in this line has brought him into the limelight, and he has received considerable publicity. The Success Magazine for March, 1923, sent its writer, Albert Sidney Gregg, all the way to Columbus to interview Ross, and the result was a very interesting page in that magazine.

The Brain Power Magazine for November devoted its leading article to Ross under the title of "Picking the Man Who Will Soon Make a Higher Salary". "The Story of the Expert Who Can Spot the Fellow You Cannot Hold Down". This was an illustrated article of more than two pages.

The Ohio State Teacher, one of the best-known educational journals in America, is now running regular articles by Ross on "Character", and the magazine makes frequent comment upon the work that he is doing.

We mention these items incidentally to show that the hard, earnest study which Ross has done in the past has enabled him to find the position for which he is best fitted and therefore is naturally bringing him recognition. The Brain Power Magazine says of him: "Ross is the confidential employment agent of 211 leading firms and industries in Ohio. Last year he selected and placed 1679 personally picked young men and women for places of trust and responsibility in the offices of the aforementioned concerns. Over a period of three years his batting average has been 92 per cent. Out of every 100 persons selected by him, 92 stay put and make good."

The question which interests the Platform Department of The Billboard is whether such an experience is sufficient reason for Ross being upon the lyceum or chautauqua platform.

During these years of hard work and study, he has crystallized that experience in a talk or lecture which he illustrates with a carefully constructed and thought out chart. This chart contains the result of twelve years experience and hard thinking.

## WILLIAM STERLING BATTIS

Is doing for Dickens in America what Bramby Williams has done for the novelist in England.  
—The Dickensian Magazine, London, England.  
A Humorous Entertainment of the Highest Literary Value.  
Personal address, 6315 Yale Avenue, Chicago, Ill.

The American public has become somewhat tired of lectures which, with the best of intentions of being inspirational, are yet lacking the fundamental basis of experience. More and more the public is demanding the platform people who have accomplished results and are willing to tell about the way these results were obtained.

For this reason I believe that Ross has a message of real worth for the chautauqua people and one which is well worthy the time and attention of any audience.

Perhaps Ross' shortcoming might be his seriousness—his total inability to see anything but the sober side of life. He does not have the tendency to think along the lighter vein or to embellish his utterances with some of the pleasantness which drive home a message. And yet that very lack may perhaps cause his

message to be more forceful, and he may be able to drive it home with all the greater vigor.

Ross has the backing of the vigorous business assistance of Miss Grace Hill, his secretary, and his office bears all the indications of a successful business.

But more important still is the fact that he has the backing of a most delightful home environment—that of a wife and two children, who bring into his life the genuine home atmosphere.

All this leads us to believe that, if he is placed upon a program with the right backing and with an audience willing and anxious to be instructed in some of the most important psychological principles, his work will be very much worth while upon any chautauqua platform.



I notice that the Redpath Bureau is selling indoor chautauquas down East in which the attractions appear each week for four weeks—in other words, it is a lyceum course held at regular intervals of one week, with both afternoon and evening programs. A good innovation.

The Swarthmore indoor chautauquas are held afternoon and evening on consecutive days, just as the summer programs are held, but the programs are being given in some auditorium of the community.

One of the great male quartets of the country is the Adnan Quartet, of Toronto. There are but few quartets composed of men of real musicianship. H. Ruthven McDonald is known as one of the great entertainers of the platform, as well as a genuine musician. The Herald, of Sparta, S. C., wrote of this company recently as follows: "Last night's lyceum opening was one of the best in the history of the course at Wofford, it was stated after the conclusion of the program, and the management was highly pleased with the large audience which filled the college auditorium."

One of the musical features which is receiving much notice in the press just now is the Cleveland Symphonic Quintet. The members of the company are: Paul Vernon, first violin; Lloyd DaCosta Jones, second violin; William H. Cheesman, viola; Arthur George, violoncello, and Blanche Webber Vernon, piano and organ. The program follows:

Allegro Con Spirito from Quintet Opus 3 (Prout); Andante Cantabile (Tschalkowsky), and Allegro Molto Presto (Beethoven)—String Quartet.

Cello solo, Dance Rustique (Squire)—Arthur George.

Andante and Scherzo from Trio in D minor (Mendelssohn)—Quintet.

Baritone solo, The Two Grenadiers (Schumann)—Arthur George.

Dances from Many Lands: Tango (Spanish), Albeniz; Minuet, Italian (Bocherini); Loin Du Bal, French (Gillet), and Liebesfraud, Viennese (Kreisler); Overture to Merry Wives of Windsor (Nicola)—Quintet with organ.

Andante and minuet (Milandre)—Arthur Jones.

Violin solo, Ballade and Polonaise (Vieuxtemps)—Paul Vernon.

Humoresque on Two American Folk Songs (Kramer)—String Quintet.

War March of the Priests from Athalia (Mendelssohn)—Quintet.

"Sarah Sidesteps", by the Chicago Lyceum Players, is the first number to be given at Maryville, Mo., under the direction of the Wesleyan Bible Class of the Methodist Church, and will be presented November 7 by the Chicago Lyceum Players. Three other numbers for the season have been arranged as follows: The Colonial Marimphone Quartet, George E. Francis, lecturer, and the Howard Quintet, the exact dates to be announced later.

H. W. Sears, known everywhere for his lecture, "More Taffy and Less Epitaphy", is now in charge of the Presbyterian Church at Auburn, Ill. Since he located there his audiences are increasing every week. Sears has been a chautauqua and lyceum star for nearly twenty-five years and, as the time draws near, he is always eager once more to face the chautauqua folks.

The lyceum course at Carroll, Ia., is being promoted by the seniors of the high school of

that city. They are running the course as a means toward paying for the high school annual.

The Gazette, of Sabula, Ia., reports that the Grosjean Marimphone Company, which was the first number on the Sabula course this season, was one of the most successful concerts ever given in Sabula. The company was greeted by a packed house, and The Gazette reports that the musical numbers, readings and, in fact, every part of the program, were of the highest type. The course at Sabula is put on by the Men's Sunday School Class of the Methodist Church, and the course for the coming season is the best and most successful ever offered.

The Mt. Gilead (O.) Sentinel reports that for the first time in many years Mt. Gilead will not have an entertainment course. This is due to the fact that for the past two or three seasons there was a deficit each year. During that time the course had been sponsored by the schools. There should be enough public-spirited business men in Mt. Gilead to see that the young people of their community, as well as the grownups, should not be deprived of this source of inspiration and education, merely for the lack of a few dollars.

Mt. Gilead can make a success of an entertainment course. It is a splendid town with a fine community round about it, and it only needs the proper amount of energy and the proper amount of judgment to make it a success. No community can afford to go without this type of entertainment. It is very vital to the needs of the community, and we believe that the good people of that community will see to it that this lack is made up. A loss of this sort can not be measured by the few dollars which might be involved one way or the other.

W. Kraft Watson, director of Milwaukee Art Institute, is delivering a series of lectures in Wisconsin on American art and home beautification. These lectures are given under the auspices of the Art Institute and are creating a great deal of interest.

Some of the lecturers seem to be blessed with the secret of eternal youth. Twenty-five years ago I was listening to John Temple Graves as one of the great and mature orators of America and today he is speaking just as brilliantly (perhaps more so) and with just as much of the spirit of youth as he did twenty-five years ago. I have received more clippings this week in regard to his lectures than of any other one speaker. Graves has always been known as using the purest English. The Greenville (S. C.) News says: "In language beautiful in its simplicity the distinguished speaker held his large audience spellbound while he told it how in his early youth he was impressed with the sacred dignity of that same church in which he was then speaking."

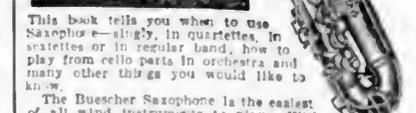
One of the first lecturers to describe the scenes of the recent earthquake in Japan is Stanley Staley, who is lecturing on that subject in the East and giving pictures which were taken during the great catastrophe.

The Free Press, of Kingfisher, Ok., states that the first number of the season's lyceum course was furnished by the Betty Booth Concert Company. It states that the program, which consisted of mixed musical numbers, ensemble numbers combining piano, violin and voice, held the audience in rapt attention from beginning to end. The hearers were so well

(Continued on page 75)

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Music furnished for all occasions. 6437 West Pine Ave., St. Louis, Missouri. nov10

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Lock!! "The Indiana Five".

The best entertaining and dance orchestra in the Middle West. Open for entire season, beginning June 1. Third year together. Managers with real propositions wire or write. M. O. KLINGLER, Theta Chi House, Bloomington, Indiana. nov10

Melody Girls' Orchestra Book-

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Three-Piece Orchestra Desires

Winter engagement at a hotel in the South. Just completed successful summer season at a New Hampshire hotel, furnishing music for concert and dance. Rate very reasonable. References furnished. Address DAVID MASON, 7A Clarkson St., Worcester, Massachusetts.

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Phonograph record Sunny Land Jazz Band. Six pieces. Snappy dance orchestra. Will contact with reliable parties for concert. Hotel or home work. Union. MEYER'S, 6500 State St., Chicago.

AT LIBERTY NOV. 10TH—A HIGH-CLASS

Five or six-piece Orchestra for dance or theatrical hotel. Wire or write. MACK'S ORCHESTRA, 1009 West 5th St., Des Moines, Ia.

A REAL LIVE Four Piece Concert and Dance Or-

chestra—Piano, Violin, Banjo and Drums—three girls and one man, desire hotel engagement in South for winter season. Everyone in this organization an A-1, experienced musician. Soloists and Singers. Responsible managers wire. SAM D. SMITH, Hanover Hotel, Philadelphia, Pennsylvania. nov17

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At Liberty—Man With Four

ponies and mule and high-school horse and dog would like to get in some winter quarters where I could train their stock for expenses. BERT BRIGGS, Le Roy, Kansas.

Howard and Louise—Two Dif-

ferent complete acts. Hand balancing, contortion and iron jaw ladder act. Both platform acts. Fall Festivals, Indoor Bazaars, etc. Address care Billboard, Cincinnati, Ohio. nov17

KATONAS, American Japs, Wire Artists. Two distinct acts. One of the features week of Oct. 22 at Reo Motor Co's Fair and Circus, Lansing, Mich. Particulars, Sturgis, Michigan.

THE LA CROIX (Lady and Gentlemen), high-class Trapeze and Novelty Artists, are ready to do the act for indoor circus engagements and bazaar's. Feature Act's. Address 1501 Walton Avenue, Fort Wayne, Indiana. nov10

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS or Indoor Celebrations of any kind. The Parentos, Lady and Gentleman. Three different and complete platform circus acts. Sensational High Ladder and Table Act, single Flying Trapeze Act, a Funny Clown Comedy Acrobatic Table Act. Good wardrobe and apparatus. At K. of P. Circus, Cleveland, O., week Nov. 5th-10th. At Military Circus, Amsterdam, N. Y., week Nov. 12th-17th. At Knights of Malta Circus, Pittsburg, Pa., week Nov. 26th-Dec. 1st. For price and description of acts wire or write our permanent address. THE PARENTOS, Box 15, Tidoute, Pa.

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The Christmas Billboard SPECIAL DATES

DATE of the Special Number.....December 15 DATE of Issue (Tuesday).....December 11 DATE when Display Forms close.....December 9 DATE when Classified Ad Forms close.....December 6 Last year we were compelled to leave out considerable classified advertising because the copy was received too late. Mark your calendar.

LAST CLASSIFIED FORMS CLOSE THURSDAY, DECEMBER 6th

Classified advertisers take a lively interest in The Billboard's Special Issues, especially when we announce 105,000 EDITION

Mind you, there will be no advance in the rates for your Fall advertising in the Classified Columns of the big number. We're ready to set copy now. Mail copy to The Billboard, Box 872, Cincinnati, Ohio. Branch Offices: New York, Chicago, St. Louis, Boston, Los Angeles.

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AT LIBERTY—Young Man, good appearance, good dresser, sober and reliable. Just closed under canvas. (a) Black Face Comedy, sings, good, strong baritone voice, bass harmony in quartet. Five years' experience. Wants position with tabled or musical comedy. Join on wire. WILLIAM (SLIM) ROBERTS, 1109 Church St., Lynchburg, Virginia.

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A-1 Chef and Wife Wish Po-sition with circus or other show. Plain and refined kitchen. Do own baking. Send letters to A. G. FINKEL, care Mr. Anthony, 229 Bloomfield St., Hoboken, New Jersey.

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FIRE EATER and One-Man Band (Colored). Jazz music, good entertainer. Good appearance and wardrobe. Works at Illinois. Salary, \$30.00. Selling Horoscopes. Will give 25 per cent. Ticket? Yes. OSWALD GIBSON, Eaton, Ohio.

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At Liberty—Billy Remsey. Novelty man, straight or comedy. Does black. Up in acts. Change often. Plays drums. Barton, Tiggs Co., New York. nov17

At Liberty—Young Lady Dra-matic Actress for drama or otherwise. Desire engagement for New York or Brooklyn. Write VARNIER, 225 West 23d St., New York.

Boss Canvasman at Liberty

for Tent Dramatic Company. Years of ex-perience. Expert Repairman. Best of refer-ence. Married. Live on lot. Address CANVAS-MAN, care Ponca Tent and Awning Company, Wichita, Kansas.

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Projectionist - Stage Manager for first-class home. References? Yes. R. SAWYER, Mitchell, South Dakota. nov17

OPERATOR — ANY MAKE OR KIND OF equipment. FRANK J. McINCROW, Jeffer-son St., Marion, Ohio.

PROJECTIONIST — EXPERIENCED. RELI-able. Will go where good projection is ne-cessary. Any equipment. Nothing too big. Make own repairs. Can start immediately. SLIM DOUGLAS, Macomb, Illinois. nov17

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At Liberty—Magic, Marionets, Ventrilo, Comedy, Banjo. Change strong for week. Ticket. Med. Address VENT., Bill-board, St. Louis, Missouri.

MAGICIANS AT LIBERTY—TWO FIRST-class Assistants, male and female. Late of leading European magicians. ASSISTANTS, 341 West 58th St., New York City. nov10

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Cashier, Matron, Forelady, Beauty Parlor Work or Companion. Willing to travel. Experienced. PEGGY WILSON, 91 Milwaukee, E., Detroit, Michigan. nov17

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A First-Class Banjo Artist De-sires change. Young, neat, tan, and union. Will consider nothing but stationary job. Can furnish best recommendations. A. J. O'ROURKE, 2534 Douglas St., Omaha, Nebraska.

(Continued on page 68)

A-1 Cellist at Liberty—Experienced in theater, hotel and trio work. Fine tone and technique. CELLIST, 219 So. 4th St., Reading, Pennsylvania. nov10

A-1 Clarionetist at Liberty for theatre only. Use one clarinet. CHAS. KLESI, Albany, Georgia. nov10

A-1 Drummer at Liberty for first-class job that is steady. Nine years' experience in vaudeville, picture houses, hotels and jazz bands. Have tymps and xylophone and also double saxophone. Best references from reliable leaders. Guarantee satisfaction or you can close me flat. Address EMIL GIBBS, Gen. Del., Minneapolis, Minnesota.

A-1 Drummer, Doubling Trombone, desires position with fast dance or hotel orchestra. Young, neat, reliable, sober, union, tuxedo, eccentricities galore, also singer. Can join at once. Write or wire; state name. BEN D. STOLTZMAN, 721 King St., La Crosse, Wisconsin.

A-1 Jazz Drummer. Orchestra. J. FIELDS, 528 W. 45th St., New York City.

A-1 Drummer—Traps, Bells and tymps. Union. TRAP DRUMMER, Colonial Theater, Bluffton, W. Va. nov10

A-1 Organist at Liberty — Thoroughly experienced. Have worked the best houses. S. ROACH, 407 Twelfth St., N. W., Canton, Ohio.

A-1 Organist Desires Position. Will go anywhere, prefer South. Years of experience, competent and reliable. Large library. Union. Permanent position and good salary essential. AUSTIN T. ADAMY, 671 Warren Ave., Youngstown, Ohio.

A-1 Organist Desires Theatre position in the South. Can play and will play large library. Experienced. State salary, make of organ and working hours first letter. FRED. ERICK KING, 222 28th St., Newport News, Va.

A-1 Trombone — Union. Experienced in all lines. TROMBONIST, 3547 Humboldt Ave., So., Minneapolis, Minn. nov10

A-1 Violinist Leader and Pianist desire permanent position with first-class picture theatre. Both experienced and reliable. Library. Union. Guarantee satisfaction. Address VIOLINIST, 722 East Edwards, Springfield, Illinois.

A High-Class Dance Drummer of exceptional ability to read and fake desires change. Young, neat, union, tuxedo. Recommendations from fastest orchestras in Middle West. LEROY BUCK, 3554 Douglas St., Omaha, Nebraska.

At Liberty—A-1 Clarinetist Experienced band and orchestra. Married. Excellent sight reader. Theatre preferred. Address J. GAYA, care Acosta, 247 W. 30th St., New York City.

At Liberty—A-1 Cornetist. Just finishing as solo cornetist in Al Sweet's Band. Desire theatre or concert band. Plenty of experience. Good tone, routine and technique. At Liberty Oct. 28. Write or wire V. KINSEY, Mason, Michigan.

At Liberty—A-1 Dance Violinist. Good reader. Powerful tone. A-1 leader. Go anywhere. State what you have to offer. Address BOX B, Billboard, Kansas City, Mo.

At Liberty—A-1 Pianist. Orchestra, solo and accompanist. Prefer to handle good stuff. Also double legitimate Tenor Banjo, "rubber" style. Is your job A. F. of M.? State all in first letter. JOHN G. HEYN, 720 Meigs Ave., Jeffersonville, Indiana.

At Liberty—A-1 String Bass Player. Studied in Europe. Wide experience. Past six years with movie theatre orchestra. A. F. of M. Address BASS PLAYER, 54 North 19th St., Kenmore, Ohio.

At Liberty—A-1 Violinist and Viola. Experienced in all lines. Union. LIONEL MANN, 514 E. Hendrie Ave., Detroit, Michigan. nov17

At Liberty—Clarinet. Vaudeville and pictures. Experience and reliable. Union. G. E. WAGNER, 822 Main St., Wheeling, West Virginia. nov17

At Liberty—Flutist and Piano Relief. Man and wife. Experienced, capable. Go anywhere. MULLETT, 631 South 8th St., Springfield, Illinois. nov10

At Liberty—Hot Banjoist and Alto Saxophonist. Both twenty-two years old. Union, congenial. Have tuxedos. Four years with good dance and vaudeville organizations. Both sing. Saxophonist doubles Clarinet and Trumpet. Good tone, reads, fakes, improvises. Banjoist plays full four-string Harmony and Melody in same. Must take both of us or none. Do not misrepresent, as misrepresentation caused this ad. Can join at once. Wire BOX 310, Lorraine Hotel, Indianapolis, Indiana.

At Liberty—Lady Organist. Efficient, experienced and reliable. Large library. Address C-BOX 97, care Billboard, Cincinnati. nov17

At Liberty Nov. 20—Sousaphone (BBB), doubling String Bass, for high-class dance or hotel orchestra. Stationary orchestra preferred. Age, 28. Tuxedo. Write BOX 61, Elkhorn, Wisconsin.

At Liberty—Organist. First class. Ten years' picture experience. Cue pictures thoroughly. High-class musician. Address ORGANIST, 403 Seventh Ave., Peoria, Illinois.

At Liberty—String Bass and Sousaphone. R.R. High class. Road. Age, 34. Vaudeville, pictures, hotel. MR. BASS, Room 21, X. M. C. A., Jackson, Michigan.

At Liberty—Tenor Banjoist. A-1 reader. Reliable. H. MOHLENKAMP, 1906 Maple St., Louisville, Kentucky.

At Liberty—Violin Leader. Pictures. Vaudeville leader 3 seasons for C. H. Miles at Majestic, Orpheum here. References. \$1,000 library. Address VIOLINIST, 484 Maplewood Ave., Detroit, Michigan.

At Liberty—Violin Leader. Experienced in vaudeville and pictures. Ten years playing Orpheum vaude. Union. ORCHESTRA LEADER, 515 Sixth St., Ames, Iowa.

At Liberty—Violinist Leader with fine library. Best of reference. Experienced in vaudeville and pictures. Union. State all in first letter. Address VIOLINIST, Box 1082, Jamestown, North Dakota.

Cellist at Liberty—Union. Best of schooling and experience in all lines. Prefer vaudeville and Western location. CELLIST, 1813 University, San Diego, Calif. nov10

Cellist—Desires Engagement. Competent, reliable and experienced. Two years on last engagement. All letters acknowledged. Union. O. B. WILSON, General Delivery, Detroit, Michigan.

Clarinetist — Experienced on all chairs. Young, single, union. Concert band only. T. K. NEELY, care Billboard, Chicago.

Competent Violin (Vaudeville) Leader desires leadership of B. F. Keith or any first-class vaudeville theatre. Good reference and music library. Experienced; 17 years in business. BUSINESS VAUDEVILLE LEADER, Billboard, New York.

Dance Banjoist at Liberty—Doubles Trumpet. Young, congenial. A. F. of M., tuxedo. Will travel or locate. Just finished season at the Hotel Grandada, Syracuse. Write or wire. E. M. DINSMORE, 414 West 124th St., New York City.

### World's Greatest Symphony Orchestra

Is in America, Says Georges Enesco—He Also Pays His Respects to the American Composer

I SHOULD like to begin by saying that I was perhaps the only musician in Europe two years ago who had never had any intention of coming to America. Then, without foreseeing the consequences, I dedicated my quartet to the Florentines, who played it here so much better than I deserved that I found not only my work welcomed in the friendliest fashion, but myself brought within the charmed circle of composers whom these kingsmakers in music design to honor. So, "in spite of all temptations to remain in other nations," I gladly fell in with a suggestion that I should come over as guest conductor. Almost before I knew it I was in the United States and receiving my first impression of the greatness of American orchestras with Mr. Stokowski's incomparable players in Philadelphia. As a student who has made an earnest effort to appraise the work of every important orchestra in Europe, I take the utmost pleasure in telling my American readers how extremely proud they ought to be to count this among their other unique and superlative possessions—the most magnificent symphony orchestra in the world. I pay this tribute to supreme excellence without prejudice to the outstanding merits of other American orchestras, both those I had the pleasure of conducting and those for whom I was merely one member of an admiring audience. I have been struck by the very appreciative attitude of American concertgoers. In New York you enjoy every opportunity for progress in this direction, for not only do you have more symphony concerts to the square mile than all the European countries put together, but side by side with the works of the classic masters you are offered an ever-increasing number of modern works each season. Apropos of this, I beg leave to remind you that for this latter Mr. Stokowski is largely to thank. As a modern composer, I may say that neither I nor my colleagues flatter ourselves that he admires everything we write, but he has insisted for years that his audiences should at least be kept informed of what is going on in the musical world. It is fortunate for us that his audiences are so much his disciples. A disadvantage under which the American composer in the modern idiom labors is not that he does not hear the best of what his European contemporaries are doing, but that he is so far removed from the atmosphere in which they are doing it. His handicap lies in the curious fact that the farther one is from any strong creative influence the greater one's effort to remain within its sphere; whereas, the nearer one is to the source the more independent of its conventions one becomes. It would be perhaps to the American composer's advantage to disengage himself as much as possible from European influences which of their nature conflict with the indigenous material on which he must eventually base his work. For it is a truism that the inspiration of all enduring art springs from the soil. Already John Powell, with his remarkable "Rhapsodie Noire," has shown that an American can follow where Dvorak led. This work is not in the modern idiom, but its extraordinary thematic richness and the primitive vitality of its rhythms should be enough to convince the young moderns of the New World that they need not look to the Old for what they have in such ungarnered abundance at home. This talk of imitation reminds me of what the great Debussy once said to me, apropos of Ravel. I had been remarking what a pity it was that a man of genius like Ravel should so completely lose himself in the disciple, even though it were Debussy whom he followed. "All art starts by imitation," replied Debussy; "I had to have someone to copy—so do the others; it doesn't matter anyway who your models are, for they are nothing but pegs to hang your real self on—if you have one."

—SHADOWLAND.

At Liberty—Violin Leader or Side Man thoroughly experienced in all branches invites offers from reliable showmen. J. J. ADKINS, 151 Houston Ave., Muskegon, Michigan. nov10

At Liberty—Violinist and Oboist. Experienced all lines. Union. Theatre work preferred. Will go anywhere jointly or separately. P. O. BOX 1402, Great Falls, Montana. nov17

At Liberty—Violinist of Experience and ability. Account of broken agreement by manager. Prefer some recognized dance orchestra on or off vaudeville. Leader in need of good experienced side man, write. Young, neat, congenial, single, good personality and appearance. Union. Tux evening dress. Double excellent Clarinet. Experienced concert band on all chairs. T. K. NEELY, care Billboard, Chicago.

Experienced A-1 Drummer—Desires theatre or dance orchestra work. WM. HENNING, Effingham, Illinois.

Drummer and Pianiste—Man and wife. Can furnish other musicians to make complete orchestra. We have library, bells and xylophone. Prefer location, South. Write or wire. SHIRLEY, General Delivery, Jacksonville, Florida.

Drummer—Fast and Experienced, also Singer of Novelty Songs. Union. KEITH THOMAS, 2953 Catherine St., Indianapolis, Indiana. nov17

Experienced and Reliable Violin Leader for picture, vaudeville or combination house. Fine library of music. A. MID-DELETED, 410 Eleventh St., Wausau, Wis.

Experienced Theatre Organist now at liberty for winter season. Union. I am competent, reliable and have adequate library. Desire to locate only in house having modern organ and a reasonable manager who wants the picture used in an up-to-date manner. Kindly address me by letter only. C-BOX 152, Billboard, Cincinnati.

Experienced Violin - Leader wishes immediate permanent engagement. Cue pictures correctly. Good library. Married. Can furnish best of reference. Address SCHULTZ, 29 James St., Bristol, Virginia.

Fast Dance Violinist at Liberty about Nov. 10. Age, 22. Write or wire. JACK HOFFMAN, New National Hotel, Peoria, Illinois.

First-Class Alto Sax. Artist, doubling real Dixieland Clarinet, desires change. Can read and improvise. Young, married, tuxedo, union. Best of recommendations. Only location job considered. FRANK ROBERTS, Hunter Inn, Omaha, Nebraska.

Flutist at Liberty — Picture theatre orchestra. Experienced, congenial, reliable. GEORGE MULLETT, 931 South 8th St., Springfield, Illinois. nov10

Flutist—Experienced in Musical comedy, pictures and vaudeville. Excellent references. If unsatisfactory no notice required. Address FLUTIST, 2909 Highland Ave., Cincinnati, Ohio. nov10

Melody Sax. or Piano Man Desires change. Neat, young, union, tuxedo. Read and improvise. Prof. dance orchestra. Write or wire. DARYL SHELDON, 2554 Douglas St., Omaha, Nebraska.

Organist of Large City Theatre will shortly be open to make change. First-class, trained musician. Expert, experienced picture player. Thoroughly reliable and a gentleman. Union. Handle all makes. Specialize on Kimball, Hops-Jones, Austin, Robert Morton, Mohler, etc. Must be good position and organ. Large instrument preferred. State make and size of organ, working hours and conditions and top salary. Address EXPERT ORGANIST, care Billboard, Cincinnati, Ohio.

Organist—Seven Years' Experience playing pictures. Young, married man. Excellent repertoire and use it. Unique classic interpretations and eccentric jazz renditions. Good organ essential. Prefer house with orchestra. Salary, \$65. Write ORGANIST, Percy Villa Apts., Apt. D, Egan, Illinois.

Pianiste and Drummer for South. Man and wife for theatre or dance. Prefer location. Both sight read. Varied experience. Bells and xylophone. Write or wire. WM. KUHN, Bijou Theatre, Brunswick, Ga.

Pianist and Drummer—Traps, bells and xylophone solos. Prefer week-end company. DRUMMER, Antler Hotel, Louisville, Kentucky.

Situation—A-1 Trumpet. Experience in pictures, vaudeville, dance and hotel. Read, union, married. Prefer steady location. Theatre or hotel. Z. T. RANDOLPH, 423 W. Bell, St. Louis, Missouri.

Sousaphone, BB.—Union. Single, 27. Experience concert bands and vaudeville. Write WM. A. BARTLETT, Woodson, Illinois. nov10

String Bass—Experienced in all theatre work. Only reliable propositions considered. C-BOX 147, care Billboard, Cincinnati, O. o. nov10

String Bass at Liberty—Experienced, union. Permanent engagement wanted. R. R. SAWYER, Willow Springs, Mo.

String Bass at Liberty—Former professor in Conservatory. High-class orchestra only. Union. 7 Oliver, New York City. nov10

Trombonist — Union. Experienced in vaudeville, pictures and concert band work. Good tone. Have played with the best. SEWELL C. HOFFMAN, General Delivery, Cleveland, Ohio.

Trombone or String Bass — With experience and reference, for theatre. Union. R. K. SAWYER, Willow Springs, Mo. nov10

Violin Leader — Experienced. Have library. Union. MR. SOUZANSKY, 766 Waveland Ave., Chicago, Illinois.

Violinist—Lead or Side. Familiar Schirmer and Fischer publications and thoroughly experienced. Good sight reader. Excellent library. Central States preferred. Address C-BOX 142, care Billboard, Cincinnati.

Violinist Wants Engagement. Locate or travel. B. YUNKER, 708 1/2 Austin Ave., Waco, Texas. nov10

A-1 VIOLIN LEADER — EXPERIENCED vaudeville, pictures. Large library. Union. Married. Can deliver. J. K. LEADER, General Delivery, Mayfield, Kentucky.

AT LIBERTY—A-1 BANJOIST. SIGHT READER. Play three or four-part harmony with melody and take breaks. Correct rhythm with chords. OCTAVE ROMAIN, 683 N. 3rd St., Harberton, Ohio. nov17

NOTE—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

A-1 VIOLINIST-LEADER-EXPERIENCED IN all mus. Good Library. Union. Address MUSICIAN, 325 Cleveland Ave., S., Canton, O. nov17

AT LIBERTY - A-1 THEATRE ORGANIST. Two years' experience. Splendid Library. Good organ and salary essential. South preferred. T. WILLIAM STREET, 606 Ave. B, San Antonio, Texas.

AT LIBERTY - CLARINETIST. EXPERIENCED in pictures and vaudeville. Wants position in theatre orchestra. A. F. M. Address CLARINETIST, 109 Glen Place, Ithaca, New York. nov17

BANDMASTER AND INSTRUCTOR ON BAND and orchestra instruments wants to hear from those in need of a real Leader and Teacher. Good soloist and Violinist, playing knowledge on all band and orchestra instruments. \$1,500 monthly of standards and can get results. Best of references. LEADER, Box 325, Lancaster, Wisconsin. nov10

CORNET PLAYER AT LIBERTY. PHILIP GARKOW, San Juan Hotel, Orlando, Fla. nov17

LADY CELLIST AT LIBERTY-FOR HOTEL or theatre work, double on Violin and Piano. 1 year. Address MARCELLA COYLE, 1705 So. 27th St., Lincoln, Nebraska. x

SAXOPHONIST - E-FLAT ALTO. A-No. 1 Leader and Lead Musician. Play strong lead and fake a little harmony. Go anywhere. South preferred. Twenty experience. Age 27. Jack Richards write. SAXOPHONIST, 516 Clark St., Stevens Point, Wisconsin.

SOLO VIOLINIST AT LIBERTY-SIGHT Leader on Violin. Good ear pianist, double on stage. Specialties, violin, piano, mandolin, piano, lute, oboe, clarinet, trick violin and imitations. Good wardrobe, newspaper cuts and window photo cards. Lowest, \$30.00 a week and transportation. Address A. J. SMITH, 22 Dutton St., Lockport, New York.

THEATRE TRUMPET PLAYER FOR FIRST-CLASS picture or vaudeville orchestra. Use B-flat instrument only. Address C-BOX 110, care Billboard, Cincinnati. nov17

TRUMPET, DOUBLING SAXOPHONE, PRE-ferred theatre orchestra or reliable vaudeville act. Address C-BOX 110, care Billboard, Cincinnati. nov19

VIOLINIST-FIRST CLASS, DANISH, EXPERIENCED, orchestra, restaurant, by day or evening. Just arrived. CARL HANSCH, 224 W. 123d St., New York.

A-1 STRING BASS PLAYER, experienced, open for a good engagement. State full particulars. Union. A. H. Billboard, Chicago, Illinois. nov1

AT LIBERTY-Young Lady of refinement wants position as Pianist or Organist in first-class theatre. Would consider hotel orchestra. Five years' experience. Play popular, classics and improvise. Prefer Texas town. BOX 428, Gilmer, Texas.

AT LIBERTY-A-1 Clarinet, double Alto Saxophone. Trumpet or lute. DAN HICKARD, National Hotel, Chicago. nov19

PROFESSIONAL MUSICIAN, Violinist, union, 15 years' experience, wishes permanent position, theatre. MR. VICTOR, 4153 Wabasha Ave., Chicago, Illinois. nov10

SLIDE TROMBONE AT LIBERTY-A. F. of M.; experienced pictures, vaudeville, etc. Player, any kind of music and also solos. Prefer New York City. Address TROMBONIST, 113 Washington Place, New York City. nov10

THEATRE VIOLINIST, conservatory education, 10 years' experience, vaudeville, pictures, hotel, dance. Piano tuner and repairer, factory experience. Double Bb Tuba. "VIOLINIST", 11114 Parnell Ave., Chicago. nov21

VIOLINIST, A-1, AT LIBERTY-Seven years' experience. Best picture and vaudeville house. Leader or sideman. Anywhere to reliable house. G. J. LEIGH, 301 St. Nicholas Ave., Apt. 2, New York City.

AT LIBERTY PARKS AND FAIRS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only-See Note Below.

Florraine Renault, Parachute Jumping, Wing Walking. Would like engagement with aviator going South for winter. Address care Billboard, Cincinnati. nov10

New Attraction-First Outdoor Magic and Illusion Show. Two hours of fun and amusement. I am the originator of the following new illusions presented in addition to many others: "The Ordeal by Molten Metal"-A fire is placed on a small metal platform and mold of sheet iron built around her, molten metal is poured into this mold and afterwards cooled by a water jacket. On taking the mold to pieces a cube of white metal (still hot) is found. This is caused to vanish and the girl is found instead. "Decomposition of Matter"-Inanimate objects, living animals and living persons are placed in cabinet, this is connected to duplicate compartment many feet away by means of two cables less than an inch in diameter. Electrical apparatus is started in operation and in several minutes the same articles, animals and persons have appeared in the duplicate compartment. Monster loud speaking of a mile are used for making announcements. Massive searchlights are used in the productions. Correspondence invited from Parks, Fairs and Grand Stands for 1924. TORRINI THE MAGICIAN, David Clifford Danica, 1250 Birch St., Los Angeles, California.

The Two Lehmbucks, Lady and gentleman Gymnasts, Equilibrists, Hand-to-Hand and Head Balancers. The act very neat, beautiful, unusual. Now booking. For full particulars address H. LEHMBECK, 2219 Winter St., Ft. Wayne, Indiana.

GAYLOR BROS.-Four Free Acts. Fairs, Celebrations. Two Acrobatic Frogs. European Hand-Head Balancers. Chinese Novelty Equilibrist. Comedy Clown and Dog. 3906 17th St., Detroit, Mich. dec29

GEYER AND MARIE-Two Feature Free Acts, embracing sensational Pyramid Building, Rolling Globe, Centorlin, Educated Dog, High-Diving Monkey. Address BOX 883, Dayton, Ohio. dec3

AT LIBERTY PIANO PLAYERS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only-See Note Below.

A-1 Dance Pianist for Fast Dance Orchestra. Read, fake, transpose, memorize. Years' experience in dance orchestras. Good appearance. Can cut the stuff. TOM CHESTNUTT, JR., Box 316, Clay Center, Kansas.

A-1 Pianist Desires Change. Handle all standard works. Twenty years' orchestral experience vaudeville, pictures. A. F. of M. West or Middle West preferred. Would consider country town. PIANIST, 120 Clay St., Battle Creek, Michigan.

At Liberty-Piano Player, for med. straights, bits. Play Cornet. CHAS. L. SMITH, 6032 Blackstone Ave., Chicago, Ill. x

AT LIBERTY SINGERS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only-See Note Below.

TENOR BANJOIST-SINGER, ENTERTAINER. Sings ballads, fast numbers; also specialty. Play Harmony Chords. BERNIE SPECTOR, 303 Broome St., New York City. nov10

A-NO. 1 TOP TENOR for quartette or trio. Would like to join good organized tab. show or quartette. Can and will do parts. Address care Nell O'Brien's Minstrels, American Theatre, St. Louis, Mo. I am closing with Mr. O'Brien on Nov. 10th. nov17

AT LIBERTY VAUDEVILLE ARTISTS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only-See Note Below.

At Liberty-Ground Tumbler. J. WILSON, Billboard Office, Chicago.

Dancer (Girl) at Liberty. Address DANCER, Billboard, Kansas City, Mo.

Young Man With Fine Appearance wants to join with a good show or vaudeville. Little experience on stage. Can sing and do parts. Will join at once. Please write quick. Address JAMES STRAVATO, 36 Kinney St., Jamestown, New York.

Wire Walker (Girl) at Liberty. Address WIRE WALKER, care Billboard, Kansas City, Missouri.

AT LIBERTY-A-1 MED. TEAM. BOTH young. Man A-1 Blackface, producer of Negro acts (make 'em go), singers. 1 double specialty. Change one week. Violet, small, A-1 Act Worker with snap. All-round med. people. Ticket? Yes! Salary, \$60.00 joint. Ticket? Yes! Wire. F. H. HEAD, Gen. Del., Lovington, Illinois.

EQUITY AND RADIO

THE ACTORS' EQUITY ASSOCIATION has refused to let its members take part in a play to be broadcast by radio unless they get paid for it. Musical composers are increasingly reluctant to let their songs be used without payment. Managers of singers are getting over the idea that broadcasting was such good publicity that singers should sing for nothing. Consequently we hear laments that the entertainment now offered to radio users may have to be curtailed.

For two years past the man who owns a radio set has been getting free entertainment that would cost him \$15 or \$20 a day if he bought tickets at theaters or concert halls. This has been given to him because the manufacturers of radio sets want to build up a public for their wares, and because actors, artists and composers have often displayed a curious willingness to serve the radio with no tangible reward except the publicity thereby gained. Mr. Ziegfeld might as well say that he shouldn't be asked to pay Fanny Brice a salary, since he gives her an opportunity to perform before a couple of thousand people every night and thus keeps her name before the public.

If broadcasting stations have to pay the market price for what they get, like all other agencies of entertainment, the time will come when many stations will have to send out whatever they can get free or else shut down. The difficulty lies in the fact that so far the radio consumer has been profiting at the expense both of artist and of broadcaster. The broadcaster has been breaking even by selling radio sets, but as the market becomes saturated his profit will diminish, and may not be materially sustained by the sale of improved sets to old consumers. The condition which has prevailed in the radio industry is about the same as would exist in the automobile industry if every purchaser of a car got free gasoline whenever he wanted it from any automobile manufacturer.

Should owners of sets pay an annual license fee it would still be possible, pending the invention of some sort of meter or locking device, for those who had paid nothing to hear the programs broadcast to those who had paid. Doubtless the manufacturers could absorb some of this loss by increasing the price of sets; unless artists can be induced to go on giving one sort of service or another for nothing they very likely will. But elaborate and expensive broadcasting stations are not going to be maintained after they cease to be profitable. The problem is to find a method of payment for the service which will fall equitably on all who use it.

-NEW YORK TIMES.

A-1 Piano Leader-Vaudeville

or pictures. On account of theatre changing policy will be at liberty Nov. 10. Eighteen years' experience. Locate only. Central or Western preferred. Only first-class offers considered. Union man. Library, etc. Wire or write, stating salary and details. WALTER E. PETRY, care Terrace Theatre, Danville, Ill.

Pianist, Organist - Desires

change. Experienced all lines theatre and hotel work. Only first-class engagement considered. Address MISS BERGNER, 123 20th St., Toledo, Ohio. nov24

Picture Pianist-Male. Four

years' experience. Good library. One exact copy Union. Can play vaudeville. Prefer playing alone. Reliable. Reference. PIANIST, Box 28, Hallville, Illinois.

FIRST-CLASS PIANIST AND ORGANIST.

American photo player, open for engagement. Florida preferred. 15 years' picture experience. KAY, care Billboard, New York City.

PIANIST AT LIBERTY - WORK ACTS.

Double bits. EDW. BAILEY, Oswego, N. Y.

YOUNG LADY PIANIST-UNION. SEVERAL

years' experience playing orchestra for theatre, vaudeville, hotels, cabarets and dances. Good wardrobe. Will go anywhere. Wire or write at once. LUCILE HOWARD, 100 N. 11th St., E., Nashville, Tenn. nov10

NOTE-Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

AT LIBERTY-CARTOONIST KEENI. BIG repertoire landscapes, locals, comics, marines, trick pictures. Straight or bits. Novelty feature for any show that pays. Care Billboard, San Francisco. nov10

TEAM-Will join any kind of novelty act. Lady understudy. Man does a little of everything. GEORGE GORDON, General Delivery, Elmhurst, L. I., N. Y. nov10

WOULD LIKE TO JOIN Vaudeville Act or Show for winter season. Will try anything. Have had experience. Write or wire. SCOTTY WILSON, Box 661, Wauken, Iowa. nov17

YOUNG MAN, 27; 5 ft., 10; 170; present Sculptor's Model, would like to connect with posing act. No objections to others. S. PADRONE, 1172 Liberty Ave., Brooklyn.

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES

40 WORD, CASH, NO ADV. LESS THAN 25c. 60 WORD, CASH, ATTRACTIVE FIRST LINE. Figure at One Rate Only-See Note Below.

Acts, Sketches, Monologues to Order. EDDIE HAYDEN O'CONNOR, 1531 Broadway, New York

Acts Written, Coached and produced. Partners furnished. Professional try-out arranged. NAT GELLER, 538 East 175th St., Bronx, New York.

Exclusive Material Written. Lowest of prices. WILLIAM HENRY COYLE, 2453 Tullip St., Philadelphia.

Exclusive, Original Vaudeville Material written to order. Reasonable. J. C. BRADLEY, 110 King St., New York City. nov24

Exclusive Acts and Special Songs written. Reasonable. J. C. BRADLEY, 110 King St., New York City. nov24

Have a Look! Original Funny Stuff for Clubs, Smokers, Entertainments, Vaudeville. By mail, 35c. A ten-minute routine that will make good anywhere. Any makeup. 2269 Fairmount, Cleveland Heights, Ohio. nov10

Have Broadway Address-Office Service, \$5.00 monthly. O'CONNOR, 1531 Broadway, New York.

BLACKFACE MONOLOGUE, \$1.00; Blackface Double Act, \$1.50. Published song free with every order. O'CONNOR, 1531 Broadway, New York.

GET IT WHILE IT'S HOT AND NEW-Speed-Foot Rambo, a 1-minute black-face monologue, \$1.00. EUGENE EDWARDS, 413 So. 11th St., Louisville, Kentucky.

HINKLE'S 1923 COMEDY BITS, for tabs, minstrels, vaudeville; 51 laughable bits, \$5.00. 100-item songs. Material to order. Lists free. BERNARD HINKLE, Royal Heights, Joplin, Missouri. nov17

SKETCHES FOR SALE-Copyrighted. NAT GELLER, 538 East 175th Street, Bronx, New York.

"THE BULLFROG"-Knockout, humorous material. Ten pages. Enough for twenty-minute act. 50c. ALONZO BOWD, Winner, South Dakota.

"THE COUE CHORUS", catchy comedy song, fifty cents. Catalogue Professional Material, four cents. BANNER, Box 627, San Francisco, Calif. nov24

10 TO 100 NEAT COPIES of your song made by mimeograph. Cheap SOUTHERN MELODY SHOP, 503-B Monroe Ave., Montgomery, Alabama. nov10

AGENTS AND SOLICITORS WANTED

50 WORD, CASH. NO ADV. LESS THAN 25c. 70 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only-See Note Below.

Advertisers-Your 35-Word

Ad in 51 Magazines, \$2.00. One man writes: "I don't do any more canvassing. Your ads are giving me all the business I can take care of." Stay in where it is warm this winter. Our ads will bring the business to your door. Get our Free Booklet. AUTO-CITY AGENCY, 2747 Gladstone, Detroit.

Agents - Bamboo Fountain

Pen, \$4.50 per dozen. ARTCRAFT, 414 N. 20th St., Omaha, Nebraska.

Agents - Men and Women.

Wonderful proposition. Big profits. Ask details. D. M. TRADING, 319 A Broadway, New York.

Agents - Sell the Greatest

game on the market. Sixteen games in one. Sells on sight. Make 100% profit. Write for particulars. BURNS BROTHERS' BUSINESS SERVICE, 1225 Fulton St., Brooklyn, N. Y. nov10

Agents, Solicitors, Peddlers

need no license. Agent's Protector or Law Book proves it. Copy, \$1 postpaid. MARTIN SZWED, 211 Wallington, Hayward Place, Passaic, New Jersey. decl

Agents - Wonderful Xmas

seller. Big money selling Wonder Scissors during the holiday season. Write for particulars. W. C. ROY & COMPANY, Lancaster, Pa.

Agents-\$5.00 an Hour. Sell

Astor Silk and Knit Neckties. Finest line ever sold to wearer through agents. ASTOR NECKWEAR CO., 318 A Broadway, New York. x

Agents-\$75.00-\$100.00 Week-

ly taking orders for populy price-smashing Raincoats, \$3.98. Largest commission advanced. Prompt shipment. We collect. Free coats. EAGLE RAINCOAT CO., 589 Mid-City Bank Building, Chicago. nov10

Bamboo Fountain Pens-Self-

Filling Screw Cap with guarantees. \$4.50 dozen, \$18 gross. GOODWIN CO., 817 Laguna St., Los Angeles, California.

General Agents - \$60-\$200

week. Guaranteed genuine Gold Letters for store windows. Easily applied. 2% commission on local agents' orders appointed by you. Big demand. Large profits. Free samples. METALLIC LETTER CO., 412 N. Clark, Chicago. x

(Continued on Page 70)

German, Austrian, Russian, Soviet money. Sensational sellers. Cheap, attractive give-away advertising. Bargain circular free. Lowest prices. HIRSCHNOTE, 847 Huntspoint Ave., New York. nov10

Handy Men! Make \$10.00 daily without experience. A real, permanent local business—needed everywhere. CALHAN SYSTEM, 52 Levant St., San Francisco, Calif.

Here Is Something for Thrifty agents. SCHWARTZ & COMPANY, 22 Griesstr., Hamburg, Germany. dec22x

Magazine Men-Crowd Managers—Receipts free. Macfadden Publications. Special easy selling offer. Send 5 2c stamps for week's supply. CIRCULATORS, Suite 424, 5 Beckman St., New York.

Men and Women—Get the world's fastest dollar seller. Repeats every week. Sells itself. A fortune awaits hustlers and live wires. Address CHEMIST, 276 N. 20th St., Columbus, Ohio. x

Monogram Automobiles—Free samples. Easily applied. \$2.50-\$5.00-\$10.00 outfits. DEPT. M, MONOGRAM LETTER CO., 196 Market St., Newark, New Jersey. nov10

New Business—Re-Dye Rugs on the floor. Fibertint applied with brushes. Nine colors, \$1.00 box dyes 2x12. Sample for small rug, 10c. Agencies granted. TEXPLOY CO., INC., 29-A, Somerville, New Jersey. x

Portrait Agents—All Agents. Our Home Lodge Emblems interest everyone. FRATERNAL ART CO., 1450 Washington Ave., Huntington, West Virginia. nov10

Rummage Sales Make \$50 daily. We start you. Representatives wanted everywhere. Permanent business. "CLIFCROS", 609 Division, Chicago.

"Smallest Bible on Earth"—A great curiosity, slightly larger than a postage stamp. It contains over 200 pages of New Testament. Retail 15c. Dozen 65c. Hundred \$5.00. Thousand \$35.00. Sample 15c. P. CURTIS, 3329 Lafayette St., Denver, Colorado.

Street Men, Fair Men, Agents, Take This Tip—New Invention—Just out—Domestic Science Can Opener, is the fastest 50-cent seller today. This Modern Marvel opens any can (round or square) instantly, turning down edge as it cuts. This prevents cutting the hand and leaves the empty can useful for many purposes. No effort required. Any child can operate it. Entirely different from all others. Every demonstration makes sales. Send 50 cents for sample and rock-bottom quantity prices. No time to lose. The pioneers are cleaning up the dough. ATAX CO. (Specialty Dept.), 738 So. Los Angeles St., Los Angeles, California.

The Agent's Guide — Tells where to buy almost everything. Copr. 50c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

27,000 Records Guaranteed with one Everplay Phonograph Needle. New, different. Cannot injure records. \$15 daily easy. Free sample to workers. EVERPLAY, Desk 111, McClurg Bldg., Chicago. nov24

A BUSINESS OF YOUR OWN—Make sparkling Glass Name Plates, Numbers, Checkers, etc., Medallions, Signs. Big illustrated book free. E. PALMER, 305 Wooster, Ohio. dec1

AGENTS—Men and Women, for quickest sellers. From now until Christmas, 100% profit. Dainty Tea Aprons, beautiful assorted colors; women buy two to six as gifts. Save time, start now. Sample mailed, 80c. stamps or money order. Write for booklet. RUBBER RUBBER AND MANUFACTURING COMPANY, 708 Penn Avenue, Pittsburgh, Pa. dec1x

AGENTS—100% profit. Fast-selling Novelty for Lodge members. EMBLEMATIC BILT CO., Ashland, O.

AGENTS—\$5.00 per day. Sale every house. Sample free. MODERN SPECIALTY CO., St. Louis, Mo. dec1

AGENTS—Umbrellas, black silk finish, white tips, stub end, ring handles, \$11.00 doz. \$3.00 cash. balance C. O. D. Sample, \$1.25, prepaid. No catalogue. LEAVERS UMBRELLA FACTORY, Louisville, Kentucky.

AGENTS—Household Specialties, all proven sellers. Attractive prices. WEST PARK SPECIALTY CO., 3541 Jefferson St., Philadelphia, Pennsylvania.

AGENTS—The Inkpen makes every pen a fountain pen. Writes 100 to 600 words with one dip of the pen. Sample, 10c. MAEDER, P-3234 Pierce Ave., Chicago, Illinois. nov17

AGENTS—Every Superior Outfit sold brings repeat orders that average \$25 a year. Selling three outfits a day, you have a \$25,000 a year business, of which half is profit. Send for particulars for the biggest repeat order proposition on earth. LEE BROTHERS, 143 East 23d St., New York. nov17

AGENTS—Best seller, Jam Rubber Repair for tires and tubes; supercedes vulcanization at a saving of over 80c per unit. Put it on sale; it vulcanizes itself in two minutes, and is guaranteed to last the life of the tire it is used for. Sell to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 706, Philadelphia, Pennsylvania. nov24

AGENTS, HUSTLERS—I sold thousands in Chicago last year; you can do the same in your town. Wonderful Christmas seller. Every store and business place buys from me to ten. Chicago territory reserved. Particulars and stamp. C. W. RAMSEY, 148 East Ohio St., Chicago, Ill. nov10

AGENTS—Sell Anti-Mist Compound. Keeps rain and steam off of windshields and eyeglasses for 21 hours. Send 25c for sample and particulars. A. W. HURST, 210 S. Seelye Ave., Chicago, Ill. nov10

AGENTS—Sought Collar Buttons are the best. Tie slides easily. Flat. Nonbreakable. Sample, 10c. Gross, \$8.00. MAEDER, P-3234 Pierce Ave., Chicago, Illinois. nov17

AGENTS—Get lined up for Christmas. Ladies' Fancy Colored Waterproof Umbrellas, \$3.10. Commission, \$1.00, advanced. We deliver. LEAVERS UMBRELLA FACTORY, Louisville, Ky.

AGENTS AND PITCHERS—Excellent opportunity to make over 100% profit selling Fisher's Everwear Neckwear, knitted Fibersilk Ties. Prices: \$1.50, \$2.50, \$3.00, \$4.00 and \$5.00 per doz. Send for proposition. FISHER KNITTING CO., 1043 Jefferson Ave., Buffalo, New York. nov24x

AGENTS, CATHOLICS—Our Luminous Crucifix sells in every Catholic home. Large profit. Write CHAS. C. RAY, 1104 Lemcke Ave., Evansville, Ind. dec3

AGENTS MAKE 500% PROFIT handling Auto Monograms, New Pictures, Widow Letters, Transfer Flags, Novelty Signs. Catalog Free. HINTON CO., Dept. 123, Star City, Indiana.

AGENTS' SAMPLES—Six big samples, \$1.00. Satisfaction guaranteed. ORLEANS CO., 314 33rd St., Norfolk, Virginia. nov17

AGENTS, STREET AND FAIR WORKERS—New invention, Aldo Belt and Trousers Clips. Holds belt in place. Men and boys all buy. \$18.00 per gross; dozen on fine display card. Sample, 25c. ALDO SPECIALTY CO., 3457 Indiana Ave., Chicago, Illinois. nov10

IMITATION LEATHER SHOPPING BAGS, 16x10 1/2, \$15.00; 11x11 1/2, \$12.00; 8 1/2x11 1/2, \$8.00. School Bags, 8 1/2x10, \$11.50; Dorothy Bags, 8 1/2x10, \$11.50; Vallets, \$8.25 per gross. Samples, \$1.00. FORSYTH, Leather Goods Manufacturer, 15821 Wabash Ave., Detroit, Michigan.

LARGE CORPORATION WANTS a Service Man in every town to paste up his signs on store-keepers' windows. Excellent opportunity for reliable party. No experience necessary. We also have attractive proposition for Agents and Salesmen. GET THE BEST SERVICE, 371 W. Superior, Chicago. nov24x

MANUFACTURE and sell your own products and specialties. Five hundred guaranteed formulas, with 53 valuable Money-Making Plans, clearly explain how, \$1, postpaid. RITNER SPECIALTY CO., Box 582, Philadelphia, Pennsylvania.

MEDICINE AGENTS—Don't fail to get our low prices. Thirty big sellers. CHAS. FINLEY MEDICAL CO., 4151 Olive, St. Louis, Mo. nov10

MEN'S SHIRTS—Easy to sell. Big demand everywhere. Make \$15.00 daily. Undersell stores. Complete line. Exclusive patterns. Free samples. CHICAGO SHIRT MANUFACTURERS, Franklin and Van Buren, Factory 100, Chicago.

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NOVELTY PAINTINGS—Golg great. Profits big. Agents write. ENTERPRISE, 340 1/2 19th St., Milwaukee, Wisconsin.

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WANTED—Sheet Writers, Magazine Men, Crew Managers, to write subscriptions for the only real working man's paper in the United States. Give the working man a square deal. Certificates, \$3.00 per 100 dreds. Send \$3.00 for same; none sent C. O. D. Keppie D-11s as premiums shipped from our office. Address P. O. BOX 334, Oil City, Pa.

WANTED—Soap Agents, to sell Special Holiday Goods and 150 other products. No money required. Write LINRO CO., Dept. 232, St. Louis, Mo.

WE START YOU without a dollar. Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. CARNATION CO., Dept. 235, St. Louis. nov24

WONDERFUL INVENTION eliminates all need for photographic. Saves time and a fortune. Preserves records. Lasts for years. 12,000,000 prospects. \$15.00 daily. Free samples to workers. EVERPLAY, Desk 115, McClurg Bldg., Chicago. nov24x

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Animal Freaks and Birds Alive wanted by O. K. HAGER, care Billboard, Cincinnati, Ohio. sep13-1924

Brownie, the Wonder Dog of the Movies, is an American Bull Terrier. For that kind write ROUGHNECK KENNELS, Alvin, Texas.

For Sale—12 More Performing Goats, half grown white females, two troupes. Price, \$200 for troupe. For quick sale profits included. PROF. J. B. HART'S ANIMAL ACADEMY, Batesville, Arkansas.

Mexican Parrots and Pet Yellow Head Parrots, \$72 doz.; \$8 each, \$36 doz.; \$5 each. Smokey Bears \$20 each. Stamp for price list. LAREDO ZOOLOGICAL BIRD & ANIMAL CO., Laredo, Texas.

Wanted Freaks—Live Human. Animals. State all. Photo. L. C. MEARS SHOWS, Venice, California. nov21

BADGER, \$5; Coyote, \$8; Fixed Skunk, \$5. LEW LAIRD, Harper, Kansas.

CANARIES—Grand lot, \$12.00 dozen, \$90.00 hundred. Wire cages, pull-out drawers, fine for singers, \$18.00 dozen. Canaries, Parrots, Parakeets, Cakes, Puppies, Pets of every description. Wholesale and retail. We ship everywhere. Save time, trouble and money. Buy here. NATIONAL PET SHOPS, St. Louis, Missouri.

FDR SALE—Red Foxes, ten dollars each, either sex. A. W. CLEMENS, Supt. La Fayette, Ind. nov17

FDR SALE—Two Trained Dogs and Troupe of four Doves and Props, ready for work. HARRY SMITH, Gratz, Pennsylvania.

FOR SALE—Wire-Walking Dog and Ringing, \$25.00. MISS RAY DAVIDSON, 1326 Republic St., Cincinnati, Ohio.

GIANT GREAT DANE PUPPIES—Biggest dogs in America. CHICHESTER DANE KENNELS, Ferguson, Missouri. nov17

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ATTORNEY AT LAW 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Daily—See Note Below.

Don't Worry About Troubles, Difficulties, etc. For advice and prompt action regarding all legal matters or money due consult LAWYER WALLACE, 2204 Michigan Ave., Chicago, Illinois. nov21

ATTRACTIONS WANTED 5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Daily—See Note Below.

Finn's Theatre, Jewett City, Conn., will book all local Attractions. Population 5,000. Write FINN & BARNETT. dec1

BOOKS 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Daily—See Note Below.

I Supply Mail Order Books, Imprint Catalogs. Send 10c for details. B. DORN, 711 S. Dearborn, Chicago.

HOMOPHONES (By CHRISTOPHER STONE, in CHRISTIAN SCIENCE MONITOR) THE existence of so many doubles, and often troubles, in the vocabulary of the English language is very tiresome, and it is not surprising to find that when the Society of Pure English began to publish its valuable series of tracts the poet laureate chose this subject for his initial essay. After giving a fairly complete list of the homophones still in use Dr. Bridges concentrated his attention on these statements: (1) Homophones are a nuisance, (2) they are exceptionally frequent in English, (3) they are self-destructive and tend to become obsolete, (4) this loss impoverishes the language, (5) this impoverishment is now proceeding owing to the prevalence of the southern English standard of speech, (6) the mischief is being worsened and propagated by the phoneticians, (7) the southern English dialect has no claim to exclusive preference. In tackling the last three statements Dr. Bridges opened up the very important question of the decay of the spoken language as far as it is due to slovenliness of pronunciation—it is ikstrordrily intristing to pichter the fewcher of sonneters and orrerters speaking in their natshl voices to a crowd of rapshterers and serbord nit parertisers—and took the line that it is wrong for the phoneticians such as David Jones in his Pronouncing Dictionary to accept and, in a way, to hallmark the conversational pronunciations of the London cockney, instead of attempting to encourage a higher standard of English by treating southern English as a dialect. He asserted emphatically, however: "The society absolutely repudiates the assumption of any sort of academic authority or orthodoxy; it relies merely on statement of fact and free expression of educated opinion to assure the verdict of common sense," and in saying this he relieved the anxiety which any of us may feel about the society. As long as it confines itself to the tracing of good and bad tendencies and to the consolidation of sound practice in the use of our language by persuasion rather than by intimidation, the influence of the S. P. E. is bound to spread among the English-speaking peoples, who are now, more perhaps than ever before, keenly aware of the renaissance and forward surge of civilization. Besides these more important considerations there is a special interest in the third statement mentioned above and exemplified in the sentences quoted at the beginning of this note—I mean in the fact that homophones are self-destructive. A large number of the homophones used, such as brake, vale, sought, raze, etc., are already being strangled out of existence by their doubles, and Dr. Bridges has made a long list of homophones that are obsolete or almost so, and he was careful not to assert that ambiguity of meaning was in any case the active cause of the disappearance of a word he made it fairly plain to the average reader of his pamphlet that unless a homophone is necessary in ordinary conversation, for instance, "no" and "know", it is doomed to pass into the realm of the literary and unusual, and thence in all probability into sheer oblivion. The question then arises, What does the S. P. E. ask its followers to do? Homophones are a nuisance, and they pass naturally out of existence. So far, so good. With an effort we can pronounce "mourning" and "morning", "principal" and "principle", "whether" and "weather" and a few other words of this sort so that they shall no longer be homophones, but can we—do we really want to—save most of them from their fate? Compton Mackenzie, the novelist, tells the story of his two maids which swam out from the island of Iliem to meet the royal yacht when King George visited Guernsey, and his hearers go away with a mental picture of two mayors in full robes breasting the Channel in an ecstasy of loyalty. But no purity of diction can elucidate the cryptic answer to those que lions which depend for their point upon deliberate ambiguity of terms. Careful pronunciation may save a handful of the "southern English" homophones, but the fortunes of the rest are beyond the reach even of the S. P. E.

AMERICA'S GREATEST BEAUTY TREATMENT—Sells on sight to every woman. 100% profit. Our free plan gets the money. Send for it today. ALADDIN MYSTIC BEAUTY CO., Grand Rapids, Mich. nov24

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BOYS—Get this Bally-Hoo Trick. Well built and classy (the Money Roller Machine). Price \$2. List free. CAESAR SUPPLIES, 708 N. Dearborn St., Chicago.

CARD SIGNS for every business. Big profits for agents. Sample, 10c. SIGNS, 819 St. Louis, New Orleans, Louisiana. nov10

COLORED PEOPLE (male or female) wild about long straight hair. Insure all. Send the biggest money proposition ever heard of. HALLHURTON'S CO. 1532 N. Main St., St. Louis.

FAST MONEY-GETTER—Sell thirty in every block. Big self-selling Xmas Post Card Packet, 28 pieces, for 15c. No talking required. \$70.00 thousand packets; 100 packets, \$7.50, prepaid. REX SPECIALTY, 514 N. 10th, Philadelphia, Pa. nov24

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FREE—Copy big Mail Order Magazine. CHAMBERS PRINTERY, Kalamazoo, Michigan. nov10

PAY YOUR WAY ANYWHERE with Oriental Mystic Rings. People amazed at startling values. Sterling silver Sample Ring, \$1, sells for \$2.50 upwards. ORIENT EXCHANGE, INC., 21-11 Park Row, New York. nov10

SELF-THREADING NEEDLES find sales in every home. Five size line. Easily carried. Big profits. Write JUBILEE CO., 216 Sta. C, Omaha, Neb. York. nov17

SELL AUTO QUICKSTART—A new sensation! Starts motor instantly in cold or foggy weather. 25¢ right other rapid sellers. No investment. Big money easy. Write JUBILEE CO., 116 Sta. C, Omaha, Neb. dec1x

SELL "FOUR SWALDWS" to those who don't believe in prohibition. Make \$20 an evening if a live wire. Good mixers make a good living. Fair salesmen make easy extra money. Big holding seller. Write at once. SOUTHERN SALES COMPANY, Dept. 80, Box 771, Ft. Worth, Texas. nov10

SPECIAL CHRISTMAS OFFER—You can make \$1,000.00 in 3 months selling famous line Parisian Toilet Preparations in combination gift sets. Beautiful display boxes, amazing values. Write HOYER INTERNATIONAL LABORATORIES, 942B North Clark, Chicago. dec1

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NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

CURIOUS BOOKS, Unique Novelties, Stunning Pictures. Sample, 10c. prepaid. LIND, 211 West 34th St., New York.

HYPNOTISM—Astounding, controls others. Wants trained. Ten easy methods. Mind-reading (any distance). Wonderful, fascinating. Illustrated. 205 pages. \$1.00, postpaid. HENRY H. COLLINS CO., 197 Fulton St., Brooklyn, New York.

LYCEUM, Chautauque, Radio Work. Amateur entertainers of all kinds. Catalogue, proposition, literature, 10c. silver. W.M. DUKE, Three Rivers, Michigan.

SPELERS, TALKERS, ANNOUNCERS—Radio manufacturing stations want you. Book of Spels and Instructions, 25c. W.M. DUKE, Three Rivers, Michigan.

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Live-Wire Agents and Canvasers—For high grade line of Engraved Christmas Cards. For information write to ALFRED J. MARTEL, P. O. Box 1289, City Hall Station, New York City.

Valuable Information Absolutely free. If interested in starting spare-time mail order business on small capital, send 5c postage for my money-making offers. THOMAS EXLEY, 207 Dundurn St., Hamilton, Ont. nov10

1,000 German Marks, 25c. T. C. MANOR, 234 W. 68th St., Los Angeles, Calif. nov10

\$5,000.00 Accidental Death—\$25.00 Weekly Indemnity. Accident or Sick pay—cost \$10.00 year. Write LOIS ANONA CUMMINS, Box 71, Montebello, Calif. dec1

ADVERTISE in Standard Magazine Syndicate. Discount, one inch, \$2.00; Classified, three cents word, six months for four lines. Rush. CHATTANOOGA PAPER MONTHLY (1923), 333 East Twenty-second Street, Chattanooga, Tennessee.

BIG MONEY is easy to make by our plan. Write for particulars. Dept. 21, MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. nov24

BOYS, GET THE MONEY—Manufacture new whole-sale food product, used every day. Fine eating; easy made. Big profits. Sells like hot cakes wholesale. Complete instructions to make, sell and market, all \$1. worth \$10. Real, honest-to-goodness opportunity for hustlers this winter. SANITARY FOOD CO., Fremont-Cherry, Springfield, Mo. dec15

GERMAN MARKS (genuine), one million, 62c WEISS, 1115 Lamar, Memphis, Tennessee.

GO INTO BUSINESS FOR YOURSELF—Big profit! Small capital required. Dependable Manufacturing Formulae, with complete working directions. No expense, but individual services. Write me, S. VIGGINS, Ph. G., 135 Meadow St., Pittsburgh, Pa. dec29

INCH DISPLAY ADVERTISEMENT, 166 Magazines, three, \$15; year, \$50. WOOD'S POPULAR SERVICES, Atlantic City, New Jersey.

LEARN HOW TO MAKE A REAL SUCCESS in the Mail Order Business. JOHNSON, F5129 West Chicago.

"MAIL ORDER EXPERIENCES", clothbound book, \$1.00. SCHWARTZ COMPANY, 118D East 25th Street, New York.

MEDICINE AGENTS, Pitchmen, Druggists, \$1.00 per tin. Gilman's (Powdered) Herbs, 40 large clear bottles, excellent Tonic (water solution). Labels free. GILMAN, Box 170, Flint, Michigan. dec29

MAIL ORDER BUSINESS—Piano self taught in 6 lessons. Plates, books, 55c; ads. All ready to copy. Can be handled from any place in the world. Sells for \$1.00 copy. Big profit. Make me offer. P. E. BOGA, Gate Melodist Theatre, 651 Fulton Street, Brooklyn, New York.

PATENTS—Write for free Guide Books, List of Patent Buyers and Record of Invention Blank. Send model or sketch of your invention for our free opinion of its patentable nature. Terms reasonable. VICTOR J. EVANS CO., 9th and G, Washington, District of Columbia. dec28

PHILADELPHIA MAIL ADDRESS (representation), \$3.00 monthly. SHUMWAY, 2816 North 28th. nov17

FRUIT'S OPPORTUNITY ENVELOPE contains hundreds of practical ideas, offers, mail order propositions and sample copy of "Business Progress", the live money-making magazine, postpaid, 10c. PRUITT, 2150 Lister, Kansas City, Missouri.

WANTED—Salable Mail Order Novelties, Imprint Circulars and propositions of all kinds. No junk. KILLIAN, 1890 Temple, Detroit, Michigan.

WE START YOU IN BUSINESS, furnish everything; men and women, \$30.00 to \$100.00 weekly operation. Our "New System Specialty Card Factories" business opportunity lifetime; booklet free. W. HILLIAR RAGSDALE, Drawer 98, East, Orange, New Jersey.

\$98.00 WILL ESTABLISH YOU in cash business. Wonderful opportunities everywhere for making fortunes. Details free. MONARCH THEATRE SUPPLY CO., Dept. 42, 736 So. Wabash Ave., Chicago. nov24

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"BALDA'S TRICK DRAWINGS"—Stunts with pen and registration. Chalk Talk Crayons, Perforated Talk-Shells, Tag Pictures. List free. BALDA ART SERVICE, Oshkosh, Wisconsin. nov17

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COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY. 30 WORD. CASH. NO ADV. LESS THAN 25c. 60 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

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COSTUMES for stock, tahlid, burlesque, amateur shows. Masquerade Costumes, undiluted styles and shades. Short Sateen Dresses, \$1.50; Sateen Paletots, \$1.50; Sateen Evening, \$1.20; Gold Lace Evening, \$2.00; Sateen Stripe Net Evening, any color, \$1.50; Sateen Silver Lace, Sateen Blouses, \$1.20. Chorus Sets in 6 and 10. All costumes new and flashy. Costumes made to order. GERTRUDE LEHMAN, 13 West Court St., Cincinnati, Ohio.

EVENING GOWNS, Wraps, all Stage Wardrobe from simple frock to most elaborate imperial models. Up to the minute in style; some jeweled, sparkling and iridescent. Also Chorus Sets, Slippers, etc. One trial will convince you that this is a house of class and dash, as well as reliability. Forty years at this address. C. CONLEY, 237 West 34th St., New York. nov10

GUS SMITH, Room 268, 1658 Broadway, New York City. Slippers, all sizes, satin, leather, \$1.50; Evening Gowns, silk, \$3.00. Can furnish anything.

MAGIC APPARATUS, a complete show. Want small road Picture Machine and Films. GRIFFIN, Box 72, Merchants' Station, St. Louis, Missouri. nov17

TRADE YOUR OLD Slot Machines for new ones. TOTEM NOVELTY CO., 191 South Lake St., Aurora, Illinois. nov24

FORMULAS
BOOK FORM, PAMPHLETS OR SHEETS.
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Clear Vision Windshield Formula. Every motorist wants solution. 400% profit to agents. Formula and directions, \$1.00. RAPID SALES CO., Hutchinson, Kansas. x

AUTO POLISH FORMULA, \$1.00. Saves painting, makes your old car look like new. Has on, wipe off. No long polishing. Agents wanted. STATE COMPANY, 300 5th Ave., Room 430, New York City. dec29

CASH IN ON "Beauty Clay" craze. Pound costs about 15c, sells \$3.00 to \$10.00. Formula, instructions, 20c. OSBORNE'S PHARMACY, Seligman, Missouri. nov10

QUINSY, TONSILLITIS, Throat Affection Sufferers. Get my Home Formula, guaranteed relief, 25c. sealed. FRANK BAKER, Euclid Arcade Annex, Cleveland, Ohio. Money back if not satisfied.

THE RIGHT TO DESTROY

FOR some years the late H. F. House, a retired Indian civil servant, led the cloistered life of a student in the railway hotel at Charing Cross. Books were his only love, and conspicuous among his "midnight darlings", as Lamb called these objects of affection, were quarto plays of Shakespeare and other Tudor and Jacobean authors. His library seems to have been some convenient furniture store, where the treasures dwelt in crates, to be brought by latches to the hotel for study and annotation. To prevent the intruders of society upon this life of intellectual pleasure Mr. House is said to have buried his dress clothes, thus empowering himself to repel evening invitations with the objection that he had nothing to wear. He cast off all friends who were not real true bibliophiles or honest booksellers. When for nearly twelve years he had thus labored for what Walter Pater would have called his disengagement from the unessential, and perhaps had been one of the happiest men in London, he died last March, but not before he had completed a hasty will on a scrap of paper and rung for two hotel servants to witness it. An east wind may have been blowing that day; the South-Eastern Company's engines below his window may have been whistling too loud and long in the night; he might have found his copy of Lord Stirling's "Monarchlike Tragedie" (1616) to be slightly foxed. Anshov, a terrible thought came into his mind. Like his own Shakespeare's Duke Orsino of Illyria, who had a mind to kill his beloved puzer Cesario lest the Contess Olivia should marry him, Mr. House inserted a clause in his will directing, it seems, that all his treasured quartos should be burned after his death, lest rival students should make use of his marginal notes.

Why should I not, had I the heart to do it, Like to the Egyptian thief at point of death, Kill what I love? A savage jealousy That sometimes savors nobly.

Cesario, however, was not exactly a national heirloom. An early Shakespeare quarto is. Of each of the first quartos only some four to six copies remain. They are some of the rarest sixpenny books in the world—so rare that, long before the war, the price of a good one threatened to run into thousands. Only the British Museum, the Bodleian Library, Trinity College, Cambridge and the Duke of Devonshire possess pretty full sets. We have not read the text of Mr. House's will, nor gone thru his quartos, so we cannot say for certain the exact number and quality of the widows whom this too Indian civil servant doomed to the suttie at his tomb. But suppose there was only a single tit-bit one. Can England—who will not suffer suttie in India herself—stand by while this rite is performed? And if we stand this, how much more would we stand? If the passions of Timon of Athens were unaccountably to invade the Duke of Devonshire—a very difficult hypothesis, we know, to entertain—could we stand idle while his executors flung the whole galaxy of Chatsworth quartos to the flames? Or if the Duke of Westminster were, by some stroke of humor, to leave directions for a bonfire of large Rembrandts? Cannot the Law Officers put their heads together and concert some admirable fiction—discover, perhaps, some shadowy, super-residual legatee of all estates—the crown would do, or anybody—whose potential rights, in conceivable circumstances, might be prejudiced by this slaughter of the assets of the testator? Could it not be held, with a sufficiently grave face, that until the end of time no one can really be sure that we have found out all the debts of the dead, so that to burn highly marketable portions of their estates may be an actionable wrong done to some lost creditor who may turn up at any time? When it was a matter of proving that a wrecked stagecoach was, in reason and equity, the property of the nearest land owner, the teeming legal brain did not fail. Let it prove now that any genuine quarto sentenced to destruction by a deceased owner is the property of the nearest nation.

—MANCHESTER GUARDIAN.

GRAY CLOTH (BOYS) WEST POINT COATS, \$2.00; Men's Blue, Gray Coats, \$2.00; Girl's Military, fancy, \$1.00; 40 Silk Evening Gowns, \$2.00 each; Dancing Dresses, \$2.00 upward; Hemp Wig, 75c each; Real Hair, \$2.00 upward; Nero Wigs, 40c each; Satin, Leather Dancing Shoes, \$1.00 pair; Boys' Cowboy Suits, \$3.00 upward; Pierrot, Witches, etc.; Cowboy, etc., \$3.00 each. STANLEY, 306 West 22nd Street, New York.

OVERCOATS FOR MEN, all sizes, \$3.00, \$5.00, \$7.00; Men's Street Suits, \$6.00, \$8.00; Pants, \$2.00, cleaned, pressed, good condition; extra fine Suits, \$10.00, \$12.00, \$15.00; bargain Tuxedo Suits, a full lined, perfect, \$20.00; Full Dress, \$4.00; White Jackets, Trousers, 75c; Gold shoes, \$1.00; Rembrandt Band Coats, Pants, \$2.50; Caps, \$1.25; Evening Gowns, \$10.00; End Men's Mixed Suits, complete, \$5.00; big bundle Wardrobe, assorted, \$15.00. WALLACE, 930 Oakdale, Chicago.

RED BAND COATS, high-grade quality, \$3.75. LUCCO PALCE, 280 Mott Street, New York. nov10

USED WARDROBE WANTED—Male and Female Coats, Tuxedos, Ankle-length Dresses. Character Costumes, Wraps, Gowns, Hats, Wigs. Describe fully, with lowest price. W. LEE, 8 South 7th St., Richmond, Indiana. nov24

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ENGLISH BEAUTY CLAY FORMULA for \$1.00. Full instructions. SOUTHERN CHEMISTS, Box 1618, Houston, Texas.

MILLER, "Formula King", 528 Main, Norfolk, Va. He supplies any Formula. Formula Book, \$1.00. nov24

SWEATY, OFFENSIVE FEET—My guaranteed formula prevents. Saves six, shoes and embarrassment. Money returned if it fails. Send one dollar (no stamps) to C. M. FOUNTAINE, 47 East Chicago Ave., Chicago, Illinois. nov10

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FOR SALE—Park, city of forty thousand. Only amusement park and only Sunday amusements within a hundred miles. Dance Hall, sixty by ninety; Bathing Beach and Bath Houses, Ice Cream Parlor, three-room cottage, each and fence, other small buildings. A bargain for someone. Must be sold quick. Address JAMES SINCLAIR, 21 South 6th St., Ft. Smith, Arkansas. nov24

COLORADO THEATRE, equipped, ready; seating twelve hundred; on main thoroughfare. Attractive proposition to live man. THOMAS REALTY COMPANY, 210 N. Eighth Street, Richmond, Virginia.

FOR SALE—One of the finest amusement places on the Atlantic Coast. Large dance ballroom, accommodating 2,500, and picture theater, capacity 450. Price right for quick sale. C-BOX 148, care Billboard, Cincinnati.

SALE, LEASE OR TRADE—Small Recreation Park, plenty of shade. Pays a good return. Two acres with lagoon for swimming, rowing, fishing; dancing pavilion, refreshment stands. Within city of 6,000 in Eastern Indiana. No competition. Have other pressing matters out of city? What have you? Address SKATING RINK, Covington, Ohio.

FOR SALE—NEW GOODS
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ALL-STEEL PENNY Moving Picture "Mutoscope". Can't be beat. INTERNATIONAL MUTOSCOPE REEL CO., 546 West 23rd Street, New York. nov17

KLEAR-TONE Gauze Violin Strings, E, A, D, G. 25c each. R. WISE, 156, Atlantic, Iowa.

NANOGRAPH, brand new, for engraving names in gold on fountain pens, pencils, etc. Bargain. BEN LOWE, 8 Cramer Ave., Montgomery, Ala.

ORIGINAL AND BEST "Shootscope" Penny Pistol Machines, all metal, beautiful finish. Don't be misled by cheap imitations. INTERNATIONAL MUTOSCOPE REEL CO., 546 West 23rd Street, New York City. nov17

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TOLSTOY AS DRAMATIST

(By FELIS, in THE CURTAIN, LONDON)

TOLSTOY was never able to hide his art in spite of his zeal as a teacher; but in most of his plays and many of his shorter stories there are passages in which he seems far more intent on teaching a lesson than on depicting life or expressing emotions.

In "The First Distiller" the propaganda element is specially noticeable. The plot is not original, being taken from a Russian legend, called "How the Imp Paid for His Bread Blunder", but it is frankly a lecture on the evils of drinking spirits. The imp says, for instance: "They abuse one another behind their backs. . . . And it all comes from that drink." Yet Tolstoy must have known that being a teetotaler does not prevent backbiting.

That it was not acted in Tolstoy's lifetime, "The First Distiller" has since been performed by the Birmingham Repertory Theatre. The other attack against vodka, "The Cause of It All", a posthumous work, first published in England in 1914, is far better drama. It is comparable with Bernard Shaw's "How He Lied to Her Husband", because the principal character, a tramp, holds Tolstoyan principles, but is in fact a drunken rogue. The characters in "The Cause of It All" do not, however, seem in the least caricatures, but real portraits, drawn with care, insight and deep sympathy.

It is in his drawing of character that Tolstoy chiefly shows himself to be an artist, as distinct from a teacher. He shows himself to be a lover of human beings as well as a critic of them, because his characters are lovable as well as real. In theory he had an ascetic's prejudice against women, but the wicked women he has depicted are nearly always old and ugly. Tanya, in "The Fruits of Enlightenment", is mischievous, pretty, self-respecting, affectionate, fearless, true-hearted, young and altogether fascinating. In fact, "Fruits of Culture", as it has always been called in previous editions, is an entirely joyous comedy, as well as a well-constructed drama. Yet it is also a relentless satire on the cruelty as well as the follies of the idle rich and their hunkies, and a warning of the peasants' urgent and irresistible need for more land.

The specially written for performance by the author's own family, "Fruits of Culture" has been successfully acted on many stages. Perhaps there is no other work of Tolstoy which proves so convincingly that, in spite of the supposed gloominess of his ethics, he has a real and deep love of humanity and of art. Tho he makes clear his hatred of landlordism, bureaucracy and money power, he depicts even the modern young lady of the play as kind-hearted and witty, while he is probably the only great playwright who has taken a lady's maid for his heroine. Tanya's real heroism is not in her success in fooling the dabblers in spiritualism, but in escaping from the life of a lady's maid and choosing the rugged hard work of a Russian peasant's wife.

To one who has not seen it acted, it seems strange that "The Power of Darkness" is generally considered to be Tolstoy's greatest play. It was privately acted in England soon after its publication in 1903, and, trusting to memory, its reception was "mixed". Both in Paris and other Continental cities, however, it has been performed with notable success. Its comparative failure to grip and convince in the reading is probably due to the difficulty, which can hardly be avoided, of translating slang from one language to another.

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(DRAMATIC, MUSICAL AND DANCING)

4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio. Figure at One Rate Only—See Note Below.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Book no bureau connected with school. Exceptional opportunities for positions. THEATER, care Billboard, New York. nov17

ANATOMY MUSEUM, worth \$600. Sell for \$175. Great stereon show for winter. SHAW, Victoria, Missouri. nov17

BEAUTIFUL SATEEN DROPS (3), 20x42 ft., to hang in drapes. Have decorative border across bottom, 30 inches from floor. Purple, orange or black. Price each, \$75.00, worth \$125.00. THE SHEPPARD STUDIO, 468 E. 31st St., Chicago, Ill. nov17

BALL GAME OPERATORS—Send for illustrated description of the new Worldly Queen, just out. It beats them all for Ball Parks. New two-way Shelf, just out. TAYLOR'S GAME SHOP, Columbia City, Indiana. nov17

BEAUTIFUL BLACK AND ORANGE SATEEN CYC., 20 ft. high by 75 ft. wide; 1 border, 6 ft. 139 ft., has decorative border across bottom in gold, is splashed in orange. Price, \$165.00, worth \$250.00. Used once. THE SHEPPARD STUDIO, 468 E. 31st St., Chicago, Illinois. nov17

CAROUSEL FOR SALE—Two abreast overhead jumping, 40-ft. portable, \$1,200.00; 6 Swings, \$350.00; Ocean Wave, seat 100, \$750.00. 802 Jamaica Ave., Brooklyn, New York. nov17

ELECTRICAL EFFECTS—Clouds, Waves, Ripples, Waterfalls, Fire, Flowers, Spotlights, Stereoscopes, Lenses. CHARLES NEWTON, 331 West 18th St., New York. dec15

FOR SALE—21-in. Rolling Globe, \$10.00. MISS RAY DAVIDSON, 1338 Republic St., Cincinnati, Ohio. nov17

6x10 CONCESSION TENT, khaki, 12-os top, 8-os sidewalk, 3 ft. high; counter curtain, awning, bolt together frame. Used three weeks. First \$30.00. "BEVINGTON", 216 Lincoln, Youngstown, Ohio. nov17

SONGS FOR SALE

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ATTENTION!—Michael J. Saxon, known as "Banjo Pete" on the road, is now publishing Vocal and Instrumental Compositions, all composed by himself. Sent to any address through registered mail for prices marked below. Vocal—Return Your Love to Me, In the Willow Dell, I am Waiting for the Autumn Leaves to Fall. These three love and sentimental songs only \$1. All printed piano music. Banjo Solos—The Rapid Fire, The Vibrator, Southern Sounds, Made in U. S. A. Medley, The Dove (new arrangement), Yankee Doodle theme and four variations, \$3 for six, printed music. Comic Songs—That Up-to-Date Lady of Mine, Get There Just the Same, She Told Me So, Queer Advertisements, \$20 for four, \$5 for one. Manuscript arrangements. Nothing free. Money in advance. M. J. SAXON, Music Publisher, 609 6th Ave., Room 6, New York City. nov17

HOKUM SONGS—List free. JOLLY BERT STEVENS, Billboard Pub. Co., Cincinnati, Ohio. dec8

PROFESSIONAL SINGERS—Send us your name and address and we will mail you copies and orchestrations of the big song hits, "Waiting for You" and "Changing Harmony". Arranged in your own key. Be the first one to sing them. E. E. BAKER MUSIC HOUSE, 3121 S. Grand Blvd., St. Louis, Missouri. nov17

TATTOOING SUPPLIES

(Designs, Machines, Formulas) 4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

BEST COMBINATION MACHINE, two tubes, \$2.50. New set Designs, thirty sheets, \$3.00. Transformers, Switchboards, Colors, etc. WAGNER, 208 Bowery, New York City. nov17

EXCHANGE discount on old Machines for new "Waters" Special. Send stamp, 20 big 13x24 Sheets, \$10.00; No. 12 Needles, \$1.25 1,000. "WATERS", 1050 Randolph, Detroit. nov17

TATTOO REMOVING APPARATUS by electricity. No tattooing machine. Patents pending. \$75.00 prepaid. Weight, 3 lbs. Improved Tattooing Machines, all Supplies. Lowest prices. IMPORTING SUPPLY, 526 Main, Norfolk, Virginia. nov17

THEATERS FOR SALE

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE OR LEASE—Fayre Theatre, 600 seats; pictures, vaudeville; fully equipped; pipe organ; best location; population, 30,000; 200 miles from Kansas City. C-BOX 151, care Billboard, Cincinnati. nov17

LEASE on one of largest Theatres, Houston, Texas. Best show town in Texas. Wonderful opportunity; big proposition. Equipped for vaudeville and pictures or dramatic. G. S. MCGHEE, 502 Insurance Bldg., Dallas, Texas. x

THEATRICAL PRINTING

4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Show Printing That Pleases at

a price that's right. New price list. Just out, and samples, etc. BLANCHARD PRINT SHOP, Hampton, Iowa. nov17

100 Bond Letterheads and 100

Envelopes, \$1.00. 100 Business Cards, 65 cents. Prompt service. HUGO HEDIN, Koeb, Missouri. nov17

100 Noteheads and 100 En-

velopes, beautifully printed, tinted background, not over four lines, \$1.25. SANOR'S PRESS, Box 421, Kankakee, Illinois. nov17

500 Business Cards, \$1.10. Su-

preme quality work. "Volume does it." THE NORMAN COMPANY, 271 1/2 Russell St., Portland, Oregon. nov17

CLASSY PRINTING—100 Letterheads and 100 Envelopes, \$1.50. Four-line limit. Cash with order. My \$1.00 booklet, "Ten Mystifying Card Tricks", free with every order. H. COLE, 400 South Halsted, Chicago. nov17

IT'S ALL THE RAGE—Monogram Stationery, any two or three initials. 100 double sheets, 100 envelopes, beautiful Ripple Bond, blue ink, for \$1.50; 50 each for \$1.00, prepaid. Makes beautiful Christmas gifts. OLNEY PRINTING CO., Olney, Ill. nov17

LETTERHEADS AND ENVELOPES—50 of each, \$1; 250 of each, \$2.25, postpaid. STANLEY BENT, Hampton, Iowa. nov17

SPECIAL OFFER!—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. NATIONAL ECONOMIC SPECIALTY CO., Leonia, N. J. dec1

YOUR OWN CORRESPONDENCE STATIONERY—Name and address on 200 Bond Lettersheets and 100 Envelopes in rich blue only \$1.00, postpaid. Prompt service. THE O'BRYEN LETTER SERVICE, Box 509, Milwaukee, Wisconsin. nov17

ZINC CUTS—2x3, \$1.00; 3x4, \$2.00, plus 15c postage. COZATT ENGRAVING CO., Danville, Ill. nov17

200 LETTERHEADS, Envelopes or Cards, \$1.00, postpaid. Established 1884. HICK & CO., 180 North Wells St., Chicago, Illinois. dec29

250 BOND LETTERHEADS or Envelopes, \$1.50; 100 Business Cards, 50c. GEYER PRINTERY, Box 8860, Dayton, Ohio. nov17

WHERE I FOUND MY LAUGHS

By GROCK, the Famous Clown

My act is made up of impromptu tricks that I have been inspired to do while before an audience during my life as a performer. Not one was thought of before I tried it. It was in a circus in Madrid in 1907 when I first pushed the piano up to the chair. They put a platform over the sawdust at the side of the ring, and one day at a matinee this was done hurriedly, and the back legs of the chair were in sawdust so that I would sit very low and play very high for a change—then I moved the piano up to the chair. Well, that brought a big scream. I thought: this is GOOD, I will keep it in my act.

In Vienna some years ago I had a bad partner. We did not agree—he was vulgar, which I did not like in our act.

I used to take the lid off the piano because it had old-fashioned hammers and the notes often went wrong. After we had quarreled and decided soon to separate, my partner one night said something vulgar about me to the audience. I was very angry—I lost my temper—I "saw red"—and I picked up the piano lid to hit him, and I WOULD have killed him perhaps if I had caught him!

But the people roared and screamed—they thought it was funny! It brought me to my senses, and we continued the act. Afterwards my partner said, "That's not funny, you know?" but I knew it had got a big, big laugh. So I kept it. I put the piano lid against the piano one night because it would not fit. When my new partner said (in our act), "You must take off your hat to play!" I put it so that it rolled on to the stage—and on the inspiration of the moment I slid down the piano lid after it. Great applause! I said to myself: "That's GOOD, boy; keep that, boy!"

You are only inspired in your work on the stage—you are a different man "off"; it's what happens in my head when I am carrying out my act that becomes an IMBECILITE. It is a waste of time to sit and THINK of something new; if I thought of a trick that seemed good it would be a failure because it would not be natural.

It would be like suggestions that are offered to me—some of them very clever. I always say "Thank you very much. I'm sure it would be very satisfactory, but IT DOESN'T BELONG TO ME!"

I have told about the little fiddle before. I had it for six months, wondering how I could use it in my act. Then one day in the Circus Medrano, Paris, I saw it lying in the bottom of a big dress basket—and I think how small it looked there. And I look around my dressing room and see my cello traveling case. I tell my partner it was a good entrance for him to take the fiddle in the cello case. But now I use it myself.

The chair trick was an accident like the piano lid. I can always remember where they happened. I fell thru the seat first in the Wintergarten, Berlin, because the seat gave way! It was a great success, so I did it every night; then in Budapest I thought to try jumping out, still playing my concertina.

I did it straight away, but when I tried it the second day I nearly broke my neck! Never mind, my concertina was safe. It is a very different trick; I can only do it in my act.

Why is this? I do not know—but I never rehearse my funninesses. This is surprising to some people, but they do not know that since 14 I have had a hard time until I reach the top. As a tumbler, contortionist, circus clown and knock-about I practice all the tricks; it is nothing to do your act in pain. Since 14 I was alone in the world, but I was very ambitious; whenever I saw a big artist I said to myself: "You can do that, you can do that!" And so I work.

But I must always rehearse my music, for I now play eight instruments—and write my own hand parts. I picked my music up by the way; when I was 9 I had ten lessons on the violin. About that time I learned some of the clarinet from my cousin Louis, who was a cook. This is all the tuition I had.

Once I had a good voice—my father and my mother were Tyrolean singers. But I have spoiled my voice developing a funny sound my father used to make—the noise that is like a bass note on a Jew's harp.

—EVENING NEWS, London, Eng.

ONLY Serious and Talented Students accepted. Tuition arranged according to means. WEBER, 620 Riverside Drive, Suite 37, New York City, N. Y. nov17

PROF. RIDGE'S DANCING SCHOOL—Buck Jig, Teacher's Work, Dancing, Acts, Ballroom Dancing, Fancy Club Swingin', Plantation Acts, etc. 56 Grove Ave., Egan, Illinois. (Stamp for ref.) nov17

2ND-HAND SHOW PROPERTY FOR SALE

4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Buell Walk-Thru Show—Flan-

ders' Field. Cost \$100.00. First \$60.00 takes it or will trade. What have you? GILBERT TERRY, Clarksville, Texas. nov17

78-Foot Baggage Car—Cheap

for cash. Also 2 70-foot Baggage. Will pass M. C. R. for fast passenger. Apply 1100 Franklin St., Detroit, Michigan. nov17

FOR SALE—Corn Show and Battleship Matino, Troupe of four Trained Doves and all props; New and second-hand Jazz Swings, Lots of Films. HARRY SMITH, Gratz, Pennsylvania. nov17

LORD'S PRAYER ON HEAD OF PIN OUTFITS. Money letter. SHAW, Victoria, Mo. nov17

OLD SHOWMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa., stores at reasonable rates. "Anything from a hand grip to a circus." Bazaar, Show or Theatrical Props of any description, received, stored and reshipped upon telegraphic or mail notice. Ship me anything you want temporarily or permanently stored. Unclaimed storage for sale. nov17

OPERA CHAIRS at less than trusts' prices. Plain and upholstered. In any lot, at prices that will surprise you. Don't buy till you get quotation. J. P. HEDINGTON, Scranton, Pa. nov17

PLAYER PIANO ROLLS, 1 dozen for \$1.50; Victrola Records, 5 for \$1.00; Books, assorted. 1 dozen 11c. Opera Glasses, 50c; Matt's Watch, \$2.50; Matt's Overcoat, \$3.00; Street Suits, \$10.00, \$8.00; Tuxedo Suits, \$20.00. WALLACE, 930 Oakdale, Chicago. nov17

USED OPERA CHAIRS, immediate delivery. C. G. DEMEL, 845 South State St., Chicago. nov17

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

(Continued on Page 74)

250 EACH "Neararcure" printed Letterheads, Envelopes, two colors ink, \$3.85 cash, postpaid, Pa. LINDAY'S, Knox, Indiana. nov10

500 8 1/2x11 HAMMERMILL 16-LB. LETTERHEADS, printed, postpaid, \$2.99. Samples, 2c. KING PRINTERS, Warren, Illinois.

TYPEWRITERS FOR SALE

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

TYPEWRITERS, all in first-class condition, guaranteed, \$25 each. J. P. REDINGTON, Scranton, Pa. nov10

WANTED PARTNER

(CAPITAL INVESTED)

4c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Have Two New Money-Making Games. Want Partner with few hundred to play Bazaars. W. CARSEY, care Billboard, New York City.

WANTED TO BUY, LEASE OR RENT

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Wanted—Arcade Machines, Museum Specimens, Concession Games. All must be in first-class shape and low cash price or will book arcade on percentage for three months. Write H. NICHOLSON, Hippodrome, Ketchikan, Alaska.

Want To Buy Eight Hundred used Opera Chairs. Preferably for bowl floor. Also Scenery. All must be in first-class condition. L. L. FRY, Secy., Wapello, Iowa.

Wanted—Whip and Arcade Machines. 1400 Franklin, Detroit. nov17

CHORUS WARDROBE—Sixes; Satins, Velvets only. Practically new, sacrificed. RICTON, 813 Walnut, Cincinnati, Ohio.

TELESCOPE WANTED—Ten feet or larger. Also good large Country Store Wheel. Address P. O. Box 95, Fulton, Kentucky. nov17

WANTED—Regina Hexaphones. Give full description and price. FETTER GIBB, Del Rio, Texas. nov10

WANTED—Wax Figures, for Museum of Anatomy. Must be first-class. Send full description, list of subjects and lowest price for quick sale. HARRY JACKSON, 311 South Second St., Louisville, Ky.

WANTED TO BUY—Used Penny Vending Machines of all kinds. Must be cheap for cash. F. H. S., Box 583, Norfolk, Virginia.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

CHEAPER THAN ELECTRICITY—The world-renowned Bliss Light for projection machines. Thousands in use. Not an experiment. Guaranteed. Heavily patented. Don't confuse with cheap junk gas outfits. Write BLISS LIGHT CO., 1329 Glen Oak, Peoria, Illinois. dec1

EXCHANGE OR SWAP

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

M. P. MAN—Let's get acquainted and exchange Films for a while and change back when done with them. Cut film exchange one-half or more. I have a fine set of Features and Comedies. Write to R. G. KITTEL, Weaubleau, Missouri.

FILMS FOR SALE—2D-HAND

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Anything You Want in Film?

We have it. Super special Features, Serials, Westerns, Comedies, Cartoons, Scenics, Chaplins and Weekly Events. Prices below the lowest. Don't buy until you see our sensational film list. MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. nov24

Ben Turpin Two-Reel Comedies

cheap. E. L. C. COMPANY, 298 Turk St., San Francisco, California. nov10

Dirt Cheap—Westerns, Features, Comedies, Serials. KEYSTONE FILM, Allentown, Pennsylvania. nov10

Features, Westerns, Comedies

Four Dollars per reel. ECONOMY CO., 817 N. Pennsylvania. nov10

Largest and Most Complete

stock of film in the country. If you want any special subject, don't fail to write for our sensational bargain list. Super special Features, Serials, Westerns, Comedies, Chaplins, Travelogues. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. nov24

BARGAINS—Features, Comedies, Westerns. Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. dec1

CHAPLINS, \$10 reel, with paper. FRANK HUDLESTON, Lucasville, Ohio.

FIVE REELS FILM—First ten dollars gets them. LEWIS KIGGINS, Alder, Minnesota.

FOR SALE—County Fair, Ten Nights in Bar Room. lot Films and Machines, cheap. Wanted—Life of Christ, Uncle Tom's Cabin, Comedy and Western. HARRY SMITH, Gratz, Pennsylvania.

GOD'S GOLD, 5 reels, featuring Neal Hart (America's Pal), \$65.00; Redemption, 7 reels, super-special, \$100.00; Lone Hand Wilson, 5-reel blood and thunder Western, \$45.00; Hoopla of the Circus, 5 reels, a wonderful road show, \$75.00; Tillie's Punctured Romance, Charlie Chaplin's greatest all-reel comedy, \$125.00; Cheyenne Frontier Days, 5 reels, \$100.00; The Life of Joseph, 2-reel religious, \$45.00; The Fireman, 2-reel Chaplin, \$20.00; The Floorwalker, 2-reel Chaplin, \$20.00. All kinds of other Features, one and two-reel Slapstick Comedies, \$7.50 per reel. No lists, tell us your wants. BLAND'S ATTRACTIONS, 3023 Leland Ave., Chicago, Illinois.

NOTHING BUT HITS—Those who are disgusted with junk films should apply for our big bargain list. Our aim is to sell Films to the most hard-boiled film buyers and experts. Home of Giant Film Productions. The only and original Passion Play, Uncle Tom's Cabin, The Secret Trap, Life of a Cowpuncher and all kinds of others. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

ONE AND TWO-REEL WESTERN FILM, \$5.00 per reel; one-reel Broncho Billy Western Film, \$10.00 per reel; Mutt and Jeff Cartoons, \$10.00 per reel; Masked Riders, 30-reel Serial, \$225.00; Mary Magdalene, 2 reels, \$125.00. MONARCH THEATRE SUPPLY COMPANY, Dept. Ex., 724 So. Wabash St., Chicago, Illinois. nov24

2ND-HAND M. P. ACCESSORIES FOR SALE

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ACME PORTABLE PROJECTOR, with 6 big reels of Films. Machine and Films in fine condition. Only \$75 for this complete outfit. Have other business. Address J. W. STOVEN, 1167 Glynn Ct., Detroit, Michigan.

GENERATORS, Motors, Ford Power Attachments, Electric Light Plants, everything electrical. Advise fully requirements. THOMPSON BROS., 85 Locust St., Aurora, Illinois.

GUARANTEED REBUILT MACHINES—Power's, Simplex, Motograph, other makes. Wonderful bargains. We sell everything for "the movies". Free catalog. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. nov24

HERTZNER CONVERTER, double 50 amperes, brand new panel board, 220 volts, 3-phase, 60-cycle, absolutely perfect condition, \$375.00; G. E. Converter, double 50 amperes, 440 or 220-volt, 60-cycle, 1, 2 or 3-phase, with panel board, guaranteed first-class condition, \$375.00. ATLAS MOVING PICTURE COMPANY, 536 S. Dearborn St., Chicago. dec20

MACHINES, \$10.00 up, Bliss Lights, Stereopticons, everything. Lists, stamp. FRED L. SMITH, Amsterdam, New York.

POWER'S S. mazda equipped, \$50; latest Edison, \$75; Motograph, \$100; 6A, \$100; 6A Head, \$50; 6A Lamphouse and Arc, \$20; Compensarc, \$50; Power's Rheostat, \$10; Pathoscope, \$75; Cosmog. Ph. \$100. Films, 1/2c foot. Send stamp for list. B. O. WETMORE, 1108 Boylston St., Boston, Mass.

SENSATIONAL BARGAINS—Rebuilt Machines, camera or mazda equipped. Condition guaranteed. Big catalog free. Dept. 17. MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. nov24

THEATRE CHAIRS, Projectors, Screens, Generators, Compensars, Frames, etc. 50% or more saving. C. G. DEMEL, 845 South State Street, Chicago.

LONG-DISTANCE DRAMA

By M. A. COWAN

ONLY those people connected with the theater can appreciate the contempt with which many London managers refer to the provinces. The day is not far distant, however, when dramatists who write intelligent plays and audiences who want to see them will have to migrate to the provinces. Birmingham is leading the way. Its crowning achievement has been the production of Bernard Shaw's five-act play, "Back to Methuselah". Shaw had to find a theater with courage. His play called for special qualities—intelligent actors and a sensible audience. He accepted the offer of the Birmingham Repertory Theater and shamed London. What a satire G. B. S. could write on some of the London managers, whose vision is bounded by American bedroom drama on the one hand and Austrian musical comedy on the other! What would London managers say of a play that takes five nights to produce! The sub-title alone, "A Metabiological Pentateuch", would be enough to condemn it. They want their plays labeled a "drama", a "farceical comedy", a "new and original play", with a suggestion of sex in the title. They refuse to give Londoners a play that exercises the mind, and then they bellow that they give the public what it wants. The prices, by the way, at Birmingham, were 4s. 6d. for stalls and 2s. 4d. for balcony. —SUNDAY EXPRESS, London, Eng.

SERIALS—Perfect condition, paper complete; bargains. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. dec29

SERIALS FOR SALE at lowest possible prices: Silent Mystery, Hand of Vengeance, Demon's Shadow, The Vampire, Masked Riders. Full line of advert-serials. Large variety Features, Comedies, Westerns. Lowest prices. State your requirements. WM. ORR, Film Broker, 736 So. Wabash Ave., Chicago. nov17

SIX-REEL FEATURE FOR RENT. ED. MILANOSKI, 640 Fourth St., Grand Rapids, Michigan. nov10

TWO-REEL WILLIAM S. HARTS, \$20.00; Chaplins, \$20.00; 1-reel Christie Comedies, \$15.00. All splendid shape. 5-reel Features, \$50.00 each. Send for list. E. & H. FILM DIST. CORP., Box 565, Birmingham, Alabama. nov24

WILL LEASE to responsible roadmen limited number of highest class State right Features. At least two references required with your inquiry. This is the greatest proposition ever offered on big features in first-class condition, with plenty of advertising. CLASSIC FEATURE FILMS, 741 So. Wabash Ave., Chicago, Illinois. nov17

WILL SACRIFICE 150 Features and 100 Comedies, with advertising. All prices guaranteed in good condition. ENTERPRISE DISTRIBUTING CO., 208 Kludge Bldg., Denver, Colorado. nov21

YOUR OLD FILMS TRADED in for newer ones. We only accept Features of five reels or over. What have you? We have all kinds of big money-getters, with flashy paper and special lobby displays. Don't write unless you have Features to offer. WABASH FILM EXCHANGE, 736 S. Wabash Ave., Chicago, Illinois.

M. P. ACCESSORIES FOR SALE—NEW

5c WORD. CASH. ATTRACTIVE FIRST LINE. 7c WORD. CASH. NO ADV. LESS THAN 25c. Figure at One Rate Only—See Note Below.

ELECTRICITY for 10c per hour Motocam Auto Generator operates on any automobile or truck. Produces electricity for moving picture machines, theatres, tents, schools, churches, etc. Mazda Equipment and Guides for all professional, suitcase machines. Details free. MONARCH THEATRE SUPPLY CO., Dept. G, 724 South Wabash Ave., Chicago. nov24

SIMPLEX, POWER'S AND MOTIOPHOTOGRAPH Machines, rebuilt, first-class condition. Big bargains. Secord and Chaffin, etc. Write us your needs. ATLAS MOVING PICTURE CO., 536 S. Dearborn St., Chicago. dec29

2 SIMPLEX, 2 POWER'S 6A MACHINES, both motor drive, excellent condition, big bargain. JOHN BILM, 79 W. 45th St., New York City. nov10

WANTED TO BUY

M. P. ACCESSORIES—FILMS

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

AT ONCE—Any good Convict or Prison Picture, 2 to 7 reels. Also want 1 or 2-reel Convict Comedy. No junk. Full particulars. FRED A. COMPTON, Gen. Del., Terre Haute, Indiana. nov17

I WANT TO BUY Passion Play, Uncle Tom's Cabin, James Boswell, Life of Moses and any Religious Films. State number of reels, condition and lowest price in first letter. FRED KONSACK, 724 South Wabash Ave., Chicago. nov21

WANTED—Edison or Power's Machine, good 5-reel Western Picture. BOX 43, Mountainburg, Ark.

WANTED—Uncle Tom's Cabin, Original Buffalo Bill-101 Ranch Pictures. Must be cheap for cash and must stand inspection. Will deposit with express company guarantee charges both ways. J. H. SWAFFORD, White River Jet., Vermont. nov21

WE BUY MACHINES and Theatre Equipment. Highest cash prices paid. Give details in first letter. MONARCH THEATRE SUPPLY CO., 724 South Wabash Ave., Chicago. nov21

FROM LONDON TOWN

(Continued from page 51)

meet the wants of venue principals and small-part folk as distinguished from the chorister. It may sound as if this is anti-A. A., but as the so-called Standard Touring Contract is not recognized by the A. T. M. as an organiza-

tion, and the matter seems rather hazy the V. A. F. is examining the matter more in the nature of that which Equity is doing with the territory under the jurisdiction of the A. A. F. With this exception the V. A. F. is concerned only with twice nightly music halls into which these revues—or burlesques—have drifted, with such disastrous consequences to the vaudeville-artist individually and collectively. It has just published a copy of it and asks for an expression of opinion from its members as to the desirability of a campaign on that basis.

Wembley Scenic Railway

A private stockholding company has been registered for the purpose of acquiring a concession for the erection of a scenic railway at the B. E. Exhibition. Also to adopt agreements with J. H. Iles, of "Dreamland", Margate, and J. P. Hodge of London. Another private company, called the Davidson Amusement Company, with a \$20,000 capital, and E. H. Augustus Hostock of Glasgow and A. F. Mackay of the same city, directors.

Horace Goldin's Effects for Sale

Again comes the announcement that the properties and effects of Horace Goldin, stored at 98 Hackford Road, Brixton, S. W., will be sold by auction on November 8, at 12:30 noon, to defray expenses. The properties of W. E. Rittle, Leonard Gautier and other performers will also be sold at the same time and place. The auctioneers are Taylor's Depository, and Woodroffe are the legal advisers.

Higher and Higher

The codification of the various anomalies in our laws as regards the various places of amusement under the jurisdiction of the L. C. C., will come up for immediate consideration, and the various managerial associations are expected to put up strong opposition to some. For instance: A drunk license automatically goes with a dramatic license. But the L. C. C. think this wrong and should be at the caprice of the Drink Licensing Justices. Goodness gracious! Why, we are not allowed to have a drink in outer London after 9 p.m. on Sundays, while in the provinces you can get one up to 10. "Britons never shall be slaves." In addition to these and other things the L. C. C. wants to charge managers more for the privilege of being licensed.

And So Say All of Us

We've just had a terrible Scottish colliery disaster, and the most marvelous part about it was the rescue of five men who had been entombed for nine days without any food. It certainly did send a thrill thru the country. Now some enterprising (?) management or agent has offered them a tour in vaudeville, but received the dignified reply: "Our place is at the pit, where our pals may be alive and we may be called upon for some important duty." We applaud the sentiments of these rugged men, also the sacrifice of some easy money thereby. Thank goodness we have no Hammersteins "on the corner" and British vaudeville is free from this freak class of attraction. The V. A. F. has kept programs free from the taint of police court notoriety, ex-convicts and the like. There are exceptions, such as when Gulliver made an offer to Hawker, who was rescued from a watery grave after his failure to fly the Atlantic. That was something akin to the men who came to disaster in the Welman Airship Expedition with its curious equilibrators. Didn't Morris play them at the American on Forty-second? Hawker refused Gulliver's offer, tho it was a very remunerative one and all England would have clamored to have seen him.

That Skee Ball Again

They got thru the final stages of a skee ball competition at Pleasure Beach, Blackpool, where the prize was a motor car. You remember Brighton's prize was a trip to Paris, but the North of England folk want something to take away. There were 42 finalists and each had to play two games, viz., 18 balls, while they had to draw lots for "tables" so us to avoid favoritism. The winner was one Harris, of Seedy, with 490, and the runner-up an elderly man named Hulton, of Bolton, with 480. Proprietor G. V. Toomer was the judge.

Scarboro Corporation Makes Amusements Pay

From April 1 to September 30 the go-ahead corporation received a gross revenue of over \$160,000, an increase of over \$10,000 on last year. The money came from cafes, the Olympia, Marine Drive, the bathing pool, chairs, beach concerts and the Aquarium. Other large seaside towns went speculating a bit this year in carnivals, and Moreauville, which Percy Broadhead advertised as "The Gate of the Golden West" (sounds familiar, doesn't it?), reports that during its carnival week five times more visitors visited the town than in previous years and that on one day over 50,000 came by rail, and 350,000 by road and rail during one week. They averaged to spending at least \$5 per head.

Heffernan's "Glyda" for Wembley

Over 47 acres will be devoted to the amusement park for the B. E. E., which starts next April. There will be two racing courses of over a mile in length competing against each other, a gigantic scenic, with a mile-run switch-

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back; an eight-foot water chute and a 75-foot high "cave".

**\$25,000 a Year More Profit With Sunday Opening**

That's what Sir Frank Meyer Hart said would have been the result if the Leeds authorities would allow the Majestic Kinema there to open on Sundays. No wonder vaudeville houses had they can't make ends meet, but the remedy lies in closing for all, as there cannot be any chance to open vaudeville houses or theaters while actors and vaudeville artists are organized here.

**MOBILIZING FOR SHAKESPEARE FORCES OF AMERICA: A TRICENTENARY CHALLENGE**

(Continued from page 59)

to mean an impetus to Shakespeare research and the widening and intensifying of public interest in Shakespeare's works." It is known, moreover, that prominent officials of the Federal Bureau of Education, the National Educational Association, the Modern Language Association of America, the Library of Congress, and other leading organizations are ready to give their active support and co-operation to a Shakespeare association. The time has come to mobilize our forces into one inspiring body.

This association, representing thru its officers, committees and departments all types of activities, and every part of the country would first of all make the scattered forces conscious of themselves and of one another, and would give them the inspiration that comes only thru co-operation in a common cause. It would affiliate clubs, institutions and individuals as members. Its national headquarters would be organized into bureaus or departments to supply information and advice about any Shakespeare activity. Thru a regular periodic it would provide a medium for the exchange of news and ideas among thousands of groups and institutions. Its departmental bulletins would furnish the latest and authoritative information on all Shakespeare subjects, providing a digest of contemporary developments in research, criticism and staging. Its study programs would offer guidance for club, school and private reader. Its lecture bureau would form contact between the group and lecturer in all parts of the country. Its dramatic bureau would stimulate by every means high standards of production of the plays, assist in the formation of amateur companies, and give information about artists available for recitals and stage performances.

From the very inception of this association its vision should include the erection of a fitting Memorial Building, which, besides housing headquarters' offices, would contain a national Shakespeare theater and library, together with facilities for study, and, perhaps, a school of dramatics. This tangible monument, already eloquently advocated by Windsor P. Daggett in The Billboard of May 13, 1922, would stand as the living symbol of America's love for the poet.

Thru the organization as outlined, St. Louis, one of the most active centers in the country, could tell Philadelphia of its novel entertainments; Cincinnati could explain its dramatic recitals to Seattle and San Antonio, and the Milwaukee High School could describe the staging of its "Merchant of Venice" to every school in the land. For further suggestions the Sioux City Shakespeare Club or Nonpareil School of Expression of Atlanta would appeal to the service bureau at national headquarters. If Grand Rapids wanted a lecture or series of lectures on Shakespeare, or if Nashville was not booked for a week of Shakespeare by a touring company, Grand Rapids and Nashville would appeal to the association.

Such organized service, made possible by focusing all available resources, would assist and stimulate incalculably the appreciation of Shakespeare, specially among groups. It would increase the production and elevate the standards of Shakespeare performances, and vastly extend the knowl-

edge and appreciation of the plays. But the association could do far more. Thru the expert guidance of its scholars it could furnish its individual members with authoritative information about current writing on Shakespeare, discriminating between the sound and the unsound, the deep and the shallow, the true and the false. This might well, in the long run, prove the association's most useful and far-reaching achievement, for at present the public in general is bewildered and misled by the manifold confusions and errors about Shakespeare.

If, indeed, there could be any question about the need for a soundly and expertly conducted Shakespeare Association, just here is sufficient and final answer. The man from Stratford has paid, and is paying, a heavy price for his greatness; he is not only woefully misunderstood, but travestied, betrayed and abused. Victim of those who seem bent upon depriving him of his plays or his character, or both, he is the center of more calumny and error than any man in history. Even people with the best intentions apparently take leave of their senses and become quite irresponsible when they talk or write about him. Misled oftentimes by their own enthusiasm, by insufficient knowledge or by some prejudice, they throw logic, facts, evidence to the winds. The result, in spite of sound scholarship and sound teaching, is a constant wash of balderdash in which many a good soul flounders helplessly. Sometimes, as I squirm in my seat at some lecture, or despair over some book about Shakespeare, I ask, "Oh, Lord, how long?" And I ask also, "Is there no remedy for the error and confusions?" The remedy—the influence to counteract error and clear up perplexity—would lie potentially in the hands of a qualified, expert body in the form of an association, not to be administered as propaganda for any one school of interpretation, but as dispassionate guidance regarding the facts and the reasonable inferences for all who desire such enlightenment.

This proper understanding of Shakespeare is more than a matter of ordinary literary and dramatic importance. For Shakespeare is more than our greatest interpreter of life. He is the interpreter and symbol of our civilization. "The noblest, gentlest, yet strongest of rallying signs," exclaims Carlyle. "We produced him, we speak and think of him; we are of one blood and kind with him." He is the embodiment of our spiritual and political heritage, for as Wordsworth said:

"We must be free or die, who speak the tongue  
That Shakespeare spake."

This tricenentary year brings to America a peculiar and distinct challenge. The recognition of Shakespeare's place in our national life demands a proper tribute from us. By a nationwide, co-operative effort shall not this new land that so stirred Shakespeare's imagination, thru school and college, society and club, private and public recognition, dispel the clouds of confusion that dim our vision of him, assimilate his mighty spirit into our national life, and make him in truth OUR Shakespeare? Shall we not mobilize the Shakespeare Forces of America?

**GLIMPSES OF INDIA**

(Continued from page 52)

days in the springtime. It is a festival of flowers. Flowers are strewn about; people are covered with them, and they are thrown at one another. At a lake near Puri the image is placed in a boat decorated with flowers. The image is also anointed with sandal paste and scented water is sprinkled over it. A sight of the anointed god is presumed to bring peace and happiness. The great JAGGANNATHA car on its sixteen wheels is pulled along the highway by thousands of devotees, who strain and surge to move its great weight. Occasionally accidents happen and devotees are crushed under the great wheels. No doubt some throw themselves under the car.

As stated, the Hindus do not always confine their spiritual activities to gods and goddesses,

Others, persons of historical reputation, are worshipped with as much display and earnestness as the gods. The ancient philosophers, warriors, kings and seers are still remembered.

BRHISMA, an ancient warrior and philosopher, presumed to be the son of Ganga, has a day dedicated to him. He is said to have died childless and no blood relation was left to offer him funeral honors. To offset the misfortune Hindus make offerings of boiled rice and sesamun seeds. The act is said to cleanse the worshiper of all sin for a year. Certain mantras are uttered when the offerings are made. All four castes of the Hindus observe the day set aside to worship him.

KAPILA, a philosopher who was believed to have lived in Benares 700 B. C., is remembered whenever the Hindu feels the need of him. Those who make pilgrimages to the sacred cities write their names on the temples with prayers to KAPILA. Often women tie pieces of stones, earth or bricks to the barren tree with a prayer for offspring. Vows are taken in connection with the prayers to make offerings. The most important ones are pearls, diamonds, emeralds and other precious stones. There were times when the offerings were less innocent and children were thrown into the sacred river near the Bay of Bengal. Occasionally it is done yet.

There is no end to the evil gods and goddesses that abound in Hinduism, nor to the multitude of festivals. The ceremonies are in most cases impressive, the holidays enjoyable, but there are, among outcasts, celebrations in consideration for some questionable aspect of one of the gods or goddesses that is expressed in vile abuse. The Holi festival is one. Holi was a she demon who, according to the story, used to devour children. A holy sage, after meditating on the subject, said she could be destroyed by vile language. Naturally, Holi receives much abuse in public during fifteen days in the early spring. While abusing her the devotees join in singing and dancing, which is kept up all night in the streets. Groups of Hindus sit around bonfires on street corners playing native instruments, while others stand about and heap murmured curses upon the unfortunate Holi. Some demonstrations connected with the so-called festival are not to be described. Other aspects of some gods arouse the same violent and unholy activities, and the worst that can be thought of is none too vile to heap upon a god or goddess who is held in ill repute.

**NEWS AND VIEWS**

(Continued from page 54)

Waldorf-Astoria Hotel. He sails for South America, on a world tour, next month.

Ray Webb, of Tucson, Ariz., recently gave a skeleton-of-hand performance before the students of the Indian School there. This was done as an experiment to ascertain just how the Indians would respond. Reports credit the authorities with having said the entertainment was the most enjoyed of any in the history of the school, which is a very old one.

Allan Shaw, the coin manipulator, opens on Pantages Time November 10 at Toronto.

**MUSICAL MUSINGS**

(Continued from page 55)

Ralph Stowe, clarinet and general manager; Fred Sheehan, drums. The boys say they are enjoying the land sales hugely, what with divvying from place to place and seeing new sights and faces. Jack Stout was formerly with Frank Higgins' Band and Hugh Smith was with Prof. K. Henry Siscoe's Twenty-Five Piece Concert Band last season. The boys at Gastonia send regards to Prof. Siscoe and wife.

**HERE AND THERE AMONG THE FOLKS**

(Continued from page 57)

tional act and went over exceptionally well here for their entire engagement. I have it on hearsay that they left here at the highest salary ever paid to any troupe." Which is some comment from a usually conservative manager.

The Edmonton (Can.) Journal devoted a ten-inch double-column space to "Plantation Days" when the attraction played the Pantages Theater in that city. Scott, Allen and Lee, Chapelle and Stinette, Madeline Bolt, Jones and Jones, Ethel Duke and Deas himself with Talbert, the musical director, received especially strong praise. The show is being solicited in advance by hotels along the route, according to a letter from Lawrence Deas. This latter information is a remarkable compliment not only to the talent, but to the personal department of the company. The report is so much more pleasing to write than some that have come from other shows.

**NEWS NOTES**

(Continued from page 61)

pleased with the program that many were heard complimenting in highest terms the ability of the company to present an evening of such wholesome and worth-while entertainment.

Mrs. Carrie Chapman Catt, the famous suffragist, is lecturing thruout the Middle West

on international relations. She has just returned from South America, where she spent three months in studying the international problems of that continent in relation to North America. Mrs. Catt is a brilliant speaker and never fails to hold her audience.

The annual meeting of the Affiliated Bureaus was held in New York during the week of October 28. The various managers of these bureaus were present and the regular appointment of talent was made.

The new address of the Ellison-White Bureau is 333 East Tenth street, Portland, Ore. Take a Broadway car to East Eleventh and walk one block south. Phone is East 1026.

Edmund Vance Cooke, American poet, opened his winter tour at Cheyenne, Wyo., on October 23 with the Ellison-White Bureau.

Charlie Paddock, the champion sprinter, is lecturing this season for the Affiliated and is now on the western tour.

Congratulations are due to Emory Parnell and Mrs. Parnell since the arrival at their home in Chatfield, Minn., of a ten-pound boy—James Daniel Parnell.

Dr. Charles K. Edmunds, who has just returned from another tour of China, is presenting his lectures under the management of James B. Pond. He will lecture in the East until January and then is booked toward the Pacific Coast.

The Virden, Ill., lyceum course will this season be held in the fine new school auditorium. The Reporter of that city says they have the finest course this year in the history of Virden. Their attractions are: Rosalith Knapp Breed, dramatic impersonator; the Soule Concert Party, the Landis Male Trio, Edward Tomlinson, lecturer, and the Qualen Trio.

The Polley, Versailles, O., reports: "Those lovers of music who attended the opening number of the H. S. Lyceum Course, by the Ernest Toy Company, are of the opinion that it was the best entertainment they have known in a long time. The skill and technique of Mr. Toy as a violinist are nothing short of extraordinary—every number he rendered was greeted with salvos of applause. Mrs. Toy ably seconded her husband's violin selections as accompanist. The evening was the most pleasant of the season."

Milton W. Brown, who will be remembered by many as a former manager of a lyceum bureau at Cincinnati, O., is lecturing in Iowa this season on the value of Christian education.

We are in receipt of a very good press sheet sent out by the L. Verne Stout Players. That is another attraction which believes in real publicity. This sheet gives facts about the company and its work, but also includes some chautauqua and lyceum statistics for use of local committees which are of interest. These statistics are as follows: Total number of chautauquas in United States and Canada, 9,653; total number of paid admissions, 35,450,000; number of lecturers employed in chautauqua work, 511; total number of people employed by all bureaus in chautauqua work, 5,757; estimated volume of chautauqua business, \$7,956,000; total number of lyceum courses, 8,795; number of lecturers employed in lyceum, 562; number of concert companies engaged, 710; number of entertainers engaged, 297; estimated aggregate attendance, 16,262,000; total volume of lyceum business for the season, \$3,144,000.

Gordon B. Smith, who was one of the managers of the Dominion Chautauquas last summer, has been obliged to quit that position on account of ill health. Mr. Smith made a host of friends among committees and talent and all will join us in the hope that this condition is only temporary.

The Midland Lyceum Course, under the auspices of the women of the Methodist Church, will be given this winter at Tonon, Mo. The Chicago Lyceum Players presented "Seven Sidesteps", a comedy, November 2. Other numbers of the course are: George E. Francis, lecturer, November 22; Colonial Minstrelsy Quartet, December 20; Howard Q. S. C., January 24; Josephine Dominick, reader, date to be announced later.

The first number of the 1923-24 Lyceum course at Galena, Kan., was presented by the Redpath-Horner Lyceum Bureau on October 30, when Chester Sanford appeared. Other numbers are: November 16, Whoreahiko Rawell; January 6, Old Home Singers; January 22, Helen Waggoner; February 4, Clemens Marlonettes.

The women of the Municipal League at Centralia, Mo., will sponsor a lyceum course this winter, and have announced contracting the following four numbers: Virginia Slade, im-

(Continued on page 81)

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 November 5-10 is to be supplied.

Aces, Four (Hennepin) Minneapolis. Adair, Jean, & Co. (Shea) Buffalo. Adams & Griffin (Palace) So. Norwalk, Conn.

Blue Bird Revue (Palace) Waterbury, Conn. Bolibe & Stark (Olympia) Watertown, N. Y. Bolais, Elva (Palace) New York.

Carroll & Gorman (Pantages) San Diego, Calif. (Host) Lou Beach 12-17. Carralls, H., Revue (Palace) Cleveland

Cosmopolitan Trio (Colonial) Erie, Pa. Court of Old King Cole (Yonge St.) Toronto. Crafts & Halley (Palace) Cleveland.

D. D. H. (Royal) New York. Daily Marie (Strand) Brockton, Mass. Dale, Billy, & Co. (Keith) Dayton, O.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Week Nov. 5, Palace Theatre, Pittsfield, Mass.; Palace Theatre, S. Norwalk, Conn. Direction Pat Casey agency.

Arakis, Tan (Palace) South Norwalk, Conn., 8-10; (Bijou) Bangor, Me., 12-14; (Music Hall) Lewiston 13-17.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME

Table with 4 columns: WEEK, THEATER, CITY, STATE

Babette & Band (Fulton) Brooklyn 8-10. Balfourfather, Bruce (Keith) Washington.

Brown & Rogers (Loew) Dayton, O. Brown & LaVelle (Electric) Joplin, Mo., 8-10. Brown & Whitaker (Bushwick) Brooklyn.

Clark & Storey (State) Newark, N. J. Clark, Johnny (Pantages) San Francisco; (Pantages) Los Angeles 12-17.

Berry, Lydia (Gayety) Utica, N. Y. Barry & Lancaster (Crescent) New Orleans. Barrys, The, & Wolfords (Poll) Bridgeport, Conn.

Cahill & Romaine (Hipp.) Terre Haute, Ind., 8-10. Caltes Bros. (Miles) Detroit.

Conroy & Gorman (Pantages) San Diego, Calif. (Host) Lou Beach 12-17. Carralls, H., Revue (Palace) Cleveland

DeVoy, Arthur, Co. (Poll) Wilkes-Barre, Pa. Decker & Mack (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.

Earl & Mathews (Capitol) Hartford, Conn. Earl & Blal Hove (Lincoln) Chicago 8-10.

WIG REAL HAIR, Imported. All characters \$1.50 Each and Up. Irish, Dutch, Hebrew, Billy Kid, Comedian, Catalog free. K. KLIPPERT, Cooper Square, New York.

Faucher, Leon (Pantages) Minneapolis 12-17.  
 Faucher, Leon (Palace) So. Norwalk, Conn.  
 Faucher, Leon (State) Cleveland, Ill., 8-10.  
 Faucher, Leon (Columbia) St. Louis.  
 Faucher, Leon (Pantages) Vancouver, Can.  
 Faucher, Leon & Evans (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Faber & King (Majestic) Bloomington, Ill., 8-10.  
 Faber, Harry & Co. (Palace) Peoria, Ill., 8-10.  
 Faden Trio (Orpheum) Green Bay, Wis., 8-10.  
 Fagan, Neddie (World) Omaha; (Pantages) Des Moines, Ia., 12-17.  
 Fagan, Raymond, Band (Orpheum) St. Louis; (Orpheum) New Orleans 12-17.  
 Fagan, Raymond, Band (Orpheum) Detroit.  
 Fagan, Raymond (Franklin) Ottawa, Can.  
 Fagan & Lawrence (O. H.) York, Pa.  
 Fagan, Raymond & Band (Royal) New York.  
 Fagan & Hinch (Pantages) Edmontou, Can.; (Orpheum) Calgary 12-11.  
 Fagan, Raymond (Empire) Lawrence, Mass.  
 Fagan, Raymond (Palace) New York.  
 Fagan, Raymond (Keith) Toledo, O.  
 Fagan & Paul (Riverside) Brooklyn.  
 Fagan & Mace (Orpheum) Boston.  
 Fagan, Raymond (Orpheum) Brooklyn.  
 Fagan, Raymond (Bijou) Woonsocket, B. I.  
 Fagan, Raymond & Co. (Riviera) Roanoke, Va.  
 Fagan & Hill (Rialto) Amsterdam, N. Y.  
 Fagan & Sargent (Rialto) Chicago.  
 Fagan, W. & Co. (Keith) Lowell, Mass.  
 Fagan & Fagan (Palace) Pittsfield, Mass.  
 Fagan, Raymond (State-Lake) Chicago; (Majestic) Cedar Rapids, Ia., 12-17.  
 Fagan & Garet (Majestic) Milwaukee.  
 Fagan, Raymond (Keith) Dayton, O.  
 Fagan, Raymond (Alhambra) Lynn, Mass.  
 Fagan, Raymond, Three (Orpheum) Germantown, Pa.  
 Fagan & Moran (Keith) Cincinnati.  
 Fagan, Jay C. (Arcadet) Jacksonville, Fla.  
 Fagan, Raymond (Cross Keys) Philadelphia.  
 Fagan, Raymond & Co. (Keith) Philadelphia.  
 Fagan, Raymond (Majestic) Chicago.  
 Fagan & Williams (State) Pawtucket, R. I., 8-10; (Palace) New Britain, Conn., 12-14; (Majestic) St. Norwalk 12-17.  
 Fagan, Raymond (Keith) Cincinnati.  
 Fagan, Raymond (Sabel) Toronto.  
 Fagan & Moran (Olympia) Lynn, Mass.  
 Fagan, Raymond (Palace) Chicago; (Orpheum) St. Louis 12-17.  
 Fagan, Raymond (Metropolitan) Brooklyn.  
 Fagan & Moran (Orpheum) Wichita, Kan., 8-10.  
 Fagan, Raymond (Orpheum) Kansas City; (Palace) Chicago 12-17.  
 Fagan & Hume (Gary) Gary, Ind., 8-10.  
 Fagan & Moran (Orpheum) Washington.  
 Fagan & Moran (Colonial) Lancaster, Pa.  
 Fagan & Vincent (Hipp.) Youngstown, O.  
 Fagan, Raymond & Co. (State) Jersey City, N. J.  
 Fagan & Charles (Alhambra) New York.  
 Fagan & Bunch (State-Lake) Chicago.  
 Fagan & Anthony (Keith) Indianapolis.  
 Fagan & Moran (Main St.) Asbury Park, N. J.  
 Fagan & Rhoda (Pantages) Hamilton, Can.; (Chateau) Chicago 12-14.  
 Fagan & Moran (Grand) Atlanta, Ga.  
 Fagan & Moran (Majestic) San Antonio, Tex.; (Orpheum) Ft. Worth 12-17.  
 Fagan, Raymond (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Fagan & Moran (Orpheum) New York 8-10.  
 Fagan, Raymond (Majestic) Cedar Rapids, Ia., 8-10.  
 Fagan (Hennepin) Minneapolis.  
 Fagan in Need (Keith) Cincinnati.  
 Fagan, Raymond (Palace) Milwaukee; (Palace) St. Paul 12-17.  
 Fagan & Bart (James) Columbus, O.  
 Gabriel, Master (State) Buffalo.  
 Gallini, Stanley, & Co. (Majestic) Grand Island, Neb., 8-10.  
 Gallini Bros. (Majestic) Ft. Worth, Tex.  
 Gallini & Pryor (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Gallini, George & Lily (Warwick) Brooklyn 8-10.  
 Gallini & Aubrey (58th St.) New York.  
 Gardner, Grant (Pantages) Salt Lake City; (Orpheum) Ogden 12-17.  
 Gans & Gans (Empire) Toledo, O.  
 Gans & Gans (State) Buffalo.  
 Gans, Arthur & Gans (Lycium) Canton, O.  
 Gans, Arthur (American) Chicago 8-10.  
 Gans, Arthur (World) Omaha; (Pantages) Des Moines, Ia., 12-17.  
 Gans, Arthur (Orpheum) Oakland, Calif.; (Orpheum) Fresno 12-17.  
 Gans, Arthur (Keith) Toledo, O.  
 Gans, Two (Orpheum) Brooklyn.  
 Gans & Gans (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 12-17.  
 Gans & Gans (Shea) Toronto.  
 Gans, J. & V. (Palace) Springfield, Mass.  
 Gans & Gans (Hutchinson) Brooklyn.  
 Gans (Pantages) Denver; (Pantages) Pueblo 12-17.  
 Gans, Los (Albee) Detroit.  
 Gans, Ray (Columbian) Mansfield, O., 12-17.  
 Gans & Jenkins (Orpheum) Denver.  
 Gans & Allen (Orpheum) Galesburg, Ill., 8-10.  
 Gans & Richards (Crescent) New Orleans.  
 Gans Gate Four (Broadway) Denver, Col.  
 Gans, L. & Band (Fordham) New York.  
 Gans, Jack (Orpheum) New York 8-10.  
 Gans & Beatty (Metropolitan) Brooklyn.  
 Gans, Al & Co. (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 12-17.  
 Gans, George (Orpheum) Brooklyn 8-10.  
 Gans, George (Hutchinson) Brooklyn.  
 Gans & Day (Hipp.) New York.  
 Gans & Day (Majestic) Ft. Worth, Tex.  
 Gans & Schubert (Broadway) Philadelphia.  
 Gans & Stewart Sisters (Victoria) New York 8-10.  
 Gans, Vera, & Co. (181st St.) New York.  
 Gans & Housley (World) Omaha; (Pantages) Des Moines, Ia., 12-17.  
 Gans, B. & Co. (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.  
 Gans, B. & Co. (Orpheum) Troy, N. Y.  
 Gans, Verita (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.  
 Gans, Rita (Majestic) Harrisburg, Pa., 8-10; (O. H.) York 12-11.  
 Gans Twins (Liberty) Terre Haute, Ind., 8-10.  
 Gans, Popita (Orpheum) Denver; (Hennepin) Minneapolis 12-17.  
 Gans, John (Capitol) New Britain, Conn.  
 Gans & Wallace (Bijou) Savannah, Ga.  
 Gans, Bert, & Emily (Broadway) New York 8-10.  
 Gans & Lawlor (Colonial) Harrisburg, Pa.  
 Gans, Harry, & Co. (Orpheum) Brooklyn.  
 Gans & Parker (Keystone) Philadelphia.  
 Gans & Burnett (Orpheum) Boston.  
 Gans & Burnett Opera Co. (Lyric) Hoboken, N. J.

Gay, Tonia, & Co. (Cross Keys) Philadelphia.  
 Gay & Byron (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Gay, Tonia & Co. (Alhambra) Philadelphia.  
 Gay, Tonia & Estlin (Gaiety) New York 8-10.  
 Gay, Tonia, Laura (Majestic) Chicago.  
 Gay, Tonia & Marguerite (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Gay, Tonia & Gath (Palace) Springfield, Mass.  
 Hackett & Delmar Revue (Palace) New York.  
 Hackett & Paul (Bijou) Birmingham, Ala.  
 Haines, Nat Chick, Co. (Pantages) Saskatoon, Can.; (Pantages) Edmonton 12-17.  
 Hale, Willis & Bro. (Palace) Bridgeport, Conn.  
 Hale, Paul & Georgia (Pantages) Portland, Ore.  
 Hale, Al K. & Co. (Prosper) Brooklyn.  
 Hale, Geo. (Edgemoor) Chester, Pa.  
 Hale & Dexter (Keith) Toledo, O.  
 Hale, Bob (Palace) New Orleans.  
 Hale & Shapiro (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Hale, Ernuld & Brice (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Hallett, Billy (Lyric) Columbus, S. C.  
 Hallett Sisters, Four (Broadway) New York 8-10.  
 Hamilton, Allen (Grand) Philadelphia.  
 Hamilton, Hilda (Shea) Toronto.  
 Hamilton & Barnes (Keith) Winston-Salem, N. C.  
 Hampton & Blake (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.  
 Hann, Paul & Lena (Pantages) Minneapolis 12-17.  
 Handworth, O. & Co. (Lyric) Birmingham, Ala.  
 Handley, Inez (Broadway) Philadelphia.  
 Handley, Bert (Weller) Zanesville, O., 8-10.  
 Handley Family (Hill St.) Los Angeles; (Golden Gate) San Francisco 12-17.  
 Handley, B. (Delmar) New York 8-10.  
 Harmon & Sands (Pantages) Winnipeg, Can.; (Pantages) Regina 12-11.  
 Harper, Mabel, & Co. (Capitol) Trenton, N. J.  
 Harpington, Hazel (Lyric) Birmingham, Ala.  
 Harris, Marion (Hennepin) Minneapolis.  
 Harris & Holly (Pantages) Spokane 12-17.  
 Harris, Val (Scollay) St. Boston.  
 Harrison, F. & Co. (State) Northlake, Pa.  
 Harrison & Dakin (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 12-17.  
 Hartley & Patterson (Ben All) Lexington, Ky., 8-10.  
 Hartwells, The (Orpheum) Seattle; (Orpheum) Portland 12-17.  
 Harvey & Stone (Playhouse) Passaic, N. J.  
 Harvey & Dale (Elks) Taylorville, Ill., 8-10; (Lincoln) Belleville 12-14; (Crystal) Ottawa, Kan., 12-17.  
 Harvey, Hancey & Grayce (Palace) New Orleans.  
 Haskel, Loney (Cross Keys) Philadelphia.  
 Hassens, Six (Princess) Montreal.  
 Havel, A. & M. (Columbia) Far Rockaway, N. Y.  
 Hayes, Rich (51st St.) New York.  
 Hayes, Grace (Temple) Rochester, N. Y.  
 Hayes, Miry (Palace) Chicago; (Palace) St. Paul 12-17.  
 Haynes, The (Bradford) Bradford, Pa.  
 Haynes & Cross (Jefferson) New York.  
 Healy, Ted & Betty (Palace) Indianapolis.  
 Heath, Rosam, Entertainers (Orpheum) Cambridge, Ill., 8-10.  
 Hedley, Jack, Trio (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Heedus Sisters (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.  
 Heller & Bee (National) New York 8-10.  
 Henry & Moore (Palace) Manchester, N. H.  
 Henry, F. (Hipp.) Montreal.  
 Henshaw, Betty (Majestic) Pittsburgh, N. J.  
 Hens & Wills (Edgemoor) Chester, Pa.  
 Herbert, Hugh, Co. (Alhambra) New York.  
 Herbert's Dogs (Majestic) Springfield, Ill., 8-10.  
 Herman & Briscoe (Pantages) Memphis.  
 Herman, Al (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 12-17.  
 Herron & Gaylord (Murray) Richmond, Ind., 8-10.  
 Hessler, Margaret, Co. (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Hiett, Ern (3rd St.) Smith, Ark., 8-10.  
 Hickey & Hart Revue (Electric) Kansas City, Kan., 8-10.  
 Hickman Bros. (Lyric) Atlanta, Ga.  
 Hill, Ed (Princess) Nashville, Tenn.  
 Hillman, B. C. Revue (Orpheum) Brooklyn.  
 Hill's Circus (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.  
 Hilton, Lew & Co. (State) Newark, N. J.  
 Hines, Harry (Palace) Chicago; (Orpheum) St. Louis 12-17.  
 Hodge & Lowell (Victoria) Wheeling, W. Va.  
 Holland & Lumbert (Palace) New Haven, Conn.  
 Holland Romance (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 12-17.  
 Holliday & White (Pantages) Hamilton, Can.; (Chateau) Chicago 12-14.  
 Holmes & Holliston (Capitol) Windsor, Can., 8-10.  
 Holmes & Lavore (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Holt & Leonard (Albee) Providence, R. I.  
 Honor Girls (Grand) Des Moines, Ia., 8-10.  
 Hort Trio (Broadway) New York 8-10.  
 Horlick, Albert, Co. (Orpheum) Paducah, Ky., 8-10.  
 Horner, Chas., & Co. (American) New York 8-10.  
 Hostons, The (Olympia) New Bedford, Mass.  
 Hostin (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 House, Billy, & Co. (Orpheum) Galesburg, Ill., 8-10.  
 Howard, Winifred & Bruce (Ave. B) New York 8-10.  
 Howard & Lewis (Pantages) Hamilton, Can.; (Chateau) Chicago 12-14.  
 Howard & Clark (Keith) Syracuse, N. Y.  
 Howard's Pines (Lincoln Sq.) New York 8-10.  
 Howe & Turner (Keith) Toledo, O.  
 Howells' Band (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.  
 Huber, Chad & Monte (Loew) Dayton, O.  
 Hudson, Bert E. (O. H.) Montreal, Ill.  
 Hughes & Paw (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Hughes, Burke & Co. (Jefferson) Auburn, N. Y.  
 Hunting & Francis (Proctor) Albany, N. Y.  
 Hurst & Vogt (Proctor) Schenectady, N. Y.  
 Hyams & Evans (Gaiety) Troy, N. Y.  
 Hyams & McIntyre (Palace) Chicago.  
 Hyams (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 12-17.  
 Ibach's Band (Keith) Portland, Me.  
 Ibach, Roger, & Co. (Orpheum) San Francisco; (Orpheum) Fresno 12-17.

In Gay Madrid (Victory) Holyoke, Mass.  
 In Transylvania (Cross Keys) Philadelphia.  
 In Wrong (Orpheum) Madison, Wis., 8-10.  
 Indoor Sports (Palace) New Orleans.  
 Ingalls & Winchester (Temple) Detroit.  
 Irving & Elwood (Pantages) Salt Lake City; (Orpheum) Ogden 12-17.  
 Irwin, Chas. (Keith) Philadelphia.  
 Jackie & Billie (Lyons) Morristown, N. J.  
 Jackson, Bob, & Co. (51st Ave.) New York.  
 Janet of France (Orpheum) New Orleans.  
 Janis, Ed., Revue (Davis) Pittsburg.  
 Jan & Whelan (American) New York 8-10.  
 Jarrett, Arthur, & Co. (Grand) St. Louis.  
 Jarrow (State) New Brunswick, N. J.  
 Jarvis & Harrison (Palace) Cincinnati.  
 Jazzyland Naval Eight (Main St.) Asbury Park, N. J.  
 Jean & Vallon (Music Hall) Lewiston, Me.  
 Jewel Box Revue (State) New York.  
 Jewell & Rita (Pantages) Spokane 12-17.  
 Jim & Jack (Shattuck) Hornell, N. Y.  
 Johnny's New Car (Boston) Boston.  
 Johnson, Hal, & Co. (Metropolitan) Brooklyn.  
 Johnson Bros. & Johnson (Palace) Indianapolis.  
 Johnson, Harry (Orpheum) Seattle; (Orpheum) Portland 12-17.  
 Jones, Watson & Co. (Majestic) Ft. Worth, Tex.  
 Josephson, Johannes, Icelanders (Winter Garden) New York, Indef.  
 Joyner & Foster (Palace) Great Falls, Mont., 8-10; (Temple) Helena 12.  
 Jugg and Lyvonne (Hipp.) Ithaca, N. Y.  
 Just out of Knicker (Hipp.) Terre Haute, Ind., 8-10.  
 Just out of Knicker (Temple) Rochester, N. Y.  
 Juvenile Follies (Capitol) Hartford, Conn.  
 Juvenile Varieties (Strand) Shenandoah, Pa.  
 Kafka & Stanley (Pantages) Hamilton, Can.; (Chateau) Chicago 12-14.  
 Kahler, Harry (Palace) Milwaukee; (State-Lake) Chicago 12-17.  
 Kane & Moran (Riverside) New York.  
 Kane, Mury & Moore (State) Newark, N. J.  
 Kate & Wiley (Pantages) San Francisco 12-17.  
 Kay, Dolly (Palace) St. Paul; (Columbia) Davenport, Ia., 12-17.  
 Kay, Hamlin & Kay (State) Pawtucket, R. I.  
 Keane & Williams (Bijou) Battle Creek, Mich., 8-10.  
 Keane & O'Dara (Palace) Waterbury, Conn.  
 Keller Sisters & Lynch (Scollay Sq.) Boston.  
 Kelly & Birmingham (Keith) Washington.  
 Kelly, Walter C. (Princess) Montreal.  
 Kelly & White (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.  
 Kelsey, Frank, & Co. (Poll) Scranton, Pa.  
 Kelso & Deland (Orpheum) Germantown, Pa.  
 Keiton, Bert, & Co. (Alhambra) Boston.  
 Kennedy, Jas., & Co. (Playhouse) Passaic, N. J.  
 Kennedy & Rooney (Majestic) Chicago.  
 Kennedy, Harold (Hipp.) Battle Creek, Mich., 8-10.  
 Kennedy, Jack, & Co. (Keystone) Philadelphia.  
 Kennedy & Kramer (State) Memphis.  
 Kennedys, Daning (Lyric) Fitchburg, Mass.  
 Kenny & Hollis (Orpheum) San Francisco; (Orpheum) Oakland 12-17.  
 Kent & Allen (Majestic) Little Rock, Ark., 8-10.  
 Kenton, Dorothy (Unique) Eau Claire, Wis., 8-10.  
 Kerr & Ensign (Palace) Manchester, N. H.  
 Kerr & Weston (Orpheum) Fresno, Calif.; (Orpheum) Oakland 12-17.  
 Keister & Moran (Nixon) Philadelphia.  
 Ketch & Wilma (Palace) Brooklyn 8-10.  
 Kharum (Main St.) Kansas City; (Orpheum) Winnipeg, Can., 12-17.  
 Kish & Wilson (Empire) Roanoke, Va.  
 King Bros. (Grand) Philadelphia.  
 King & Irwin (Empire) New Britain, Conn.  
 King's Melodyland (Electric) St. Joseph, Mo., 8-10.  
 Kinzo (Bijou) Battle Creek, Mich., 8-10.  
 Kirato Japs (Cross Keys) Philadelphia.  
 Kirklund, Paul (Palace) Chicago; (Orpheum) St. Louis 12-17.  
 Kirkwood Trio (State) Buffalo.  
 Kissel, Murray, & Co. (Ave. D) New York 8-10.  
 Kitamura Japs (Yonge St.) Toronto.  
 Kitcher & Rooney (Grand) Shreveport, La.  
 Klass & Brilliant (Globe) Kansas City 8-10.  
 Klein, M. (Temple) Rochester, N. Y.; (Shea) Buffalo 12-17.  
 Klein Bros. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.  
 Kleeks, Les (Main St.) Kansas City; (Orpheum) New Orleans 12-17.  
 Kosloff, Theo. (Orpheum) San Francisco 5-17.  
 Kozak & Vint (Hipp.) Detroit.  
 Kronos (Palace) St. Paul.  
 Kroyton Sisters (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Kuhn, Kurt E. (Capitol) Union Hill, N. J.  
 Kyle, Howard (Riverside) New York.

Lawrence & Berman (Capitol) Hartford, Conn.  
 Lazar & Dale (Poll) Bridgeport, Conn.  
 LeGros, The (Keith) Columbus, O.  
 LeMalre, George (Palace) Chicago; (Orpheum) St. Louis 12-17.  
 LeMear & Young (Palace) Waterbury, Conn.  
 Lea, Emily (Palace) St. Paul; (Orpheum) Winnipeg, Can., 12-17.  
 Leavitt & Lockwood (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Lee & Cranston (23rd St.) New York.  
 Lee & Mann (Victory) Holyoke, Mass.  
 Leipzig (Orpheum) Des Moines, Ia.  
 Leland, Five (Rialto) Racine, Wis., 8-10.  
 Leon & Dawn (Majestic) Elmira, N. Y.  
 Leonard, Eddie (Bushwick) Brooklyn.  
 Lester, Doris & Al (Miller) Milwaukee.  
 Lester, Great (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Leslie's Band (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Lewis & Nelson (Empire) Charleston, W. Va.  
 Lewis, Flo (Hill St.) Los Angeles.  
 Lewis, Alice (Loew) Roanoke, Va.  
 Lewis, J. J., Jr. & Co. (Palace) Cincinnati.  
 Lewis & Doherty (Orpheum) Madison, Wis., 8-10; (Hennepin) Minneapolis 12-17.  
 Loxey & O'Connor (Palace) Camden, N. J.  
 Libonati (Pantages) Spokane 12-17.  
 Libonati & Co. (Lyric) Hamilton, Can.  
 Lima Trio (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Lindsay, Fred (Hipp.) Youngstown, O.  
 Lippard, Matty (Keith) Lowell, Mass.  
 Little Cinderella (Wm. Penn) Philadelphia.  
 Little, Jack (Strand) Shenandoah, Pa.  
 Little Lightfoot (Victoria) Wooding, W. Va.  
 Livingston, Murray (Pantages) Denver; (Pantages) Pueblo 12-17.  
 Lloyd & Christy (Alhambra) Philadelphia.  
 Lloyd, Herbert, Co. (Pantages) Minneapolis 12-17.  
 Lohse & Sterling (Majestic) Springfield, Ill., 8-10.  
 Lomas Troupe (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.  
 London Steppers (O. H.) York, Pa.  
 Lone Star Four (Palace) New Haven, Conn.  
 Longfields, Three (Bijou) Bangor, Me.  
 Lopez, Vincent, Band (Riverside) New York.  
 Lopez, Vincent, Band (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Lorchus, Three (Orpheum) Omaha; (Hennepin) Minneapolis 12-17.  
 Lamer Girls (Hipp.) Pottsville, Pa.  
 Lorraine, Ted (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 12-17.  
 Love Fables (Lyric) Birmingham, Ala.  
 Lovely, Louise (Orpheum) Omaha.  
 Lovoy, Ed. (Palace) Cleveland.  
 Lucille & Vernon (New Grand) Muscatine, Ia., 8-11.  
 Lucas, Jimmy (Palace) Milwaukee.  
 Lucille & Cokie (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.  
 Lunette, Mazie (Nixon) Philadelphia.  
 Luster Bros. (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Lydell & Macy (Orpheum) Seattle; (Orpheum) Portland 12-17.  
 Lyons, George (Orpheum) Denver.  
 Lytell & Fant (Colonial) Haverhill, Mass.  
 MacSoverden (Golden Gate) San Francisco; (Orpheum) Oakland 12-17.  
 McCoy & Walton (State) New York.  
 McCrea, E. & J. (Palace) Peoria, Ill., 8-10.  
 McCullough, Carl (Fulton) Brooklyn 8-10.  
 McDermott, Billy (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 McDevitt, Kelly & Quinn (Lincoln Sq.) New York 8-10.  
 McDonald Trio (Keith) Washington.  
 McDonough, Ethel (Majestic) Ft. Worth, Tex.  
 McFarland & Balce (Garrick) Morristown, Pa.  
 McGivney, Owen (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 McIntyre & Heath (Palace) New York.  
 McKay, May & Sister (O. H.) Jamestown, N. Y.  
 McKay & Ardine (Albee) Providence, R. I.  
 McKinley, Nell (Franklin) Ottawa, Can.  
 McKinley Sisters, Four (Grand) Shreveport, La.  
 McKelton & Carson (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 McLeod, Tex (Albee) Providence, R. I.  
 McNece, Mulroy & Ridge (Keith) Toledo, O.  
 McRae & Clegg (Capitol) New Britain, Conn.  
 McWatters & Tyson (Palace) Manchester, N. H.  
 Mack, George (Murray) Richmond, Ind., 8-10.  
 Mack & Lane (Capitol) Union Hill, N. J.  
 Mack & Lane (105th St.) Cleveland.  
 Mack & Manners (Gaiety) New York 8-10.  
 Mack, J. C., & Co. (Binghamton) Binghamton, N. Y.  
 Mack, Wilbur, & Co. (Keith) Washington.  
 Mack & Velmor (Grand) Shreveport, La.  
 Mack & Rudling (Gordon) Middletown, O., 8-10.  
 Macups, Four (Olympia) New Bedford, Mass.  
 Mahoney, Will (Shea) Buffalo.  
 Making the Movies (Majestic) Little Rock, Ark., 8-10.  
 Mang & Snyder (Towers) Camden, N. J.  
 Manly, Dave, Co. (Hipp.) Detroit.  
 Mann, Allyn, & Co. (Temple) Rochester, N. Y.  
 Manners & Lowrie (Majestic) Chicago.  
 Mansfield, Portia, Co. (LaSalle Garden) Detroit 8-10.  
 Mandley, W., & Co. (Hipp.) Cleveland.  
 Marcus & Burr (Lyric) Fitchburg, Mass.  
 Marks & Rome (Empire) Lawrence, Mass.  
 Marguerite & Gill (Riverside) New York.  
 Marino & Alvarez (Keith) Portland, Me.  
 Marino & Martin (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis 12-17.  
 Markel & Day (Palace) Cincinnati.  
 Markey, Ed (Davis) Pittsburg.  
 Marks, Ben (Strand) Evansville, Ind., 8-10.  
 Marriage vs. Divorce (Keith) Winston-Salem, N. C.  
 Marshall, Justa, Revue (Boston) Boston.  
 Marston & Manley (Lyric) Indianapolis.  
 Jerry D.--MARTIN & MARTIN--Josephine  
 American's Premier Aerialist and Contortionist.  
 Working? Oh, yes. November 1-10, El Paso, Texas.  
 Maryland Slings (Gaiety) Utica, N. Y.  
 Mason & Shaw (Keith) Syracuse, N. Y.  
 Mason & Keeler (Orpheum) Oklahoma City, Ok., 8-10.  
 Maxellos, Three (Miller) Milwaukee.  
 Maxwell & Gelson (Keith) Portland, Me.  
 Maxine & Bobby (Orpheum) Sioux City, Ia., 8-10.

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Maximo (Franklin) New York.  
 Mason & Brown (Lion) Montreal.  
 Mayhew, Stella (Bijou) Birmingham, Ala.  
 Mayo, Fio, & Co. (Parrot) Lima, O., 8-10.  
 Mayo, Harry (Boulevard) New York 8-10.  
 Mayo, Leslie, & Co. (Bijou) Battle Creek, Mich., 8-10.  
 Mediana, Three (Alhambra) New York  
 M'Clay & Dupree (Orpheum) Sioux Falls, S. D., 8-10.  
 McMan & Newman (Keith) Boston.  
 McMilligan, Artie (Orpheum) St. Louis.  
 McQuinn & Wade (State) Nanticoke, Pa.  
 Mellon & Renn (Palace) Springfield, Mass.  
 Melvins & Steps (Broadway) Philadelphia.  
 Melva Sisters (Hipp) Cleveland.  
 Melvin Bros., Three (Palace) Indianapolis.  
 Mercedes (Colonial) Erie, Pa.  
 Merritt & Goughlin (Miller) Milwaukee.  
 Merion Mystery (Orpheum) Germantown, Pa.  
 Mercedita (Colonial) Lancaster, Pa., 8-10; (O. H.) Pottsville 12-14; (O. H.) Norristown 12-17.  
 Michon Bros. (Orpheum) Tulsa, Ok., 8-10.  
 Middleton, Jean (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Midnight Marriage (Pantages) Tacoma, Wash., 12-17.  
 Mikado Opera Co. (Pantages) Pueblo, Col.; (World) Omaha 12-17.  
 Miller & Treasor (Keith) Columbus, O.  
 Miller, Eddie (Orpheum) St. Louis; (Orpheum) New Orleans 12-17.  
 Miller Girls (Lyric) Hamilton, Can.  
 Miller, Geraldine, Trio (Orpheum) New York 8-10.  
 Miller, Packer & Co. (Capitol) New London, Conn.  
 Miller & Young (Aldine) Wilmington, Del.  
 Miller, Billy, & Co. (Temple) Syracuse, N. Y.  
 Miller & Mack (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Miko (Pantages) Saskatoon, Can.; (Pantages) Edmonton 12-17.  
 Milton & Lehman (Kedzie) Chicago 8-10.  
 Miners, Four (Broadway) Long Beach, N. J.  
 Minette & Lytell (Warwick) Brooklyn 8-10.  
 Minstrel Monarchs (Orpheum) Omaha; (Main St.) Kansas City 12-17.  
 Mishka, Olga (Lyric) Indianapolis.  
 Monroe Bros. (Keith) Lowell, Mass.  
 Monroe & Gratton (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Montana (Temple) Rochester, N. Y.  
 Monte & Lyons (State) Memphis.  
 Monte & Partl (Delaney St.) New York 8-10.  
 Montgomery, Marshall (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Moore, Victor, & Co. (Broadway) Philadelphia.  
 Moore, Harry (Orpheum) Los Angeles.  
 Moore & French (Franklin) New York.  
 Moran & Mack (Lyceum) Canton, O.  
 Moran, Hazel (Crescent) New Orleans.  
 Morati, Chas., & Co. (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Morgan & Gray (Gates) Brooklyn 8-10.  
 Morgan, J. & B. (Orpheum) Omaha; (Orpheum) Sioux City, Ia., 15-17.  
 Morley & Anger (Palace) Springfield, Mass.  
 Morris, Margaret (Keith) Dayton, O.  
 Morris, Will (Keith) Reading, Pa.  
 Morton, Ed. (Empire) Fall River, Mass.  
 Morton, George (Palace) Peoria, Ill., 8-10.  
 Morton, Jas. C., & Family (Grand) Okosh, Wis., 8-10.  
 Morton & Glass (Majestic) Ft. Worth, Tex.  
 Morton, Lillian (State) Buffalo.  
 Mortons, Four (Orpheum) Omaha; (Orpheum) Kansas City 12-17.  
 Mosconi Bros. (Palace) Cleveland.  
 Moss & Frye (Orpheum) Seattle; (Orpheum) Portland 12-17.  
 Murphy, Bob (Delaney St.) New York 8-10.  
 Murphy, Johnny (Majestic) Grand Island, Neb., 8-10.  
 Murphy, Senator (Orpheum) St. Louis; (Rialto) St. Louis 12-17.  
 Murray & Allen (Temple) Detroit.  
 Murray & Oakland (Orpheum) Denver; (Orpheum) Omaha 12-17.  
 Murray, Marion (Orpheum) New Orleans.

Ortons, Four (Strand) Shenandoah, Pa., 8-10; (Majestic) Johnston 12-14; (Sheridan Sq.) E. Liberty 15-17.  
 Overholt & Young (Pantages) Saskatoon, Can.; (Pantages) Edmonton 12-17.  
 Page & Denton (Broadway) Springfield, Mass.  
 Page, Jim & Betty (Warwick) Brooklyn 8-10.  
 Page, Mack & Mack (National) Louisville.  
 Palermo's Dogs (Palace) Cincinnati.  
 Pals, Four (Harris) Pittsburg.  
 Pandor, Robby, Troupe (State) Newark, N. J.  
 Parker, Mildred (Edgewood) Pawtucket, R. I.  
 Parkers, The (Pantages) San Francisco; (Pantages) Los Angeles 12-17.  
 Parks, Grace & Eddie (Strand) Washington.  
 Paror, Bedroom & Bath (Hipp.) Pottsville, Pa.  
 Passing Parade (Pantages) Des Moines, Ia.; (Pantages) Kansas City 12-17.  
 Patrice & Sullivan (Keane) Charleston, W. Va.  
 Patricola (Keith) Boston.  
 Pauline, Dr. (Crescent) New Orleans.  
 Pearl, Myron, & Co. (James) Columbus, O.  
 Perez & Marguerite (Edgewood) Chester, Pa.  
 Perez & LaFleur (Lyceum) Canton, O.  
 Peters & LeBuff (Orpheum) Sioux Falls, S. D., 8-10.  
 Petet Troupe (Electric) Springfield, Mo., 8-10.  
 Petrus, Five (Davis) Pittsburg; (Shaw) Buffalo 12-17.  
 Petrums, The (James) Columbus, O.  
 Philbrick & DeVoe (Loew) London, Can.  
 Phillips, Evelyn (Rialto) Chicago.  
 Phillips, Eric, & Co. (Keith) Dayton, O.  
 Phina & Co. (Gates) Brooklyn 8-10.  
 Plator & Natalie (Regent) Detroit.  
 Pierce & Ryan (Keith) Dayton, O.  
 Pierce, Eleanor, & Co. (Liberty) Lincoln, Neb., 8-10.  
 Pierce & Arrow (Poll) Meriden, Conn.  
 Pierlot & Schofield (Royal) New York.  
 Pierpont, Laura (Hennepin) Minneapolis; (Orpheum) Omaha 12-17.  
 Pike's Synopators (Orpheum) Green Bay, Wis., 8-10.  
 Plier & Douglas (Grand) Philadelphia.  
 Pink Toes, Thirly (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Phonors of Variety (Delaney St.) New York 8-10.  
 Pipifax, Little, & Co. (Grand) St. Louis.  
 Pisano, Gen., & Co. (Pantages) Pueblo, Col.; (World) Omaha 12-17.  
 Plantation Days (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Polly & Oz (Hill St.) Los Angeles.  
 Poodles & Billy (American) New York 8-10.  
 Poster Girl (Pantages) San Francisco 12-17.  
 Powell, Jack, Six (Proctor) Albany, N. Y.  
 Powers & Wallace (Orpheum) Denver; (Main St.) Kansas City 12-17.  
 Power's Elephants (Albee) Providence.  
 Pressler & Klass (Franklin) New York.  
 Primrose Four (Proctor) Yonkers, N. Y.  
 Primrose Minstrels (Englewood) Chicago 8-10.  
 Prosper & Maret (Pantages) Tacoma, Wash., 12-17.  
 Purefida & Ramsey (Regent) Detroit.

Quinn Bros. & Smith (125th St.) New York.  
 Quinn & Caverly (Pantages) Pueblo, Col.; (World) Omaha 12-17.  
 Quinn, Jack, & Teddy (Star) McKeesport, Pa.; (Columbia) Sharon 12-17.  
 Quixey Four (Proctor) Schenectady, N. Y.

Racine & Ray (Lincoln Sq.) New York 8-10.  
 Raffles (Columbia) St. Louis.  
 Ralph, Princess (Orpheum) Omaha.  
 Rambau, Marjorie (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-17.  
 Rannier, Dorothy (Washington St.) Boston.  
 Rankin (Colonial) Haverhill, Mass.  
 Rapp, Harry (Majestic) Little Rock, Ark., 8-10.  
 Ray, Ruby, & Co. (Lyric) Hoboken, N. J.  
 Raymond & Schramm (National) New York 8-10.  
 Ray's Bohemians (Palace) New Haven, Conn.  
 Realm of Fantasy (Temple) Detroit.  
 Recco, Riddiculous (Liberty) Lincoln, Neb., 8-10.  
 Recollections (Pantages) Spokane 12-17.  
 Reddingtons, Three (Fulton) Brooklyn 8-10.  
 Redmond & Wells (Orpheum) Wichita, Kan., 8-10.  
 Redmond, Ed, Co. (Pantages) Memphis.  
 Reed, Jessie (Bijou) Savannah, Ga.  
 Reegan & Carles (Majestic) Bloomington, Ill., 8-10.  
 Regay, Pearl, & Sheehan (Orpheum) St. Louis; (Palace) Chicago 12-17.  
 Reichen, Joe (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Reilly & Rogers (Fulton) Brooklyn 8-10.  
 Remos, The (Proctor) Troy, N. Y.  
 Renard & West (Hipp.) Baltimore.  
 Reno Sisters & Allen (Greely Sq.) New York 8-10.  
 Renzetti & Gray (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Renben, Jose (Palace) New York.  
 Renters, The (Orpheum) Kansas City; (Rialto) St. Louis 12-17.  
 Revue Cassique (Novelty) Topeka, Kan., 8-10.  
 Reynolds & White (Empire) No. Adams, Mass.  
 Reynolds, Jim (Greely Sq.) New York 8-10.  
 Reynolds, Johnnie (125th St.) New York.  
 Reynolds & Bonegan (Capitol) Trenton, N. J.  
 Rhoda & Broshell (Pantages) San Francisco; (Pantages) Los Angeles 12-17.  
 Rhodes & Watson (Empire) Lawrence, Mass.  
 Richardson, Frank (Music Hall) Lowell, Me.  
 Richardson, Flo (Hamilton) New York.  
 Rizzetto Bros. (Pantages) Hamilton, Can.; (Chateau) Chicago 12-14.  
 Rinaldo (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Rios, The (Keith) Philadelphia.  
 Rison, Alf. (Keith) Portland, Me.  
 Ritter & Knapp (Pantages) San Francisco 12-17.  
 Road to Vanderville (Orpheum) New York 8-10.  
 Robbin-Family (Lyceum) Canton, O.  
 Roberts, R. & F. (Roanoke) Roanoke, Va.  
 Roberts, Theo., & Co. (Orpheum) Kansas City; (Palace) Chicago 12-17.  
 Roberts, R. & W. (Palace) Milwaukee; (Palace) Chicago 12-17.  
 Roberts, Joe (Pantages) San Francisco 12-17.  
 Roberts, Renee (Orpheum) Seattle; (Orpheum) Portland 12-17.  
 Roberts, Little Lord (Central Sq.) Cambridge, Mass.  
 Robey & Gold (Loew) Ottawa, Can.  
 Robins, A. (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Robinson, Bill (Scollay Sq.) Boston.  
 Robinson & Pierce (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.

Rocketts, Dancing (Globe) Gloversville, N. Y.  
 Rockwell & Fox (State-Lake) Chicago.  
 Rogers & Donnelly (Congress) Saratoga, N. Y.  
 Rogers, Mildred, & Co. (Palace) New Orleans.  
 Rolland & Ray (Lyric) Mobile, Ala.  
 Rols, Willie (Orpheum) Denver.  
 Roms Duo (Poll) Scranton, Pa.  
 Romaine, M., & Co. (33rd St.) New York.  
 Romaine, Homer (Keith) Philadelphia.  
 Rome & Dunn (51st St.) New York.  
 Rome & Gant (Palace) St. Paul.  
 Romeo & Dolls (Pantages) Memphis.  
 Rooney & Bent Revue (Coliseum) New York.  
 Rose, Harry (Orpheum) Oklahoma City, Ok., 8-10.  
 Rose, Jack (Golden Gate) San Francisco; (Orpheum) Oakland 12-17.  
 Rose & Thorne (Washington St.) Boston.  
 Ross, Eddie (Columbia) Far Rockaway, N. Y.  
 Ross & Edwards (Keith) Syracuse, N. Y.  
 Roth, Dave (Palace) Chicago.  
 Roth Kids, (Royal) New York.  
 Rowland & Alcehan (Keith) Lowell, Mass.  
 Royal Pekin Troupe (Broadway) Springfield, Mass.  
 Roye & Mare (Palace) Cleveland.  
 Roye, Ruth (Greenpoint) Brooklyn.  
 Rozellas, Two (O. H.) York, Pa., 8-10; (105th St.) Cleveland 12-17.  
 Rubin, Benny, & Co. (Royal) New York.  
 Rubleville (Lyric) Hamilton, Can.  
 Rucker & Perrin (Pantages) San Francisco; (Pantages) Los Angeles 12-17.  
 Rudinoff (Pantages) Denver; (Pantages) Pueblo 15-17.  
 Rule & O'Brien (Lyceum) Ithaca, N. Y.  
 Ruffio & Elton (Orpheum) Ogden, Utah; (Pantages) Denver 12-17.  
 Rufova, Shura & Co. (Keith) Boston.  
 Runaway Four (State-Lake) Chicago; (Orpheum) St. Louis 12-17.  
 Russ, LeVan & Pete (Strand) Bayonne, N. J.  
 Russell & Marcol (Poll) Scranton, Pa.  
 Russian Art Co. (Orpheum) Brooklyn.  
 Ryan & Lee (Hennepin) Minneapolis; (State-Lake) Chicago 12-17.  
 Ryan, Thos. J., & Co. (Liberty) Lincoln, Neb., 8-10.

Sabine, F. & T. (State) New Brunswick, N. J.  
 Salle & Robles (Hipp.) Baltimore.  
 Samaroff & Sonia (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Sampsel & Leonard (Grand) Philadelphia.  
 Sampson & Douglas (Hipp.) Cleveland.  
 Samuels, Rae (Royal) New York.  
 Sanderson, Julia (Albee) Providence.  
 Santley, Zella (Franklin) Ottawa, Can.  
 Santos & Hayes (Keith) Philadelphia.  
 Santrey & Seymour (Proctor) Newark, N. J.  
 Saul & Lytell (Columbia) St. Louis.  
 Saunders, Blanche G. (O. H.) Gowrie, Ia.; (O. H.) Lake City 12-17.  
 Sawyer & Eddy (Columbia) Davenport, Ia., 8-10.  
 Saxton & Farrell (Pantages) Vancouver, Can.  
 Saxtons, The (Globe) Kansas City 8-10.  
 Scanlons & Deno Bros. (Bijou) Savannah, Ga.  
 Schenck, Willie (Orpheum) Los Angeles; (Hill St.) Los Angeles 12-17.  
 Schlicht's Marionettes (Empire) Fall River, Mass.  
 Scholder Sisters (Lerie) Richmond, Va.  
 Schwartz & Clifford (Keane) Charleston, W. Va.  
 Seabury, Wm. (Orpheum) Los Angeles 5-17.  
 Seed & Austin (Columbia) Davenport, Ia., 8-10; (Orpheum) Winnipeg, Can., 12-17.  
 Seeley, Blossom, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Seibin & Albert (Electric) St. Joseph, Mo., 8-10.  
 Seven of Clubs (Bijou) Savannah, Ga.  
 Severn, Margaret (Hennepin) Minneapolis; (Palace) St. Paul 12-17.  
 Seymour, Lew (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Shadowland (Pantages) San Francisco 12-17.  
 Shaffer, W. & C. (Victory) Holyoke, Mass.  
 Sharkey, Roth & Hewitt (State) Jersey City, N. J.  
 Sharp, Billy, Revue (State-Lake) Chicago.  
 Sharrock, The (Roanoke) Charleston, W. Va.  
 Shaw, Carl, & Co. (Empire) Fall River, Mass.  
 Shaw, Sandy (Proctor) Mt. Vernon, N. Y.  
 Shaw & Lee (Orpheum) Germantown, Pa.  
 Shea, Thomas E. (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 12-17.  
 Sheik, The (Keith) Washington.  
 Shelley, P., & Band (Palace) Cincinnati.  
 Shepherd, Bert, & Co. (Palace) New Orleans.  
 Sherman, Van & Hyman (Broadway) Springfield, Mass.  
 Sherman, Dan, & Co. (Keith) Philadelphia.  
 Shields, J. & H. (Pantages) Vancouver, Can.  
 Shirley, Rita (Yonge St.) Toronto.  
 Shirley, Eva (Palace) Chicago.  
 Shone & Dedette (Colonial) Erie, Pa.  
 Shriner & Fitzsimmons (Keith) Philadelphia.  
 Shuffle Along Four (Hipp.) Cleveland.  
 Sidney, Frank, & Co. (Grand) St. Louis.  
 Sidors, Royal (Majestic) Little Rock, Ark., 8-10.  
 Silver, Duval & Kirby (Palace) New Haven, Conn.  
 Simpson & Denn (Olympia) Lynn, Mass.  
 Sinclair & Gasper (105th St.) Cleveland.  
 Sinclair, Catherine (Palace) St. Paul; (Orpheum) Winnipeg, Can., 12-17.  
 Singer's Midgets (Palace) Bridgeport, Conn.  
 Skelly & Bell Revue (State) Buffalo.  
 Skipper, Kennedy & Reeves (Palace) Cincinnati.  
 Slinko's Revue (Keystone) Philadelphia.  
 Sloan, Bert (Auditorium) Winston-Salem, N. C., 8-10.  
 Smith & Strong (Keith) Washington.  
 Smith & Troy (LaSalle Garden) Detroit 8-10.  
 Smith, Peter J. (Orpheum) Wichita, Kan., 8-10; (Orpheum) Oklahoma City, Ok., 12-14.  
 Smith, Tom (Keane) Charleston, W. Va.  
 Smythe, Wm. (Davis) Pittsburg.  
 Son Dodger (Orpheum) Tulsa, Ok., 8-10.  
 Songbirds, Four (Murray) Richmond, Ind., 8-10.  
 Song & Scenes (Empire) Fall River, Mass.  
 Sothern, Jean (Cosmos) Washington.  
 Southern Entertainers (Victrola) New York 8-10.  
 Spencer & Williams (Hipp) Pottsville, Pa.  
 Spindler & Partner (Orpheum) Sioux City, Ia., 8-10; (Orpheum) Omaha 12-17.  
 Springtime Revue (Lyric) Mobile, Ala.  
 Stanley, Tripp & Mowatt (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.  
 Stanley, Stan, Trio (Lyric) Hamilton, Can.  
 Stanley, George, & Sister (Palace) Rockford, Ill., 8-10.  
 Stanley & McNath (Orpheum) Champaign, Ill., 8-10.  
 Stanley, Alleen (Loew) Ottawa, Can.  
 Stanley, Joe B., & Co. (Colonial) Harrisburg, Pa.

WALTER STANTON

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Stateroon 19 (Boulevard) New York 8-10.  
 Stegman, A. & F. (Hawthick) Brooklyn.  
 Steele & Winslow (Gary) Gary, Ind., 8-10.  
 Steele, Lillian, & Co. (National) New York 8-10.  
 Stepping Fools (Olympia) Watertown, N. Y.  
 Stevens & Brunelle (Grand) Shreveport, La.  
 Stevens & Lovejoy (Garrick) Norristown, Pa.  
 Stoddard & Brown (Bijou) Bangor, Me.  
 Stoddard, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Stonehouse, Ruth (Pantages) Pueblo, Col.; (World) Omaha 12-17.  
 Storey, John, & Co. (Orpheum) New York 8-10.  
 Stratford Comedy Four (Globe) Kansas City 8-10.  
 Strenbel & Walker (Lyric) Hoboken, N. J.  
 Strickland's Entertainers (State) Memphis.  
 Strobel & Merton (Fountain) Brooklyn.  
 Sweeney, Jack (Herald) Toledo, O.  
 Stuart, Revue (Capitol) Windsor, Can., 8-10.  
 Stylsh Steppers, Three (World) Omaha; (Pantages) Des Moines, Ia., 12-17.  
 Sullivan & Mack (Colonial) Detroit; (LaSalle Garden) Detroit 12-14; (Lincoln Sq.) Detroit 15-17.  
 Sullivan & Myers (Pantages) Salt Lake City; (Orpheum) Ogden 12-17.  
 Sully & Thomas (Palace) Bridgeport, Conn.  
 Sully & Houghton (Liberty) Lincoln, Neb., 8-10; (Main St.) Kansas City 12-17.  
 Sultan (Keith) Boston.  
 Sumner, Fred, Co. (Palace) Chicago; (Orpheum) Sioux City, Ia., 12-14.  
 Summers Duo (Rialto) Amsterdam, N. Y.  
 Sunbonnets (Proctor) Troy, N. Y.  
 Suratt, Valeska (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Sweeney & Walters (Main St.) Kansas City; (Rialto) St. Louis 12-17.  
 Sweetheart (Hipp.) Baltimore.  
 Swor & Conroy (Majestic) Ft. Worth, Tex.  
 Sydel, Paul (Pantages) Edmonton, Can.; (Pantages) Calgary 12-14.  
 Synopated Toes (Palace) Indianapolis.

Tableau Petite (Keith) Philadelphia.

Taber & Green (Orpheum) Sioux City, Ia., 8-10.  
 Tamen, Julius (Keith) Indianapolis.  
 Taylor, Howard & Them (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Taylor & Bobbe (Delaney St.) New York 8-10.  
 Terry, Sheila & Co. (Keith) Columbus, O.  
 Texas Four (Fordham) New York.  
 Thank You, Doctor (Majestic) Cedar Rapids, Ia., 8-10.  
 Theatre Comique Russe (Strand) Washington.  
 Theodore, Clara, Trio (O. H.) York, Pa.  
 Thomas, Eddie (Lyceum) Ithaca, N. Y.  
 Thomas, Joe, Sextet (Grand) St. Louis.  
 Thorn & Davis (Ave. B) New York 8-10.  
 Three Is a Crowd (Palace) Brooklyn 8-10.  
 Thierlo, Alba (Keith) Philadelphia.  
 Tilyon & Rogers (Rialto) Racine, Wis., 8-10.  
 Tomkins, The (Central St.) Cambridge, Mass.  
 Toney & George (Lincoln Sq.) New York 8-10.  
 Toomer, H. B., & Co. (Keith) Portland, Me.  
 Toyo (105th St.) Cleveland.  
 Tower & D'Horres (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Towle, Joe (Orpheum) San Francisco; (Orpheum) Fresno 15-17.  
 Townsend, Bold & Co. (Empress) Decatur, Ill., 8-10.  
 Toyama & Co. (Orpheum) Joliet, Ill., 8-10.  
 Toyland Follies (Keystone) Philadelphia.  
 Tracy & McBridge (Capitol) Union Hill, N. J.  
 Traps (Aldine) Wilmington, Del.  
 Travelers, Nan (Garrick) Norristown, Pa.  
 Travers, Roland (Keane) Charleston, W. Va.  
 Travers Bros. (Lyric) Hamilton, Can.  
 Trella Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Trovato (Miller) Milwaukee.  
 Tucker, A., & Band (Broadway) New York.  
 Tucker, Soobie (Orpheum) Sioux City, Ia., 8-10; (Hennepin) Minneapolis 12-17.  
 Turner Bros. (Gates) Brooklyn 8-10.  
 Tuscano Bros. (Lyric) Columbia, S. C.  
 Twins (American) Chicago 8-10.  
 Tyler & Crollus (State) Jersey City, N. J.

U. S. Navy Jazz Band (Maryland) Baltimore.

Ulls & Lee (Binghamton) Binghamton, N. Y.  
 Ulls & Clark (Lyric) Indianapolis.

Vadlo, Marion, Dancers (Princess) Nashville, Tenn.  
 Valentino, Mrs. R. (Capitol) Hartford, Conn.  
 Van Bross, (Yonge St.) Toronto.  
 Van Cello & Mary (Keith) Cincinnati.  
 Van Hoven (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Vane, Sybil (Temple) Detroit.  
 Vanity Shoppe (Aldine) Wilmington, Del.  
 Vanyan Fire (Colonial) Harrisburg, Pa.  
 Verna, Nick & Gudes (Rialto) Chicago.  
 Vernon (Keane) Charleston, W. Va.  
 Versatile Five (Weller) Zanesville, O., 8-10.  
 Vestal & Dupree (Orpheum) St. Louis; (Orpheum) New Orleans 12-17.  
 Villani, Count, & Co. (Ave. B) New York 8-10.  
 Vine & Temple (Pantages) San Diego, Calif.; (Hoyt) Long Beach 12-17.  
 Volunteers, Four (Shattuck) Home 1, N. Y.  
 Von Fossen, Harry (Orpheum) Tulsa, Ok., 8-10.

Waco Four (Allegheny) Philadelphia.

Wahl, Dorothy (Imperial) Montreal.  
 Walsh & Ellis (Hipp.) Youngstown, O.  
 Walters & Walters (Keith) Baltimore, O.  
 Walton, Flo (Maryland) Baltimore.  
 Walton's, The (Capitol) Windsor, Can., 8-10.  
 Wanka (Orpheum) Madison, Wis., 8-10; (Orpheum) Sioux City, Ia., 15-17.  
 Ward, Frank (Hipp.) Baltimore.  
 Ward, Will J. (Wm. Penn) Philadelphia.  
 Ward & Dooley (Kedzie) Chicago 8-10.  
 Ward & Bohanan (Victoria) New York 8-10.  
 Ward & Van (Regent) New York.  
 Ward & Raymond (Pantages) Tacoma, Wash., 12-17.

WHAT DO YOU NEED? I WRITE IT.  
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Hess, Myra: Columbus, O., 9-10; Poughkeepsie, N. Y., 16; New York 17.  
 Hoffmann, Josef: Rochester, N. Y., 7; Boston 11.  
 Hopper, De Wolf, Opera Co.: (Garden) Kansas City, Mo., Oct. 15-Dec. 22.  
 Huberman, Bronislav: Boston 8.  
 Janis, Elsie: Boston 10.  
 Koschanski, Paul: (Carnegie Hall) New York 9.  
 Liebman, Josef: Portland, Ore., 14; Seattle, Wash., 15.  
 Lucchesi, Josephine: Milwaukee 11.  
 McCormack, John: Cincinnati 14.  
 Metropolitan Opera Co.: New York Nov. 5, indef.  
 New York String Quartet: Portland, Ore., 12.  
 Ney, Elly: Buffalo, N. Y., 12.  
 Oregon, Singers: Chicago 13; New York 17.  
 Pavlowa, Anna, & Ballet Russe: Rochester, N. Y., 14.  
 Philadelphia Orch.: Baltimore 7.  
 Polish, Andre: Brooklyn, N. Y., 7.  
 Ringling, Robert: Milwaukee 11.  
 Salmond, Felix: (Aeolian Hall) New York 13.  
 Saly, Alberto: Washington, D. C., 9.  
 Samaroff, Olga: Washington, D. C., 13.  
 San Carlo Grand Opera Co.: (Boston O. H.) Boston 5-21.  
 San Carlo Grand Opera Co. (Special Co.): Frank T. Kuntzing, mgr.: Dallas, Tex., 7; Wichita Falls 8; Amarillo 9-10; Okmulgee, Ok., 12; Tulsa 13-14; Pittsburg, Kan., 15-16; Springfield, Mo., 17.  
 Sistine Chapel Choir: Cincinnati 11.  
 Wagnerian Opera Co.: (Great Northern) Chicago 5-10.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Ahrott, Forest, Players: (Strand) Everett, Mass., indef.  
 Ahrott's Criterion Players: (Criterion) Buffalo, N. Y., indef.  
 Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.  
 Auditorium Players: (Auditorium) Malden, Mass., indef.  
 Augustin, Wm., Stock Co.: (Gorman) Framingham, Mass., indef.  
 Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.  
 Bainbridge Players: (Shubert) Minneapolis Aug. 19, indef.  
 Blaney Players: (Fifth Ave.) Brooklyn, N. Y., indef.  
 Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.  
 Broadway Players: (Broadway) Columbus, O., indef.  
 Brockton Players: (City) Brockton, Mass., indef.  
 Bryant, Marguerite, Players: (Globe) Washington, Pa., indef.  
 Buffalo Players, Inc.: (The Playhouse) Buffalo, N. Y., indef.  
 Burgess, Hazel, Players: (Roosevelt) West Hoboken, N. J., indef.  
 Burns-Kasper Players: (Garrick) Wilmington, Del., Oct. 22, indef.  
 Cameron-Matthews English Players: (Regent) Toronto, Ont., Can., Sept. 3, indef.  
 Capitol Players: (Capitol) Lansing, Mich., indef.  
 Carleton, Henry, Players: (Star) Pawtucket, R. I., indef.  
 Carroll Players: (Opera House) St. John, N. B., Can., Sept. 3, indef.  
 Casino Stock Co.: (Casino) San Francisco, Calif., indef.  
 Century Players: (Auditorium) Lynn, Mass., indef.  
 Century Stock Co.: (Broad St.) Newark, N. J., Oct. 22, indef.  
 Chase-Lister Co., Glenn P. Chase, mgr.: Buffalo, W. Y., 5-10; (Glette) 12-11; Neweast 15-17.  
 Chicago Stock Co., Chas. H. Rosskam, mgr.: (Sange) Johnsbury, Pa., 5-10; (Majestic) Butler 12-17.  
 City Players (City) Roseville, N. J., indef.  
 Cloninger, Ralph, Players: (Wilkes) Salt Lake City, Utah, indef.  
 Colonial Players: (Colonial) Lawrence, Mass., indef.  
 Colonial Players: (Colonial) Akron, O., indef.  
 DeLuxe Players: (Hotel) Kansas, Kan., indef.  
 Desmond, Mae, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.  
 Egan Stock Co.: (Egan) Los Angeles, Calif., indef.  
 Empire Theater Stock Co.: (Empire) Salem, Mass., indef.  
 Empire Dramatic Co., F. Loomis and G. R. Holmes, bus. mgrs.: (Auditorium) Freeport, L. I., N. Y., Sept. 17, indef.  
 Empress Players: (Empress) Butte, Mont., indef.  
 Forsyth Players: (Lyric) Atlanta, Ga., indef.  
 Fulton Stock Co.: (Fulton) Oakland, Calif., indef.  
 Garrick Stock Co.: (Garrick) Milwaukee, Wis., indef.  
 Garrick Players: (Garrick) Wilmington, Del., indef.  
 Glaser, Vaughan, Players: (Uptown) Toronto, Ont., Can., Sept. 17, indef.  
 Gordiner Players: (Clyde H. Gordiner, mgr.: (Regina) Regina, Sask., Can., indef.  
 Gordiner Players, S. O. & Chas. A. Gordiner, mgrs.: (Princess) Ft. Dodge, Ia., Sept. 2, indef.  
 Grand Players: (Grand) Calgary, Alta., Can., indef.  
 Grand Players: (Grand) Davenport, Ia., Sept. 2, indef.  
 Grand Players: (Grand) Washington, Pa., indef.  
 Grand Stock Co.: (Texas Grand) El Paso, Tex., indef.  
 Harder-Hall Players: (O. H.) Bayonne, N. J., indef.  
 Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Grand O. H.) Kingston, Ont., Can., indef.  
 Hawkins-Ball Stock Co.: (Auditorium) Kansas City, Sept. 2, indef.  
 Jewett's, Henry, Repertoire Co.: (Copley Sq.) Boston, Mass., indef.  
 Kramer, Ella, Stock Co.: (Chestnut St.) Sunbury, Pa., indef.  
 LeVerd, Dorothy, Players: (Grand) Evansville, Ind., Sept. 2, indef.  
 Lewis, Gene-Olga Worth Co., Dave Hellman, bus. mgr.: (Lyceum) Memphis, Tenn., Sept. 2, indef.  
 Lewia, Jack X., Players: (Jefferson) Roanoke, Va., indef.  
 Lutinger, Al, Players: (Lowell O. H.) Lowell, Mass., Sept. 3, indef.

Majestic Players: (Halifax) Halifax, N. S., Can., indef.  
 Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.  
 Majestic Players: (Majestic) Utica, N. Y., April 2, indef.  
 Maurice British Players: (Comedy) Toronto, Ont., Can., Sept. 3, indef.  
 Maylor Players: (Circle Stock) Oroville, Calif., indef.  
 McKinley Sq. Stock Co.: (McKinley Sq.) New York, indef.  
 Mordant, Hal, Stock Co.: (Kalamazoo, Mich., Aug. 26, indef.  
 Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.  
 National Players: (Missouri) Kansas City, Mo., Sept. 27, indef.  
 New Bedford Players: (New Bedford, Mass., Sept. 3, indef.  
 North Bros. Stock Co.: (Princess) Wichita, Kan., Oct. 1, indef.  
 Palace Stock Co.: (Palace) Houston, Tex., indef.  
 Palace Players: (Palace) Danville, Ill., indef.  
 Park, Edna Players (Royal) San Antonio, Tex., Sept. 2, indef.  
 Pheasant, E. V., Players: (Park) Manchester, N. H., Aug. 27, indef.  
 Pittsfield Stock Co.: (Union Sq.) Pittsfield, Mass., indef.  
 Plainfield Stock Co.: (Plainfield) Plainfield, N. J., indef.  
 Poli Players: (Grand) Worcester, Mass., indef.  
 Powers Stock Co.: (Powers) Grand Rapids, Mich., indef.  
 Princess Players: (Princess) Des Moines, Ia., Nov. 4, indef.  
 Princess Players: (Princess) Chester, Pa., indef.  
 Proctor Players: (Proctor) Elizabeth, N. J., Sept. 3, indef.  
 Saenger Players: (St. Charles) New Orleans, La., indef.  
 Sherman Stock Co.: (Grand Ft. Wayne, Ind., Sept. 16, indef.  
 Somerville Theater Players: Somerville, Mass., Sept. 3, indef.  
 State Players: (State) Springfield, Mass., indef.  
 Strand Players: (Strand) San Diego, Calif., indef.  
 Temple Stock Co.: (Temple) Hamilton, Ont., Can., indef.  
 Toledo Stock Co.: (Toledo) Toledo, O., indef.  
 Trousdale Stock Co.: (Chadron, Neb., 5-10.  
 Victory Players: (Victory) Charleston, S. O., indef.  
 Waddell Players: (Rockford) Rockford, Ill., Sept. 26, indef.  
 Warburton Theater Stock: (Warburton) Yonkers, N. Y., Sept. 3, indef.  
 Washburn Players: (Washburn) Chester, Pa., indef.  
 Wilkes Players: (Donham) Denver, Col., indef.  
 Wilkes Stock Co.: (Wilkes) San Francisco, indef.  
 Wilson Stock Co., Raleigh M. Wilson, mgr.: (Prophetstown, Ill., 5-10; Stronghurst 12-17.  
 Winnipeg Stock Co.: (Winnipeg, Man., Can., indef.  
 Wininger, Frank, Co.: (Escanaba, Mich., 5-10; Ishpeming 12-17.  
 Wood's, Leonard, Players: (Fulton O. H.) Lancaster, Pa., July 2, indef.  
 Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.  
 Woodward Players: (Majestic) Detroit, Mich., indef.

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.)

Ague's, Jimmy, Orch.: (Bowman's Dance Gardens) Youngstown, O., Sept. 17, indef.  
 Allen's, Jean, Band: (El Dorado) Ark., 5-10.  
 Bachman's, Milton, Dollar Band: (Indiana) Terre Haute, Ind., 5-10.  
 Bauer's Orch.: (Big Kid's Palace) Juarez, Mex., until Dec. 1.  
 Bear Cat Orch.: (Clarence Christian, dir.: (Burke's Dancing Academy) Tulsa, Ok., Sept. 23, indef.  
 Black & White Syncopators, P. Bird, bus. mgr.: (Apollo) Dancing Academy) Toronto, Can., Oct. 27, indef.  
 Borchard's, Chas., Orch.: (Alhambra Dance Gardens) Winnipeg, Man., Can., Sept. 17, indef.  
 DeCola's, Louis J., Band: (Baton Rouge, La., 5-10.  
 Dixie Serenaders, Tom O'Kelley, mgr.: (Linger Lonzer Lodge) Raleigh, N. C., indef.  
 Duncan's Mile High Orch.: (Empress Rustic Garden) Omaha, Neb., indef.  
 Emerson's, Wayne, Orch.: (Fort Steuben Hotel) Steubenville, O., until March 1.  
 Eubank's, Philip Lee, Orch.: (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.  
 Ferrante's Band: (Wilburton, Ok., 8; Mena, Ark., 9; DeQueen 10.  
 Fingerhut's, John, Band: (Fair) Washington, N. C., 5-10; Asheville 12-17.  
 Great Lakes Six Or. B., George E. Bolton, mgr.: (Charlatan Lake) (Fredonia) N. Y., indef.  
 Harman's, Dave, Orch.: (Lock Haven, Pa., 7; Mountaintown S. State College 9.  
 Herald, Harry P., Orch.: (Knickerbocker) Nashville, Tenn., indef.  
 Hartigan Bros. Orch.: (J. W. Hartigan, Jr., mgr.: Dayton, O., 5-7; Middletown 8; Springfield 9-10; Bryan 12; Pandling 13; Celina 11.  
 Hezard, Frank, Band: (Clinton, N. C., 6-10.  
 Kember's, Society, Orch.: (Highland Country Club) Port Jervis, Pa., indef.  
 Kentucky Kernels, Jos. E. Hoffman, mgr.: (Warner Garden) Wichita, Kan., Oct. 15-May 1.  
 Kirkham's, Don, Serenaders: (Winter Garden) Portland, Ore., Sept. 8, indef.  
 Landry's Art, Call of the North Orch.: (Metropolitan) Dallas, Tex., 4-10; (McMillian) Houston 11-14.  
 McDowell's, Adrian, Dixie Syncopators: (New Princess) Honolulu, Hawaii, indef.  
 Meredith, Jack, Entertainers: (Grape Arch) Utica, N. Y., Sept. 17, indef.  
 Merrill, L., Palm Garden Orch.: (Point Pleasant, W. Va., 7; Huntington 8-9; Ironton, O., 10.  
 Merrill's, E. T., Florists Orch.: (South Bend, Ind., 5-10.  
 Neel's, Carl, Band: (Murfreesboro, N. C., 5-10; Winston 12-17.  
 Original Domino Orch.: (W. H. Bellard, dir.: Charlotte, N. C., indef.  
 Oxy's, Harold, Serenaders Entertainers: (Oxy's Water Garden) Pittsburg, Pa., indef.  
 Rafter Sisters' Woman's Orch.: (Missouri) Kansas City, Mo., indef.  
 Satteria-Logan, Orch.: (Arenadia Ballroom) Lansing, Mich., until April 27.

Shea's, Eddie, Orch.: (Nakoma Ballroom) Superior, Wis., 5-17.  
 Spindler's, Harry, Orch.: (Cafe Beans Arts) Atlantic City, N. J., until Jan. 1.  
 Thomas's, Wlt, Orch.: (Huntington, W. Va., indef.  
 Tivoli Rainbow Orch.: (Tivoli Ballroom) Racine, Wis., indef.  
 Turner's Serenaders, J. C. Turner, Jr., mgr.: (Palais Royal) Worcester, Mass., indef.  
 Virginia Entertainers, Alex H. Spelgner, mgr.: (Macon, Ga., 5-12.  
 Warner Seven Aces, Thomas M. Brannon, bus. mgr.: (Piedmont Driving Club) Atlanta, Ga., indef.  
 Worden's, Geraldine, Marigold Orch.: (Fort Des Moines Hotel) Des Moines, Ia., indef.

BURLESQUE COLUMBIA CIRCUIT

All Aboard: (Hurtig & Seamon) New York 5-10; (Yorkville) New York 12-17.  
 All in Fun: (Palace) Baltimore 5-10; (Gayety) Washington 12-17.  
 Bathing Beauties: (Columbia) Cleveland 5-10; (Empire) Toledo, O., 12-17.  
 Bon Tons: (Olympic) Chicago 5-10; (Star & Garter) Chicago 12-17.  
 Bostonians: Open week 5-10; (Gayety) Omaha 12-17.  
 Breezy Times: (Gayety) Dayton, O., 5-10; (Olympic) Cincinnati 12-17.  
 Brevelites of 1923: (Empire) Toronto 5-10; (Gayety) Buffalo 12-17.  
 Bubble Bubble: (Olympic) Cincinnati 5-10; (Capitol) Indianapolis 12-17.  
 Chukles of 1923: (Empire) Brooklyn 5-10; (Hudson) Union Hill, N. J., 12-17.  
 Cooper's, Jimmy, Revue: (Gayety) Rochester, N. Y., 5-10; Auburn 12; Elmira 13; Binghamton 14; (Colonial) Ithaca 15-17.  
 Dancing Around: (Gayety) Buffalo 5-10; (Gayety) Rochester, N. Y., 12-17.  
 Follies of the Day: (Gayety) Montreal 5-10; (Van Culer) Schenectady, N. Y., 12-14; (Harrmann Bleecker Hall) Albany 15-17.  
 Gigles: (Grand) Canton, O., 8-10; (Columbia) Cleveland 12-17.  
 Happy Days: (Hyperion) New Haven, Conn., 5-10; (Poll) Waterbury, Conn., 12-14; (Lyric) Bridgeport 15-17.  
 Happy-Go-Lucky: (Yorkville) New York 5-10; (Empire) Providence 12-17.  
 Hippity Hop: (Capitol) Indianapolis 5-10; (Gayety) St. Louis 12-17.  
 Hollywood Follies: (Casino) Boston 5-10; (Hyperion) New Haven, Conn., 12-17.  
 Jig Time: (Casino) Philadelphia 5-10; (Palace) Baltimore 12-17.  
 Let's Go: (Gayety) Detroit 5-10; (Grand) London, Can., 12-14; (Grand) Hamilton 15-17.  
 Marion's, Dave, Show: (Gayety) Boston 5-10; (Columbia) New York 12-17.  
 Monkey Shines: (Gayety) Washington 5-10; (Gayety) Pittsburg 12-17.  
 Nifties of 1924: (Miner's Bronx) New York 5-10; (Casino) Brooklyn 12-17.  
 Queens of Paris: (Gayety) Omaha 5-10; (Olympic) Chicago 12-17.  
 Radio Girls: (Olympic) Newark, N. J., 5-10; (Miner's Bronx) New York 12-17.  
 Record Breakers: (Gayety) Kansas City 5-10; open week 12-17.  
 Rummy Wild: (Grand) Hamilton, Can., 8-10; (Empire) Toronto 12-17.  
 Silk Stocking Revue: (Hudson) Union Hill, N. J., 5-10; (Casino) Philadelphia 12-17.  
 Step on It: (Empire) Providence 5-10; (Gayety) Boston 12-17.  
 Talk of the Town: (Lyric) Bridgeport, Conn., 8-10; (Hurtig & Seamon) New York 12-17.  
 Temptations of 1923: (Columbia) New York 5-10; (Empire) Brooklyn 12-17.  
 Town Scandals: (Casino) Brooklyn 5-10; (Orpheum) Paterson, N. J., 12-17.  
 Vanities: (Colonial) Utica, N. Y., 8-10; (Gayety) Montreal 12-17.  
 Watson's, Billy, Reef Trust: (Gayety) Pittsburg 5-10; (Court) Wheeling, W. Va., 12-14; (Grand) Canton, O., 15-17.  
 Watson, Sliding Billy: (Harrmann Bleecker Hall) Albany, N. Y., 8-10; (Casino) Boston 12-17.  
 Wild of Girls: (Star & Garter) Chicago 5-10; (Gayety) Detroit 12-17.  
 Williams, Mollie, Show: (Orpheum) Paterson, N. J., 5-10; (Empire) Newark, N. J., 12-17.  
 Wine, Woman and Song: (Gayety) St. Louis 5-10; (Gayety) Kansas City 12-17.  
 Youthful Follies: (Empire) Toledo, O., 5-10; (Gayety) Dayton, O., 12-17.

MUTUAL CIRCUIT

Band Box Revue: (Majestic) Wilkes-Barre, Pa., 5-10; (Empire) Hoboken, N. J., 4-17.  
 Bits of Bits: (Howard) Boston 5-10; (Olympic) New York 12-17.  
 Broadway Belles: (Star) Brooklyn 5-10; (Lyric) Newark, N. J., 12-17.  
 Dancing Fools: (Olympic) New York 5-10; (Star) Brooklyn 12-17.  
 Firts and Stars: Open week 5-10; (Garrick) St. Louis 12-17.  
 Folly Town: Penn Circuit No. 2 5-10; (Academy) Pittsburg 12-17.  
 French Melodys: (Garrick) St. Louis 5-10; open week 12-17.  
 Georgia Peaches: (Gayety) Brooklyn 5-10; (Howard) Boston 12-17.  
 Helter Skelter: Open week 5-10; (Gayety) Louisville 12-17.  
 Hello Jake Girls: Penn Circuit No. 1 5-10; (Folly) Baltimore 12-17.  
 Joy Riders: (Garden) Buffalo 5-10; (Majestic) Scranton, Pa., 12-17.  
 Lady's Thrill: (Majestic) Scranton, Pa., 5-10; (Majestic) Wilkes-Barre, Pa., 12-17.  
 London Gayety Girls: (Hilton) Philadelphia 5-10; (Penn) Trenton, N. J., 12-17.  
 Make It Happen: (Gayety) Louisville 5-10; (Empire) Cincinnati 12-17.  
 Miss Young: (Empress) Milwaukee 5-10; open week 12-17.  
 Mollie's Madness: (Academy) Pittsburg 5-10; (Youngstown, O., 12-14.  
 Oh, Joy: (Folly) Baltimore 5-10; Penn Circuit No. 2 12-17.  
 Pell Mell: (Empire) Hoboken, N. J., 5-10; (Gayety) Brooklyn 12-17.  
 Round the Town: (Catact) Niagara Falls, N. Y., 8-10; (Gardner) Buffalo 12-17.  
 Sassy Bits: (Empress) Cincinnati 5-10; (Empire) Cleveland 12-17.  
 Smokey Smokey: (Lyric) Newark, N. J., 5-10; (Hilton) Philadelphia 12-17.  
 Step Lively Girls: Open week 5-10; (Empress) Milwaukee 12-17.

Step Along: (Empire) Cleveland 5-10; Elyria, O., 12; Fremont 13; Sandusky 14; (Catact) Niagara Falls, N. Y., 15-17.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday.  
 Reading, Pa., Tuesday.  
 Williamsport, Pa., Wednesday.  
 Columbia, Pa., Thursday.  
 Open date Friday.  
 Bethlehem, Pa., Saturday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday.  
 Cumberland, Md., Tuesday.  
 Altoona, Pa., Wednesday.  
 Lewistown, Pa., Thursday.  
 Uniontown, Pa., Friday.  
 New Castle, Pa., Saturday.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alabama Minstrels, Chas. E. Bowen, mgr.: (Luna, Tex., 7; Corsicana 8; Wortham 9; Tongue 10.  
 Campbell's, Wm., New Orleans: Carthage, Tex., 7; Kirbyville 8; Beaumont 9; Galveston 10.  
 Coburn's, J. A.: Anniston, Ala., 7; Columbus, Miss., 8; Aberdeen 9; Muncie 10; Tupelo 11; Jackson, Tenn., 12; Paris 14; Lebanon 15; Harrison 16.  
 Evans Honey Roy, John W. Vogel, mgr.: (Pleasant, Ont., Can., 7; Oshawa 8; Fort Hope 9; Kingston 10; Barrie 12; Midland 13; Orillia 14; Galt 15; Woodstock 16; Bradford 17.  
 Field, Al G.: (Gayeston, Tex., 7; Austin 8; San Antonio 9-10; Waco 11; Dallas 12; Ft. Worth 13; Paris 14; Texarkana 15; Shreveport, La., 16-18.  
 Harvey's Greater, John R. Andrew, mgr.: Albany, N. Y., 7; Schenectady 8; Granville 9; Rutland, Vt., 10; Brattleboro 12; Newport, N. H., 13; Claremont 14; Randolph, Vt., 15; Montpelier 16; Burlington 17.  
 Hedlo, Rufus, Leon Long, mgr.: (Gem) Chattanooga, Tenn., 5-10.  
 O'Brien's, Nell, Chas. E. Vanglin, mgr.: (American) St. Louis 4-10; Louisville, Ky., 12-14; Lexington 15; Huntington, W. Va., 16-17.  
 White's, Lasses, Spach & Co., mgrs.: Augusta, Ga., 7; Anderson, S. C., 8; Abbeville 9; Athens, Ga., 10.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: Murfreesboro, N. C., 5-10; Winton 12-17.  
 Arcus, Magellan, Grafton, Wis., 5-17.  
 Becker, Wm. F., Jr., Magellan: New Carlisle, Ind., 5-10.  
 Bell's Hawaiian Revue: (Majestic) Madison, Wis., 5-10.  
 Collins, Simon D. J., Revue: (Klwanis Show) Kansas City, Mo., 5-10.  
 Covered Wagon, H. N. Harris, mgr.: L. E. Mumby, bus. dir.: (Majestic) Ft. Wayne, Ind., 8-13; (Liberty) Peru 14-17.  
 Coyle's, E. R., Royal Marine Museum: DeWitt, Ark., 1-3.  
 Daniel, B. A., Magellan: Measureville, Ky., 8-10; Frankfort 12-17.  
 Dante, Magellan, Howard Thurston, mgr.: (Coshneton, O., 7-8; New Philadelphia 9-10; Wooster 12; Bucyrus 13; Elyria 14-15; Sandusky 16-17.  
 Francis Hypnotic Co., Harry Barton, bus. mgr.: (Book Island, Ill., 5-10.  
 Georgia Troubadours, Wm. McCabe, mgr.: (Elysworth, Kan., 7; Gypsum 8; Canton 9-10; Tampa 12.  
 Hammond Hypnotic Co.: Kansas City, Mo., 5-10.  
 Heverly, the Mystic, T. North, mgr.: York, Neb., 5-10.  
 Hop-Scotchers Overland Shows, E. G. Mills, mgr.: Erie, Ok., 5-10; Sayre 12-17.  
 International Productions Co.: (Eliks) Charly Circus) Sioux City, Ia., 5-10.  
 Lanece, Thos. (Eunice) Nez Perce, Id., 8; Cottonwood 9; Grandville 10-11; Kookila 12.  
 Walthburg, Wash., 13; Dayton 14; Walla Walla 15.  
 Night in the Orient, with Lucy Paka: (Holdenville, Ok., 7-8; Henryetta 9-10; Wetumka 11.  
 Omwah, Prince, & Co.: (Hopkissville, Ky., 5-10.  
 Phillips Vandeville & Picture Show: Bellefonte, N. Y., 5-10.  
 Smith, Mysterious, Co., A. P. Smith, mgr.: (Anderson, Ky., 5-10; Owensboro 12-17.  
 Stuart's, Nell, Shows: (Coteau, N. D., 5-10.  
 Terra's Hawaiian, Jos. Terra, mgr.: (LeMars, Ia., 7-8; Cherokee 8-10; Schaller 12; Carroll 13-14; Ogden 15; Tama 16-17.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Schulz, Wm., Society Circus: (K. of P.) Cleveland, O., 5-10; (American Legion) Harberton 12-17.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Brown & Dyer Shows: (Fair) Donna, Tex., 5-10; (Fair) Mission 12-17.  
 Cotton Belt Expo. Shows: (Fair) Donna, Tex., 5-10; (Fair) Mission 12-17.  
 Dodson's World's Fair Shows: (Fair) Kerens, Tex., 5-10; (Fair) Ballouer 12-17.  
 Dykman-Joyce Shows: (Fair) Helena, Ark., 5-10.  
 Famous Dixie Shows, Peter B. Jones, mgr.: (Langrange, N. C., 5-10; Clayton 12-17.  
 Greater Showley Shows, John M. Showley, mgr.: (Fair) Greenville, N. C., 5-10; (Fair) Williamson 12-17.  
 Jamison & Coley Shows: (Fair) Owings, S. C., 7-10.  
 Jones, Johnny J., Expo: (Fair) Charleston, S. C., 5-10; Augusta, Ga., 12-17.  
 Luchman Expo. Shows: (Fair) Falls, Tex., 5-12.

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PIT SHOWS AND PRIVILEGES

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GENTRY-PATTERSON

Enjoying Good Business

Capacity Night Shows in Louisiana, But Light Matinees Due to Rice Season

The last week of the Gentry-Patterson Circus in Louisiana was all that could be expected...

Here and There

The many friends of Mrs. James Patterson will be glad to learn that she successfully underwent an operation at Grace Hospital, Kansas City...

C. W. Christy and Bert Rutherford, general agent of the Christy Shows, were visitors at Lafayette, La. They report that business has been good with their show.

William (Spike) Hennessey, legal adviser, closed at Jennings, La., leaving for St. Louis, where he will be engaged in business during the winter months.

Charles Herman, trainmaster, was suddenly stricken at Leocompte, La., and left at the local hospital under care of Dr. Letts. He returned to the show at Jennings, La.

Mrs. James Shropshire, in the main annex, is going strong with her blind-reading act.

"Deacon" Albright, calliope player, has the crowds with him on parade and his evening concert is enjoyed by hundreds daily.

Clown alley is still springing new walk-arounds and Eddie Limogo claims he has the best bunch of boys on the road.

Mickey Blue, Harry Robey and Eddie Limogo have joined the list of concert performers and bring the crowds down with their clever dancing, singing and monolog work.

Fred Motts, of Wild West fame, has entirely recovered from an attack of fever and is again leading the concert program.

Everyone connected with the show is looking forward with regret to the closing date. All claim it has been the most pleasant season they have ever spent on the road and all are loud in their praise for Messrs. Patterson and Adkins.

Well wishes for a speedy recovery are extended to Mrs. Patterson by all on the show and it is hoped that she may be at home in Paola when the train arrives there November 15.

R. B. DEAN (Press Agent).

WM. M. DONALDSON HOST AT ANNUAL DUCK DINNER

William M. Donaldson, 84 years of age, president of the Donaldson Lithographing Company, of Newport, Ky., and the Donaldson Art Sign Company, of Covington, Ky., as has been his annual custom for many years, entertained the directors of the Evergreen Cemetery Company and a number of friends October 27 with a duck dinner at the Claremont, Southgate, Ky. He was elected president of the cemetery company fifteen years ago.

During a reminiscent mood Mr. Donaldson said that at the age of 15 he left Woodward High School, Cincinnati, and obtained a position with a firm known as Middleton & Wallace, which later became the Strobbridge Lithographing Company in Cincinnati. He started as a "printer's devil" and by hard work and close observation rapidly advanced himself, acquiring all the details connected with lithographing. In 1863 he organized the Donaldson Lithographing Company.

INTERESTING ROUTE BOOK

Published by John Robinson Circus

As interesting a route book as has been published for some time is that of the John Robinson Circus...

RETURNING TO CANTON, O.

Canton, O., Nov. 1.—With the closing of the major circuses Canton's colony of showfolk will begin to wend their way homeward...

CIRCUS GOSSIP

By JEROME T. HARRIMAN

Chas. (Pop) Sweeney, equestrian director of the Waller L. Main Circus for the past two seasons, left Havre de Grace, Md., to spend a few weeks at his home in Peru, Ind.

After seeing the stock of the Main Circus turned out in pasture for the winter, Chas. (Pop) Sweeney left quarters to spend a few weeks with his sister at West Orange, N. J.

F. J. Frink, general agent of the Main Circus, pens from his home, Oxford, Pa., that he will leave shortly for a trip west and will be in Chicago for the big doings week of December 5.

Chas. Bernard writes from Savannah that he has been busy at his home since closing with the Walter L. Main Circus.

The Seven Dare Devils (Arabian troupe), with the Main Show for the past season, are now on the Keith Time and were the headliners on the bill at the Maryland Theater, Baltimore, last week.

CHRISTY SHOW

Is Now Across the Mississippi Playing Louisiana Plantations to Good Business

The Christy Show crossed the Mississippi at New Orleans Sunday, October 28, and the past week has been playing the bayous and plantations around that city and along the river.

The show closed its tour of Mississippi at Biloxi, October 27, with a lot waf out of the city and a late parade. The matinee was not big, but the night house was to capacity.

There was a late departure from Biloxi for New Orleans, the train not leaving till two in the morning. The L. & N. made good time, however, and had it at the Texas & Pacific before seven o'clock.

Chas. Bernard writes from Savannah that he has been busy at his home since closing with the Walter L. Main Circus.

October 29 the show was in the biggest oyster and shrimp shipping point in the country. Colburn's Minstrels were three days ahead.

There was a very late arrival and no parade. Afternoon show started at four o'clock to fair business and at night there was not room to accommodate the crowd.

Business every day is about the same in this country. The colored people are busy cutting the cane and do not get into town during the day.

TWO NAMES OMITTED

In Personnel of Ringling-Barnum Circus—They Were John Bryce and George Smith

Not until the article on the personnel of the Ringling Bros.-Barnum & Bailey Circus appeared in print in last week's Billboard did the writer realize that he had omitted reference to John Bryce, chief detective with the big show, and George Smith, in charge of the front door.

John Bryce, detective, is a big asset to the Ringling Brothers, for he so thoroughly knows his business that he really protects the patrons of the Greatest Show on Earth.

George Smith, in charge of the front door, has the biggest and hardest job of his kind in the circus world, yet he handles it as if it were child's play.

WILL EXPLOIT PICTURE IN MANY OHIO CITIES

Canton, O., Nov. 1.—J. D. Kessler, manager of the Alhambra Theater, who created a sensation when he put out a complete circus parade in connection with the showing here recently of "Circus Days", starring Jackie Coogan, announces he will exploit the picture for the First National Company in a number of Ohio cities, taking with him all the circus equipment and some more paraphernalia which he is negotiating for this week.

George (Shorty) Shirey, of Portville, Pa., had a pleasant visit from Ralph Somerville last week. The latter was boss butcher on the Walter L. Main Circus. The two, together with C. McCannon, talked of old times.



Mr. and Mrs. Carl Wirth and their son, Maurice, now playing in Mesopotamia with the Willison & Wirth Shows.

NEW CIRCUS LOT FOR YORK, PA.

The sale of a tract of land belonging to the York Water Company and the announcement of the purchaser of his intention to sell it off in building lots threatened to leave the city of York, Pa., without a lot for circuses.

JOHN RINGLING INTERESTED IN MISSOURI SAND COMPANY

Manitowish, Mo., Nov. 3.—The name of John Ringling, the famous circus man, appears among the names of the incorporators of the Northeast Missouri Sand and Gravel Company, which has just been incorporated here with a capital of \$5,000.

ATTERBURY SHOW CLOSES

The Atterbury Wagon Show closed a successful season of twenty-five weeks at Correctionville, Ia., October 14. The show established a new record and one that every employee was proud of; that is, that not a show was lost. It was the thirteenth season for the show.

The show is now at winter quarters, Sioux City, Ia. The Whitesides, tight-wire performers, left for Chicago to join the Jack Moore Troupe for the winter. Ralph Christy, juggler, left for Illinois to visit home folks. Nona Dixon, mascot player, left for Kansas City. Shorty Lorch, clown, with his trick mule, is advertising for picture houses in Sioux City for the winter. Carly Prickett, animal trainer, will put the big elephant act on at the Auditorium week of November 5 for the Elks' Circus. The writer, general agent, goes to Joplin, Mo., for the winter. Earl Davis, property man, left for Sioux Falls, S. D., and Paul Leamon and family went to Fargo, N. D. Manager R. L. Atterbury will take a much-needed rest with his family at his country residence near Sioux City. All of which is according to W. A. Allen.

ELEPHANT DELIVERED TO ROCHESTER NEWSPAPER

New York, Oct. 29.—John T. Benson, American representative of the Hagenbeck Brothers, Inc., of Hamburg, Germany, last week delivered to The Rochester (N. Y.) Times-Union the elephant recently purchased from his Newark (N. J.) headquarters by the school children of that city at a cost said to be about \$2,000.

# CONCESSIONAIRES

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### WORK PROGRESSING AT MAIN WINTER QUARTERS

With the first wagon completed and out of the woodworking department awaiting finishing from the blacksmith shop, the progressing attitude is showing itself about the winter quarters of the Walter L. Main Circus at Havre de Grace, Md. Altho it is too early to make public the real formalities that the organization will initiate in its 1924 program, it is safe to say that it will without doubt be conducted a real circus in every possible way. During the coming week work will be started on the wardrobe of the spectacular extravaganza that will be offered during the coming season.

Capt. Tom Wilmoth and wife were recent visitors at the quarters, having come down from New York to look over the wild animals and pay a visit to "Governor" Downie prior to their trip to South America, where Capt.

Wilmoth will present a number of wild animal acts for American agents with South American circus organizations and special events to be staged in that country. A letter from Tommy Thomas, last season in the ticket department of the show, advises that he is leaving the Rubin & Cherry Shows and would be found in Chicago in the near future renewing old acquaintances.

The elephant acts are being worked out twice daily by Capt. Jack Davis and his assistants. The Oriental specialty presented by the entire assembly of elephants is doubtless bound to win instant favor because of the originality in its presentation as well as the style and class of the offering.

William (Billy) Emerson, in charge of the commissary department of the quarters, is busy during the evenings entertaining the friends about town with his piano recitals and is in great demand at social gatherings. In addition to this recreational feature Billy handles with exactness and capability the duties of steward, chef and purchasing agent for the dining department and his luncheon and spreads receive no end of comment from the boys in quarters.

Wednesday evening, October 31, found the boys about quarters in their various masqued costumes and contesting in the monster celebration held by the merchants and Rotary Club jointly in Havre de Grace. Manager Downie donated the use of his stock, table wagon and air calloper for the gigantic street demonstration.

Florence Forrester, niece of "Governor" and Mrs. Downie, spent the week end in Havre de Grace and returned to her home in Erie, Pa., the early part of last week. Miss Forrester is a favorite among the host of friends she has made in the business as well as locally and she was the guest of a number of social functions held in her honor during her brief visit here.

A letter from James Heron, treasurer of the show, informs the boys that business has been fair and he is contemplating closing his Jungleland Show in the near future and shipping to quarters, as the extreme cold weather is causing the loss of several of his animals. He recently purchased another large baboon and is contemplating having Capt. Davis present the baboons in an act in the big show.

JEROME T. HARRISMAN (for the Show).

### FOREIGN CIRCUS NEWS

The Willison & Wirth Shows are now playing Mesopotamia. This circus has been operating for more than thirty years, touring chiefly South Africa and the Orient.

Frank Ellis' Circus (the old man died in November, 1921) was sold at Singapore owing to the general slump prevailing throughout the Orient for the last year or two.

Bostock's Royal Italian Circus is now in Egypt, having played successfully throughout the Orient for the last six years. The writer hears it is going to South Africa again from Egypt.

Mr. and Mrs. Carl Wirth, with the Willison & Wirth Shows, are returning to South Africa shortly with their show, which has been augmented with American talent.

Harrison's is now the only European circus in the Orient. They are at present in the Malay States doing well.

There are many Indian-owned circuses in India (chief among these being Karlekar's Circus) and some of the tents of Indian circus "artists" are really wonderful. Should any American manager walk into one of these shows and see their methods of running a circus he would be astounded.

The writer thinks there are no American acts over here with the shows just now. Had the Philip Eddie Duo, wire walkers, with the writer's show last year. Maximo, the drunk on the wire, with Bostock's Circus, has returned to the States. The Johnny Walleit (son of the famous English clown of that name) Circus left India last May for South Africa, where they are playing to good houses.

ADELE WILLISON WIRTH.

### SELLS-FLOTO ROUTE BOOK

The route book of the Sells-Floto Circus, giving a list of the people with the show and the route for the season 1923, has been published. Opening at Chicago April 7 and closing at Cape Girardeau, Mo., November 5, the show had a season of thirty weeks (186 show days), with a total mileage of 10,707. Peru, Ind., is the winter quarters of the show.

J. L. Johnson, who was with the Christy Bros.' Circus last season, visited the Virginia Minstrels at Oakdale, La., October 21. He states the show is moved circus style, loaded on wagons, pulled from the train with a tractor and then pulled up the runs just the same as the big red wagons on the flats of a circus. The show played to good business. Johnson visited the Gentry-Patterson Circus at LeCompte, La., and met many old friends, including Rodney Harris, Mrs. Ella Harris, Albert Powell, George Jones and Hellem and wife. He reports that it is a good, clean show.

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# UNDER THE MARQUEE

By CIRCUS SOLLY

Will Burkard, contortionist, closed a successful season of twenty-three weeks with the Danby Shows, which played in the Northwest.

Charles Mack, well known to the circus world, is doing "Punch" at Pogue's department store in Cincinnati. He will remain there until the holidays.

Julius Thomson is making an entire new spread of canvas for the M. L. Clark & Sons' Shows. The Clark Show will stay out all winter.

Herbie Laird, producing clown of the Walter L. Main Circus, and his Five Merry Jesters will open week of November 12 at Amsterdam, N. Y., for the big Military Circus.

H. R. Brison, wife and two sons, before going to Reading, Pa., stayed a few days with Mrs. Sadie Dock at Edinville, Pa. They were with the Keystone Show.

Ray Albright, clown, left the Gentry-Patterson Circus at Smuckover, Ark., to play a few fair dates, following which he will go home for the winter.

Frank B. Hubin, well known to the circus world, and who put Pleasantville, N. J., on the map, recently entertained Andrew Downie, of the Main Circus.

Chas. Fishell (Elephant Charlie) left the Al G. Barnes Show at El Reno, Ok., and joined the M. L. Clark & Sons' Shows to take charge of the animals for the winter season.

Simon D. J. Collins writes: "Do you remember the days when Sy Phillips and Merie Evans played 'Oh, You Drummer', with small 'Tom' shows?"

Billy Deck and Art Powell have closed with the Christy Bros. Circus and joined the Golden Bros. Circus. Billy is doing his Hawaiian dance as usual and Art has a ticket box on the side-show.

Showfolks are cordially invited to visit the winter quarters of the American Circus Corporation at Fern, Ind., at any time. Work is still going on there. Credit must be given to Jerry Magowan and to T. S. Tucker and his staff of mechanics for things accomplished in the past six months. Solly is informed that when the arena in the new cat animal barn is completed it will be the best in the country. Every section is made to fit exactly and there will be no corners in it to make it look out of shape.

The baby elephant purchased from the Hagenbeck Brothers' Company, Inc., of Hoboken, N. J., for the city zoo at Rochester, N. Y., received quite a reception when it stopped at Utica, N. Y., over night en route to the Flower City. John D. Benson, manager of the Hagenbeck company, went to Utica in advance of the truck transporting the pachyderm and made arrangements for its accommodation. The elephant was placed on exhibition in the square in the rear of the Utica Observer-Dispatch Building, where a large crowd gathered to see it. Mr. Benson visited the Conkling Park Zoo at Utica October 24 and expressed surprise at the number of people who were visiting the zoo on such a cool day.

The No. 3 Advertising Car of the Ringling-Barnum Circus closed the season at Richmond, Va., October 27. The men left for their destinations the same day as follows: Chas. G. Snowhill, manager, to New York; Tony Titus, to Marion, Ind.; Wilbur Winn, Shreveport, La.; Jas. Gillick, Bridgeport, Conn.; Geo. Hunt, Boston; J. Raymond Morris, New York; H. Hostetter, South Bend, Ind.; Fred Miller, Chicago; Harry Service, Cincinnati; Chas. Berg,

## BILLY DECK



Billy Deck, female impersonator, who has been with Cole Bros., Main and Christy Bros.' shows, is now with Golden Bros.' Circus.

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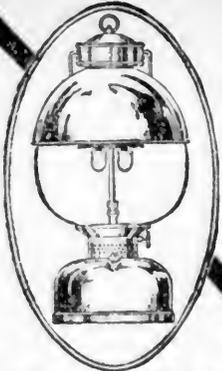
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Milwaukee; Dan Cessna, Los Angeles; Chas. Tipka, New York; Ben Gottlieb, Philadelphia; Chas. Bowers, Lancaster, Pa.; Albert Wolff, Dayton, Ill., and H. Putnam, Boston. J. Frederick Bennett left at Tupelo, Miss., for Hillsboro, O., on account of his brother's death.

Georgia Carson, of Carson and Campbell, rifle shots and knife throwers, writes: "We were driving to Santa Monica, got as far as St. Louis, and owing to bad conditions of the road from there to Kansas City decided to turn back and go to Florida for the winter. Had a surprise recently. One bright morning a large sedan drove into camp at St. Louis and a red-headed, clean shaven, out and was followed by a handsome-looking, Auburn-haired lady. It was our old friend, Jim Beattie, and his newly made wife, formerly Luella Maye. They were married September 12 at Chicago. We had a great visit and a wonderful recounting of old times. The Beatties went to Venice, Calif. Mr. Beattie has a surprise, which I am not at liberty at this time to give out. We played for Ray Marsh Brydon last week and had a few Southern fairs to play."

Be Jung, the sensational aerialist, the past season with James Dutton's collection of acts at special events and fairs, is fast recovering from the injury received to her ankle when she fell at Danville, Va., a few weeks ago during her customary fast single trapeze act. The arch bone in her foot was split and her ankle dislocated. Friends wishing to write Miss Jung during her enforced layoff may address her to 411 Moore street, Middletown, O. Her foot was in a plaster of paris cast for about three weeks. In a letter to The Billboard she wishes to discredit a rumor to the effect that she "fainted" while working, causing her to fall. In going from an upside-down trick into a quick back-balance she made a misjudgment of gravity. As soon as she landed working some indoor circuses and then going into vaudeville.

Some Do You Remember by Buck Leahy: "When Jack L. Pearl was with Chas. Benger's 'Pete's Bad Boy' when Kenneth B. Wolfe, Jack Nelson, Grover M. Cate, Leo Kopp, Ira Austin, Eddie Leahy, Bill Ash, Art Jarvis and Jack L. Nelson were with the Howe Show? When Ray Barnett was with the Pauline Hypnotic Show? When the Morales Family was with the LaFon Show? When the Weekly-Woods Trio was with the Gulliver Bros. Show? When Pete LaFon, Benjie Waters, Jack Seterick, Jack Weiskap, Ed Schoddy, Frank Payola, Lew Gordon, Ted White, Earl Morse, Fred Hanson, G. Harland and Al Morse were with the Hagenbeck-Wallace Circus? When Buck Reger was with Campbell Bros. Show? When Frank Lawrence, Mike Hanley, Doc Richards, Bert Proctor, Geo. W. Taf, Jack Shannon and Great Simon were with the Barlow & Wilson Minstrels? When John Busch was with the J. Augustus Jones Show?"

Writes J. A. Price: "Cities of any size in Texas which did not have a circus this season were: Vernon, Brownvale, Denison, Denton, Waxahachie, Cleburne, Marlin and Hillsboro. Denton, Denison and Waxahachie were in excellent condition for a circus. There were good crops and plenty of money. Denton and Denison were on the Barnes show route for this season, but no lot at Denison caused the cancellation of these two cities. Denton will have to get a show lot or the days of circuses for her are passed. Ennis, Waxahachie's neighbor, had two shows this season—Golden Bros. and Sells-Floto. Corsicana had four circuses.

The Sells-Floto Circus missed some of the big ones in Texas. Reports come to me that they will include them next season and possibly take Denton, Waxahachie, Cleburne, Hillsboro and other towns sight in Dallas October 9. For an unusual sight in Dallas October 9. At the west gates of the fair grounds was to be seen the Ringling-Barnum Circus going in and at the south gates the Worham Shows going into the grounds. The yards were full of show flats and wagons.

A few memory teasers for the old boys from John B. Estelle: "Who remembers when Moss, Oscar St. Ormond performed a troupe of Kentucky thoroughbreds at the Imperial Parisian Circus, old Aquarium Building (35th and Broadway), New York, afterwards Big Indian Wikwan? When George Bartholomew traveled with his Equine Paradox? When Prof. H. W. Bristol toured the variety theaters with his troupe of horses? When Carl Antony had the Barnum stallions? When Bob Stickey, Sr., worked the varieties with his trained horse, Pearl of the Desert? When Frank Gardner had the riding baboon, Jessie? When Prof. Gleason used to tame some wild horses in old Blommo's Garden? When Frank Melville had 'The Circus', a play of circus life, at the old Bowery Theater? When John H. Murray put on 'Ivanhoe' at the same place? When Prof. Pierce rode atop the old hand wagon with his man-eating lion, Parker? The engagement of the Dan Rice Great Western Circus and Menagerie at E. Houston street, New York, and the old forty-horse team on the band wagon? Willie Showles was a low rider on this show. The Melvilles, father and three sons, also were in the company. Who remembers when Viola Rivers rode on the old Barnum Show? When Emma Stokes (Mrs. Frank Pilling) rode menage and Katie Stokes principal on the W. C. Comp Show? By the way, Mrs. Pilling died a few weeks ago in New York. When Philo Nathans had a one-horse show in the Bowery Garden, 113 Bowery, New York? When Eugene Buckley had the old troupe of broncho horses? When Nettie, one of this troupe, used to feature jumping over four of his mates? When the Silbans were on the Adam Forepaugh Show? When 'Little Bright' (Japl) did his slide for life on the same show? When Mme. MacDonald and Mme. Rhenhart drove chariot in the Hippodrome races in 1883? When King Sarbo (Japl) did his ladder of swords and slide for life on the Howe & Cushing Show? When Joan A. Falsedo did his hand-throwing rope with the Barnum Show? When Pop Burrow did hurdles on same show? When Geo. Holland was riding on Sells Bros. Show? When Geo. Klein did mule burlesque? When Katie Holloway was doing a menage act? When Emma Lake was star menage rider on the old Barnum Show? When Geo. Arstinghall killed Chief, a bad bull, in the old Garden? When 'Lulu, the man bird', did his cataphal act on the same show? When Harry Whittier did ephorinum shows with James S. Robinson's Show band and, last, when Jos. Withers had the Barnum band?"

## ROUTE BOOK OF H.-W. CIRCUS

The Hagenbeck-Wallace route book is off the press, giving the route for the season and the personnel of the show. The season opened at Louisville, Ky., April 28, and closed at Dyersburg, Tenn., November 3, making twenty-seven weeks and one day and actual show days 169, which included six Sunday stands. Twenty-eight States were visited and the mileage was 13,500. The show is now in quarters at West Baden, Ind.

# CIRCUS PICKUPS

And News Notes About People You Know in the Show Business

By FLETCHER SMITH

When this is printed most of the circuses will have reached winter quarters and the long grind in the palat shop and animal barns will be under way. The past season has been in many ways an unusual one. It was generally expected from the way business opened up in the spring that it would be one of the greatest seasons in the history of the circus business. But only in spots has business kept up. There seemed to be plenty of money in circulation, but the people were not spending it as freely as usual. The shows that stayed in the East did a good business. The Sparks Show, especially, again firmly established itself in that section and enjoyed a steady patronage. In fact, according to General Agent Ballinger, the show does a bigger business in New England with every visit. The time is not far distant when the Ringlings and Sparks will leave New England to themselves. The Sells-Floto Show did well in spots, but the Boston engagement was not up to expectations. The John Robinson Show has enjoyed the best business of any of the syndicate shows, with the Hagenbeck-Wallace running second. Canada, however, was not good territory for the Robinson Show and they shot out into the East quick. It has been a great season for the Ringlings. The Main Show started out with a rush in Pennsylvania and it looked like a big season, but the routing took it up in New York State too early and Wisconsin and Michigan proved poor territory. The show did a fair business thru Illinois and Kentucky and found business poor in Indiana and Ohio. It did a packed and turnaway business during the last three weeks in Pennsylvania and over the old route along the eastern shore of Maryland and Delaware. The Patterson Gentry Show had a good season and Fred Buchanan made money with his show. The Golden Bros. Circus had good and bad business and like all other shows that hit the East a packed up in Pennsylvania. The Barnes Show had a big season, but the most accidents and late arrivals in its history. In spite of all this hard luck it kept moving and even in new territory cleaned up. The Christy Show had a bad start with sixty days of rain and late arrivals. Yet it kept moving and when the sun did finally shine the show mopped up and has done a steady business in all new territory all season. Its trip thru the South was to one packed tent almost daily, all the more remarkable from the fact that the show was practically unknown in that section.

S. W. Floyd, who was with Jack Phillips for two seasons and later had his own bands with circuses, thinks that there is more money in teaching amateur bands. He is now located at Pell City, Ala., where he has a factory band of 120 men and boys. The mill owners furnished the uniforms and instruments and Floyd has built up a wonderful musical organization. To prove that it pays he is riding in a big touring car. Harry MacGowan, who had the Eiks' Band at Manning, W. Va., for several years and who was with all of the big circuses, is also teaching a band in Sylacauga, Ala., and has just finished a pound of fair dates. Harry says he may go back to the circus game next season.

Tom Finn writes that he closed the longest and most successful season in his career with "Uncle Tom" near Houssick Falls, N. Y., October 13, several weeks later than usual, but he kept the show out owing to the big business. He has used the past season a fifty with two thrifties for a big top, a thirty by sixty lid

(Continued on page 89)



Walter L. Wellington, clown, and Julian Rogers, prima donna, who recently closed their second successful season with the John Robinson Circus, have been re-engaged for next season under the management of Dan R. Odom.

# THE CORRAL

By ROWDY WADDY

How 'bout the winter season?

Colorado Cotton—Where now?

Where, oh, where, have Skeeter Bill and Dorothy gone? Drop a line, you folks.

R. J. Reno, Nev.—Yes, the Detroit contest was held in an indoor building.

R. M. Sparks—How are things in the contest line in the Prescott, Ariz., district?

S. L. San Francisco—Mail addressed to Guy Weadick, care T. S. Ranch, Longview P. O., Alta, Canada, will reach him.

Tex McLeod—Why so silent since your return from across the pond? Drop us a line, old top.

Indications point to the Cowboy Contest to be held at Madison Square Garden as going to be a real one.

Annie Takley is building a new home at Greensboro, N. C., and Frank E. Butler wants it understood that "all Wild Westers will be welcome."

G. N. Omaha—There seems to be very little question of doubt but what Chester Byers is universally considered the best fancy ropier in the United States and Canada.

Frank W. Baltimore—About the best way to get a job as a real cowboy is to go west several hundred miles west of Cincinnati and apply directly for a job on a ranch. Know of no ranchman looking for apprentices just now.

Ed Holsh, of Benson, Ariz.—Hear you were interested in a REAL COWBOY CATTLE ROPING contest staged across the Mexican line from Arizona recently. Let us have the dope on it; also your views on the cowboy contest business in general.

L. K. Amarillo, Tex.—There are several extra good bucking horses. Some of the boys who ride them at the various contests would be the proper ones to express an opinion as to what they thought were the five best bucking horses used at contests.

H. G. Philadelphia, Pa.—The name and address is as follows: W. E. Hawks, Jr., Two-Bar Top Tepee, Bennington, Vt. Regarding the question as to Johnny Baker's age, would advise you to write him direct. His address is R. R. 3, Golden, Colorado.

H. L. Denver—Yes, Guy Weadick is the manager of the Calgary Stampede. No, the man you mention was not arena director there. Weadick handles his own arena. Regarding your other question suggest you write to Dr. B. F. Davis, at Cheyenne, Wyo.

Dame Rumor still persists that Maj. Gordon W. Lillie ("Lawrence Hill") and Joe C. Miller, of 101 Ranch fame, will each have a road show out in 1924. Let's hear from you two boys on the subject if it is ripe to say yea or no at this time.

A rumor was afloat some time ago that Della Cowell was thrown from a runaway horse while riding at the rodeo in Fort Smith, Ark., and rather seriously injured. As the accident was not confirmed, let's hear from Della or her mother regarding it.

A report in Cincinnati last week was that Jim Eskew, who has had the Wild West attraction with the T. A. Wolfe Shows the past summer season, had planned to close with that organization last Saturday and go to Florida with his personnel.

With the rodeo at Madison Square Garden starting November 7, data on the start of the affair cannot be given in this issue. It will be covered in next issue. At this writing interest in the event is at high point, according to latest report, and some of the best known hands had arrived for the show.

According to reports the second week of the State fair at Dallas, Tex., proved that frontier sports of a competitive nature and the exhibition riding and roping of those thus participating made even the fair folks sit up and take notice as to the grand-stand drawing power of these events.

C. D. Ostrom, the photograph man, of Kansas City, Mo., wrote: "I took pictures of the Kansas City contest and it was a real one. The contestants were among the best and the show deserved much better support in the way of attendance. Met a lot of my old friends and made several new ones." C. D. inclosed a dozen of the photographs, and they are dandies.

Among callers at the Cincinnati office of The Billboard last week was "Sunbow Slim", rope spinner, knife thrower and other specialties, who came from Indianapolis, Ind., expecting to remain in Cincy a few weeks and then go to California to visit his parents. He had a few days previous concluded an engagement at the Logansport (Ind.) Fall Festival. Was the past season with Golden Bros.' Circus and the Brown & Dyer Shows.

We receive many requests for the permanent address of contestants. The places of residence they give at some of the contests are not always correct. We suggest that ALL contestants in Wild West advise us as to where their mail will reach them permanently. They can have their mail sent care The Billboard at all times and we will then know exactly where to forward mail promptly. Your address is not published unless you so desire it.

Rex Thorpe wrote from Los Angeles "Just a few lines to let the 'bunch' know that I am still on earth. Am now Western manager for the Sunbowland Productions, Inc., and see

some of the 'wild bunch' almost every day around the studios in Hollywood. I am afraid that we haven't been taking due interest in the 'Corral' column—some of us. When you folks have any news on hand send it in to Rowdy Waddy, and if you come to Los Angeles don't fail to pay me a visit."

From Dallas, Tex.—D. Verne Tantlinger, who has his Wild West arena with Clarence A. Wortham's Shows, was quite as much an attraction to former Governor Lowden, of Illinois, on the latter's visit to the State Fair of Texas, as anything else at the big exposition. Mr. Tantlinger and Mr. Lowden were classmates at the University of Iowa thirty-nine years ago. Verne met Lowden with the old Wolfville and Red Dog stages. During the former Governor's visit the two exchanged lines on others in "Iowa '85", who have become highly successful men in the nation's affairs. Incidentally Lulu Bell Parr, with the Tantlinger show, scored nicely at Dallas. The Dallas Dispatch published a large picture of her astride a rearing horse.

Rain interfered with the third annual rodeo at Ryan, Ok., the third day of the affair being canceled because of a downpour starting on the second day and lasting until October 16, and the show could not be run off on account of many of the men and women contestants being booked at the Dallas Fair. The rodeo was promoted by Grady Epperson, of Ryan, and Ray Spradling, of Wanlika. Music was provided by Thos. E. Hall's band of twenty-five pieces. A movement is on to make it a real annual event. Following is a list of winners, in order given: Bronk Riding—First Day, Jonas Dearman, Dave Williams, Wildcat Hill, Calf Roping—First Day, Hayden Rucker, Marvin McMillin, G. C. Robinson, Second Day, Hayden Rucker, Jonas Dearman, Roscoe Edwards, Bull-dogging—John McIntyre, Berch Porter, Sam Bowden, Second Day, Jack Davis, Luck Jim, Jack Kercher, Wild Cow Milking (winners not tangible in account provided for publication), Steer Riding—Jack Rister, Jack Kercher and Dan McNally tied for second and third.

'world's record' of 162.5, making it 16 seconds flat.

There were a number of injuries during the eight days. Wildcat Hill was pinned under a falling buckler and badly bruised, but remained in the contest. Jonas Dearman was put out of the running when his rope tangled with the fingers of his right hand in calf roping, stripping the flesh from two fingers. Rube Roberts was badly bruised when he was bucked off the big brahma steer known as the "Bovolupus". Jack Davis was out when gored in the leg in bull-dogging. Jim Daley suffered two fractured ribs in bull-dogging and was forced out of the contest. Leonard Ward suffered a slight fracture of the leg in bull-dogging.

The contracted performers were: In cowboys' bronk riding, Mabel Strickland, Ruth Roach, Rose Smith, Bonnie McCarrroll, Florence Hughes and Ethel DeArman. Fancy roping, Chester Byers, Bob Galen, Tommy Kirnan, Sam Garrett, Fred M. Clancy, Jr., and Frank Clancy. Trick riding, Buck Stuart, Ruth Roach, Florence Hughes, Bonnie McCarrroll, Mabel Strickland, Rose Smith, Bob Galen, Sam Garrett, Tommy Kirnan, Red Sublett, Red Sublett clown and made the biggest hit of his career. The results follow, winners in order given: Cowboy Bronk Riding, First Day—Dave Whyte and Matt Elgin, split first and second; Ryan Roach and Nowata Slim, split third. Second Day—John Henry, Bryan Roach, Nowata Slim, Third Day—Frank Correlles, John Henry, Harry Bowles, Fourth Day—Bob Askin, Oklahoma Curley, Wildcat Hill and Nowata Slim, split third. Fifth Day—Bryan Roach, Yakima Canutt, Bob Askin and John Henry, split third. Steer Riding, First Day—Matt Elgin, O. E. Hope, John Hartwig and Guy Shultz, split third. Second Day—John Hartwig, Guy Shultz, Buck Lucas, Third Day—Bryan Roach and Jack Ryan, split first and second. Rube Roberts and Buck Lucas, split third. Fourth Day—Oklahoma Curley, Guy Shultz, Bryan Roach, Bull-dogging, First Day—Berch Porter, Ray Quick and Matt Elgin, split second and third. Second Day—Frank McCarrroll, Buck Lucas, Jack Kercher, Third Day—Rube Roberts, Buck Lucas, Frank McCarrroll, Fourth Day—Mike Hastings, Rube Roberts, Frank McCarrroll, Fifth Day—Mike

# ON AND OFF THE CIRCUS LOTS

By BILL POSTER

If a circus can be successfully operated from 1824 to 1923, a period of 100 years, it is certainly obvious it must have kept faith with the public.

Twenty years ago, "One of Barnum & Bailey's advance cars is in the city. This great circus has thirteen sets of advance men."—Columbia (S. C.) State, Issue October 22, 1903.

All is in readiness at Bridgeport, Conn., for the arrival of the Ringling Bros., Barnum & Bailey Circus from Richmond, Va., to winter quarters.

There are some individuals with some circuses who seem afraid to call their souls their own. It is not possible that the proprietors of these institutions show the highest respect on the heads of these "so-afraid ones". Men like men and not "Jelly bones".

Arthur Hopper, general agent John Robinson Circus, is listed as one of the real ones all the way thru and back again.

Andrew Downie may enlarge his show five or ten cars. Who knows? He is selling and buying cars and buying horses and animals. Something is going on worth noticing.

"Chick" Bell proved himself to be good magazine copy early this season.

Edwin P. Norwood is an all-the-year-round man. His tour of Europe is being made one of (Continued on page 93)

## WIDELY KNOWN "HANDS"



The above photograph is of the well-known Wild West show and contest folks, Milt and Mildred Douglas Hinkle. They are this week at Orlando, Fla., where Milt has charge of a Roundup being staged there November 6-8.

## TOM BURNETT'S RODEO

Eminently Successful in Connection With Second Week of State Fair of Texas

The Texas State Fair Rodeo, produced by the Tom L. Burnett Production Co., Inc., the last eight days of the fair, proved one of the greatest attractions ever staged on the State fair grounds.

The rodeo opened October 21 with fully 15,000 admissions to the grand stand, the bleachers and standing room being overcrowded and fully 7,000 turned away, and notwithstanding some cold, disagreeable days following the opening, capacity business was the rule throughout. The rodeo was pronounced by far the best the Burnett organization has ever produced and there was not a minute that was not replete with thrills.

With eighty-five contestants entered representing the very cream of American rodeo performers, and with fortyness bucking horses, thirty-two brahma bucking steers, twenty bull-dogging steers, forty calves and forty-two saddle horses, all owned by Mr. Burnett, in addition to approximately sixty head of horses belonging to individual contestants, there was plenty of volume and class, the two main things necessary for a good performance. Furthermore, the equipment for the arena was properly placed and handled and at no time did the performance run over two hours and thirty minutes, except when Mr. Burnett gave some special prizes for after-show calf-roping contests.

On Thursday October 25 Mr. Burnett gave a special purse of \$100 to the ropier making the best time in an after-show roping, with many States represented in the regular calf roping entries being represented as follows: Colorado, E. Parley, 28.15; Arizona, Lee Robinson, 34; Oregon, Mike Hastings, no time; Kansas, Fred Beeson, no time; Wyoming, Sam Garrett, no time; Oklahoma, George Weir, 21.35; New Mexico, Richard Merchant, 21; Texas, H. N. 27.15. On Friday Mr. Burnett offered \$50 for the ropier making the best time under twenty seconds, but none of the twenty-one ropers entered were able to win the purse; however, the following afternoon in roping for the same purse Lee Robinson and Herbert Meyers tied with 19 seconds each, then in the throwoff Meyers made 17.35 and Robinson lowered his own

Hastings, Buck Lucas, Jack Kercher, Calf Roping, First Day—Louis Jones, Chester Byers, Guy Shultz, Second Day—Allen Holder, Lee Robinson, George Weir, Third Day—Chester Byers, Richard Merchant, Fred Beeson and Louis Jones, split third. Fourth Day—Fred Beeson, Herb Meyers, Lee Robinson, Frank, Calf Roping—Louis Jones, Chester Byers, Richard Merchant, Herb Meyers, Bronk Riding—John Henry, Nowata Slim, Bob Askin, Bull-dogging—Mike Hastings, Frank McCarrroll, Buck Lucas.

Several fair secretaries visiting the State fair talked with Ray H. McKinley, manager of the Burnett Production Company, with a view to staging the rodeo at their fairs next year. The Burnett company has been incorporated with the following officers: Tom L. Burnett, producer; Ray H. McKinley, manager; Fog Horn Clancy, secretary; Tom Corrdon, Jr., treasurer; Hugh Strickland, arena director.

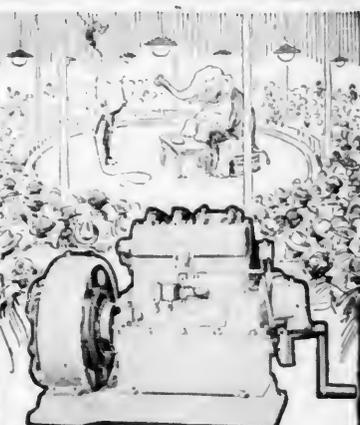
## I. A. B. P. & B., LOCAL NO. 5

St. Louis, Nov. 1.—The advance crew of the Hagenbeck-Wallace Indoor Circus, in charge of Joe C. Hamilton, is here, billing and posting for the appearance of the show at the Coliseum week of November 12. The crew consists of J. J. Lewis, M. G. Pine, J. L. Gohart, E. Markham, Hubert Ward and Wm. Gore. The second legende will five men follows a week later.

Edw. A. North, local contractor of the World Bros.' Circus, closed the season at New Madrid, Mo., October 26, and after a few days' stay here departed for his home in Springfield, O. Mr. North is a member of Local No. 5, also a member of the T. M. A. Lodge No. 3, of this city.

Tex Gordon, of the No. 1 Car Hagenbeck-Wallace Circus, arrived here a few days ago from Davenport, Iowa, where the car closed the season. Lew Taylor stopped over here for several hours on his way to Chicago. He had just finished the season on the advance of the World Bros.' Circus. Actor Jones, veteran circus billposter, who closed with the No. 1 car of the World Bros.' Circus, is now in this city. BEN F. MILLER.

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



—as Ed Robinson Says:

"I really believe it (the Universal 2 K. W.) is the greatest plant on the market today." That's what Ed. Robinson—successful, wide-awake showman—thinks about the Electric Plant that has lighted many leaders to success. Here's Mr. Robinson's letter, typical of many we have received:

## Robinson's Feature Show

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Dear Sirs—I want to take this method of telling you what I think of your light plant which I purchased over a year ago. To say I am pleased would be putting it mildly. I really believe it is the greatest plant on the market today. It consumes the least fuel and oil of any engine I ever saw. I run my engine about three hours every night and use about one and three-quarters K. W. and have never used over five quarts of gas, and, considering everything, I don't believe that can be beaten.

Simplicity in construction makes it an ideal plant for any home, and for a pet show it has no equal, and the cost of upkeep is the least consideration. It is a sturdy built plant and absolutely vibrationless. Mine is mounted on a trailer and runs as smooth as velvet.

Wishing you continued success in proving to the WORLD that you are ahead of them all in every way, I remain Yours very truly, ED ROBINSON.

Write for Catalog, "A Story for the Exhibitor".

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# FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

## TEXAS STATE FAIR HAS SPLENDID YEAR

Attendance Large Despite Some Unfavorable Weather—Best Attractions Ever

Dallas, Tex., Oct. 31.—While the State Fair of Texas entertained more people in 1916 and in 1920 than it did this year, the 1923 fair, which closed Sunday, is considered by fair officials and the public as in many respects the best that has ever been staged. There is little doubt that, had unfavorable weather not cut down attendance on several days, a new record would have been set. As it was Sunday, October 21, recorded the largest attendance; the fair has ever had for a single day, 205,780 passing thru the gates on that day.

Here is the attendance by days:

Oct. 13	49,672
" 14 (rain)	9,257
" 15 (rain)	12,621
" 16 (Dallas Day)	81,321
" 17	11,298
" 18	22,410
" 19 (Children's Day)	110,242
" 20 (Texas and Vandalia football game)	151,780
" 21 (Sunday)	205,780
" 22	21,232
" 23	22,763
" 24 (Klan Day)	151,492
" 25	21,218
" 26	18,152
" 27	31,247
" 28	46,621

Total Attendance..... 973,154

President Harry Gimsted and Secretary W. H. Stratton are well pleased with the results of the fair. While inclement weather at the very outset cut into the attendance, the average was very good. Exhibits were larger and more varied than in any previous year, entertainment features were never before so elaborate and accommodations for patrons were better than formerly, all of which combined to make what is generally regarded as Dallas' banner fair.

Ernie Young's "Passing Parade of 1923" drew immense crowds to the Coliseum and was one of the outstanding entertainment features of the fair. Horse racing was seen at the fair for the first time in fifteen years, and that it was welcomed was attested by the thousands who filled the grand stand for every race. During the second week the Rodeo, under the able direction of Tom L. Burnett, was a feature attraction that was enjoyed by tens of thousands, and competition for the \$10,000 in cash prizes was keen. John Henry, a Texas range-herd cowboy, was winner in the bronk riding.

Attendance figures in other years at the State Fair of Texas are as follows:

1916	1,001,110
1917	912,303
1918 (no fair account of the war)	
1919	811,078
1920	1,023,563
1921	647,932
1922 (10-day)	699,165

All in all the 1923 State Fair of Texas was an event of which those responsible for it may well be proud.

## INDUSTRIAL EXHIBITION

Took Place of Alabama State Fair This Year

Birmingham, Ala., Nov. 2.—Instead of the annual Alabama State Fair Birmingham this year staged a great fall festival and trade exhibition which brought thousands of visitors to the city from all over the State. The city was decorated in fall trimmings and the street lights were shaded with huge parlor umbrella covers. Festivities continued during the week of October 29.

Airplanes flew over the city every day during the week of the festivities and dropped orders for various articles of merchandise. Elephant acts were staged in the streets and Al Field's Minstrels, showing at the Jefferson Theater, paraded daily.

The grand industrial parade was held Tuesday afternoon with scores of stores and industrial concerns having floats entered. The southeastern district convention of the Advertising Clubs of the World was holding its annual convention here during the week and entered a unique float in the parade, entitled "Miss Truth", with a Birmingham belle as queen of the float.

All the department stores and down-town business houses had special window displays during the week, especially featuring home-made products. The old Birmingham Ledger Building was used for display for concerns having no show-window space on the main thoroughfare. Out-of-town visitors trading a certain amount in Birmingham had their fares refunded. Altho Birmingham intends to hold the usual fair next fall, it was greatly satisfied with the results of the fall festival and industrial exhibition.

## SAVANNAH TRI-STATE EXPOSITION

Savannah, Ga., Nov. 1.—The Savannah Tri-State Exposition opened Saturday following a big parade in which the Marine Band, a detachment of marines, a company from the Eighth Infantry and bluejackets from the destroyers Ivetton and Humphries took part.

The fair started off with excellent attendance and so far has been favored with good weather. Attendance was especially heavy on Children's Day, Monday, when the grounds were thronged with the youngsters. It was estimated that 10,000 school children were on the grounds. In addition there were 10,000 paid admissions. General Manager B. K. Haganfourde is well pleased with the interest shown in the fair and the prediction is being made that attendance will exceed that of last year by far.

The Boyd & Linderman Shows are on the midway with a nice lineup of attractions and they seem to be getting good play. The Royal Scotch Highlanders' Band is furnishing music for the grand-stand events. There are a number of excellent free acts and a big fireworks spectacle.

## BACON HOME FROM TOUR

Davenport, Ia., Nov. 2.—Secretary M. E. Bacon returned Saturday from a two months' tour of fairs in the West and South and plans to immediately upon the Davenport Armistice Day celebration, November 12. Four blocks of the down-town section will be roped off for booths and attractions, all to be supervised, and all funds go to charity enterprises. It will be a municipal holiday.

## FULLER CHAIRMAN OF PROGRAM COMMITTEE

Frank D. Fuller, secretary-manager of the Memphis Tri-State Fair, is chairman of the program committee for the annual meeting of the International Association of Fairs and Expositions to be held in Chicago December 5, 6 and 7, and he is busy mapping out a program that will provide something of interest for the visiting fair men and showmen every day of the meeting.

The association meetings will be held in the Auditorium Hotel. The annual banquet will be held the night of December 6.

It was originally intended to hold the annual meeting in Memphis this year, but owing to the fact that a number of the leading hotels of Memphis were being remodeled, which would cause a lack of first-class accommodations at the time of the meeting, it was transferred to Chicago.

## SOUTHWEST (MO.) FAIR

Will Sell Stock To Meet Cost of Improvements

Carthage, Mo., Nov. 2.—Directors for the Southwest Missouri Fair Association were elected at the annual stockholders' meeting of that organization, which was held at the office of the secretary, Emma Knell. The directors will meet in about two weeks for the election of officers.

The annual report of the secretary showed that the receipts for the day-time features of the fair last August were about \$800 more than the expenditures, but the night receipts were short of night expenses more than this, so that the net result for the fair was slightly more than receipts.

Expenses for improvements have mostly been met by receipts from the sale of stock in the fair association from time to time. What is lacking in this will be met by prospective stock sales, which will be consummated in the near future. The sale of stock during the past year has been over \$11,000. Another thousand or two will be added to this.

The spreading of the fair over five days this year, whereas it has generally been held for four days, caused additional expense. While the total attendance was but little more than usual for four days in previous years, the attendance on Thursday and Wednesday was less than in some other years for those days, while Friday and Saturday were larger than usual, the net enough bigger to properly take care of extra expenses incurred on those days.

The secretary plans to get out a full report within the next month, divided into two sections, one showing the receipts and expenses of actual fair operations and the other showing the sales of fair stock and low the proceeds of these sales were spent on improvements of the grounds. In the meantime the secretary will sell more stock so that the cost of all improvements will be shown in the report to have been met.

It seemed to be the sense of the meeting that the fair next year will be held for a four-day period and that the night sessions will be continued but handled on a little different plan from that followed heretofore.

The Katonas, American Japs, comedy wire artists, closed a successful fair season at Greenville, Mich., recently and opened their indoor season at the Red Motor Co.'s annual fair and circus at Lansing, Mich., as one of the feature attractions.

## HOW BERKELEY, CALIF., CONDUCTED ITS FAIR

Berkeley, Calif., held its fair as usual this year, but without professional attractions save a Ferris wheel, a merry-go-round and an airplane swing. The attendance, according to The Christian Science Monitor, exceeded by approximately one-third the entire population (67,000) of the city.

The 1923 event was conducted along "home talent" lines, as witness the following excerpts from The Christian Science Monitor:

"Berkeley operates the fair on its own merits, furnishes entertainment from school children and unpledged associations and clubs. Nothing is permitted inside the fair proper except the exhibits of the civic, educational, commercial and industrial institutions of the city. So great is the improvement shown that only one policeman is required at the fair, altho the attendance this year ran to 85,000 and beyond. There was not a single robbery reported, no hoodlums operated around the fair, and children came and went freely thruout the grounds alone from the opening in the morning until the closing at ten o'clock each night. An animal show, in which every child in Berkeley had an opportunity to exhibit his or her pet, took the place of the customary side-shows.

"This kind of fair attracts an attendance nearly 50 per cent greater than the entire population of the city which gives it; pays a considerable net profit into the treasury of the city's Chamber of Commerce, which sponsors it, and is declared by the manufacturers, business men and educators of the city to be worth more to them than any other form of advertising or publicity they are able to buy thruout the year. They consider more important than this the fact that the fair brings face to face the producer and the consumer, that it increases the home-town consumption of home-town products.

"Berkeley is increasing in permanent population at the rate of about five thousand a year. The first city fair was held in 1921; the third was held the third week in May, 1923. The attendance at the first fair was 32,000; at the second, 65,000, and at the third more than 85,000. There were 85 exhibitors at the first fair in 1921; there were 135 exhibitors at the second fair in 1922, and this year 182 exhibitors obtained space and nearly fifty more would-be exhibitors were disappointed because they arrived late and there was no more space to allot to them.

"This is something to think about when a city, which is an educational and not a manufacturing community, puts on an annual town fair and industrial exhibition with nothing in it but its own products, and yet attracts an attendance of one-third more than its population and more than doubles the number of exhibitors in three successive fairs. Here is how it is done.

"The Berkeley City Fair is conducted by the Berkeley Chamber of Commerce, from whose membership a fair committee is chosen. This committee employs a manager; in this case one man, A. A. Tromp, has served in this capacity for all three fairs. Would-be exhibitors make application for permission to exhibit and for allotment of space to the manager, who refers all these applications to the fair committee, which investigates each applicant. Rejected applications are not made known to the public, and those which are accepted are given the full benefit of the regular Chamber of Commerce publicity service for the fair and of the combined

(Continued on page 88)

## RED HUSSAR BAND PLEASURES FAIR PATRONS



One of the pleasing attractions at the State Fair of Texas at Dallas was the well-known Red Hussar Band, of which W. T. Cox is conductor. Mr. Cox and the band received many compliments on the excellence of the music dispensed by them.

## SAGINAW HAS A "REGULAR" FAIR

Almost 100,000 Paid Admissions This Year—Tenth Anniversary Big Success

The tenth anniversary Saginaw County Fair held at Saginaw, Mich., September 19 to 26, was a financial success, in spite of three days of inclement weather. It is doubtful whether a larger livestock show in number of head shown was ever held in Michigan and the premiums paid in the various departments were of such proportions as to place the Saginaw County Fair at the forefront of similar institutions. W. F. Jahnke, secretary-manager of the popular organization, has prepared a statement showing total number of head exhibited and amount of premiums paid in the various departments. There were 1,324 head of stock entered in the competition, as follows: horses, 100; cattle, 370; swine, 520; sheep, 420. In addition to 2,342 birds in the poultry division, the total cash premiums amounted to \$19,544.81, with the cattle division taking \$4,240.50; horses, \$3,407; swine, \$2,576; sheep, \$1,745; farm products, \$2,278; poultry, \$1,397, and the balance divided among the other ten departments of the fair. Total receipts for fair week were \$78,403.78 and total disbursements \$76,297.81.

Saginaw is situated in a rich agricultural district of Michigan and the local exhibition draws its patronage from more than twenty-four counties of the northeastern part of the commonwealth. That there is much interest in the Saginaw Fair is manifest when it is known that 91,108 persons paid admission to the grounds. On Thursday, which is always Farmers' Day, 30,260 people were on the fair grounds, and it was not an agreeable day as far as weather was concerned.

While the Saginaw Fair boasts exhibition buildings, nine in number, with a combined floor space of 128,680 square feet, it was necessary to erect eleven 30x60 tents to take care of the overflow in the live-stock department, especially in the cattle and swine divisions.

The wildlife exhibit was a most wonderful showing of all wild animals and game inhabiting the Wolverine State. A realistic forest, with an island lake and trout stream, was constructed and will be used as a permanent outdoor feature of the fair in the future. The entire exhibition was as real as the hand of man could make it, with real trappers and Indians living in the forest during fair week. While a great many of the animals were obtained in the northern part of the State, the largest part of the exhibition was loaned to the fair management by the Michigan Conservation Department. All the various State departments had exhibits of educational value. The boys' camp was again a success, ninety-six boys from the various townships of the county and adjoining counties making up the contingent. This idea of having the boys, who are chosen according to their standing in the rural schools, as guests of the fair originated some years ago and has proven of high educational value to those who have the good fortune to be chosen for the camp. The boys are taught stock and grain judging and receive remuneration in all departments where they excel, together with special trophies and diplomas. Professors of State Institutions guide the boys and live with them during the week at the tented city known as Boys' Fair School.

A junior fair for boys and girls under sixteen years was also held in connection with the big fair and the showing made by them proved keen competition among the senior exhibitors. Over 150 head of stock were shown by the junior farmers, all raised and graded by themselves.

While the Saginaw Fair proved to be of exceptional interest from an exhibitional standpoint, entertainment was not missing, the management having expended more than \$13,000 for the amusement of its patrons, not including \$2,000 paid out in purses for harness races. Twelve live-time outdoor acts, with two big bands and the fireworks spectacle, "Mystic China," were staged each afternoon and evening. While the performance held the crowds the Jay Zinks also enjoyed good business, but W. F. Jahnke, secretary-manager, announces that in the future the free show on the big outdoor platform will be shortened in order to give the concessionaires a better opportunity to dispose of their wares.

The Saginaw County Fair organization on October 29 was again appropriated the sum of \$17,000 by the board of supervisors of the county. This is the eleventh appropriation made to the organization in as many years of its existence and is an acknowledgment of the progressiveness and quality of the annual Saginaw County agricultural and pure-bred livestock exhibition.

### PLANNING FAIR FOR 1924

Santa Barbara, Calif., Nov. 3.—Plans for a Santa Barbara County Fair were taken up recently by the County Farm Bureau. A committee composed of Alexander Main, Lompoc, chairman; Thomas Fish, Carpinteria; John Roth, Santa Ynez; William Sibley, Naples; and J. V. Tracy, Goleta, has been named to work out plans for a fair to be held in 1924. Two or three years ago a county fair organization was formed, action was taken on lands near the city for a county fair park and sale of stock among the farmers was undertaken as a means of financing the venture. Financial conditions over the country and the indifference of wealthy residents, who seemed inclined to oppose a fair for this section, resulted in side-tracking the plans. The present movement, it is said, has the backing of most of the farmers, stock raisers and fruit growers.

### TO BUY FAIR GROUNDS

Essendon, N. D., Nov. 2.—The Wells County commission has decided to buy the grounds and buildings of the Wells County Fair Association for \$9,000 pursuant to the action of the voters authorizing the commission to take over the county fair and support it with county funds.

## LOS ANGELES COUNTY FAIR, POMONA, CALIF.

Pomona, Calif., Oct. 16.—The second Los Angeles County Fair is under way here and bids fair to score a bigger success than the initial fair did last year. More than 15,000 persons passed thru the gates today. With fitting ceremonies, attended by members of the County Board of Supervisors, legislative officials of the Los Angeles City Chamber of Commerce and officials of the city of Pomona and the Los Angeles County Fair Association, the big show was officially opened this morning.

Housed largely in tents, the fair nevertheless is no small affair. The exhibits, of which there is a large number, present remarkable variety and set forth in graphic fashion the great resources and products of Los Angeles County. Cattle, swine, horses, poultry, rabbits, pigeons, all are splendidly represented, and the Junior Fair, showing the work of boys and girls, is a complete exposition in itself.

Entertainment is by no means lacking. The Folley & Burk Shows are on the midway, there is a bathing beauty and style show, trotting and running races, fireworks, a band and numerous other features. Buck Jones, the motion picture cowboy, will give a riding exhibition Saturday afternoon.

No rapid has been the growth of the fair more acreage will be needed for 1924 and it is planned to erect a number of new buildings. For the purpose of expanding the fair the citizens of the county last May voted a bond issue of \$75,000. Of this amount \$25,000 will go for new buildings, while the remainder will pay for buildings erected last year. With the splendid start made the Los Angeles County Fair is expected to make a rapid growth and become one of the leading county fairs of the State. Officers of the association are: President, Charles P. Curran; vice-presidents, C. R. Alderbaugh and Fred E. Whyte (Mr. Alderbaugh



"Jake" Seldomridge, secretary of the Pennsylvania Association of County Fairs and of the Lancaster (Pa.) Fair, and Frank Wirth, of the Wirth-Hamid Fair Booking Offices, New York City, snapped at the Lancaster Fair.

also is manager of the fair); secretary, George W. Cobb, and treasurer, Fred Reynolds. More than 225 persons make up the board of directors and all are taking an active interest in the fair. R. A. Conder, of the California Junior Republic, and Prescott P. Cogswell, county supervisor, are members of the board of directors.

### ARKANSAS FIDDLERS IN ANCIENT CONTEST

New York, Nov. 2.—Arkansas, noted for its fiddlers, may still have the best one in captivity, but if so he failed to show up at the Shreveport Fair and defend his laurels, says The Shreveport Register. Dave Page, of Newville, Tex., was crowned king of the old-time fiddlers of Louisiana, Arkansas and Texas when he won first honors at the Louisiana State Fair because of the manner in which he rendered "Sally Johnson."

R. H. Garrett, 73, of Timpson, Tex., was second with a home-made fiddle constructed from a red elm under which General Sam Houston addressed the soldiers of the republic of Texas previous to their encounter with the Santa Ana forces in the Texas-Mexican war of independence. Mr. Garrett was the oldest contestant.

R. T. Sanford, of Cedar Grove, La., won third place, while Jim Tate, of Martinsville, Tex., who won the contest the last two years, was awarded fourth place.

### FINANCING WATSEKA FAIR

Watseka, Ill., Nov. 3.—At the annual meeting of stockholders and directors of the Illinois County Breeders and Fair Association this week a plan to borrow \$200 each from 101 of the stockholders of the association was discussed. The loan will be a first lien upon the \$50,000 plant of the association, drawing six per cent interest. It is believed that this will tide the organization over its financial crisis. Officers were re-elected as follows: President, John L. Curtis, Woodland; vice-president, Mark Swenson, Watseka; and treasurer, Cline Davis, Milford. P. M. Brookway was chosen secretary, succeeding W. R. Nightingale.

## STATE HEALTH EXHIBITS

At Annual Fairs To Be Put on Permanent Basis in Ohio

Columbus, O., Nov. 2.—One of the branches of educational work that has proved of great value among Ohio fairs is State health exhibits. The success of these exhibits, conducted by the Ohio Department of Health this year at the Ohio State Fair and a number of county fairs has determined the department to put its exhibit feature on a permanent basis as a means of public health education.

Dr. J. E. Monger, State Director of Health, says that the public interest aroused by the exhibits had been out of all proportion to the time, effort and expense involved in preparation, and that it had given him a vision of work to be done that he hopes to materialize next year in all the counties conducting successful fairs, as well as at the State Fair.

Letters received by Director Monger from health commissioners of Butler and Preble counties and the cities of Middletown and Hamilton, all of whom collaborated with the State Department of Health in the preparation of exhibits, emphasize the value of visualizing health education in this manner.

In each of these counties more than five thousand persons saw the exhibits and heard the lectures. At the State Fair the audiences aggregated more than ten thousand.

### PICKS 1924 DATES

The officials of the Murray County Fair, Windom, Minn., have already selected their dates for 1924. The fair will be held September 12 and 13. Robert Forrest is retained as secretary. The fair this year reports a profit of \$500.

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### HICKMAN COUNTY FAIR

The Hickman County Fair, held at Centerville, Tenn., was one of the best county fairs in Tennessee this fall, according to Homer Hancock, State Commissioner of Agriculture.

"The fair was simply a revelation to me," said Mr. Hancock. "To my mind it proves the county agent work is worth 50 times what we pay for it. The wonderful exhibits of live stock and agriculture show just what the county agent's work means to the farmers."

### SETH N. MAYFIELD



Mr. Mayfield has just put over another successful Texas Cotton Palace at Waco, Tex., where he has been secretary for a number of years.

### GOVERNOR OPPOSES MAINE FAIR BUILDING

Portland, Me., Nov. 1.—The Maine Legislature in March appropriated \$25,000 toward the cost of erecting a State of Maine building on the Eastern States Exposition grounds in Springfield, Mass. The bill was passed by a large majority, all of the representatives from the agricultural towns voting practically unanimously for it. Governor Baxter vetoed the measure, but his veto was overridden.

A condition of the passage of the act was that an equal amount should be raised from outside sources.

Word has come from Augusta that the Governor is not in favor of taking action toward payment of the \$25,000 the Legislature voted by appropriate. The directors of the State Chamber of Commerce have pledged the organization to assist in raising the amount to match the State appropriation in the hope that the Maine building at Springfield will be erected early next year.

### N. Y. STATE FAIR WANTS NEW HORTICULTURE BLDG.

New York, Nov. 2.—The New York State Fair commission has submitted a request to the State Board of Estimate and Control at Albany for \$300,000 for the erection of a horticultural building on the fair grounds before next year. It is announced by J. Dan Ackerman, secretary. The amount will be placed in the Governor's budget and action in approving it, or in throwing it out, will be taken when the legislature meets. There is every indication that it will be accepted.

### DIRECTORS CHOSEN

Newark, O., Nov. 1.—At the annual meeting of the Lackington County Agricultural Society held this week J. W. Mason, James J. Hill, E. W. Brackles and J. W. Hunter were elected directors. These directors will meet in January to name officers. Harry D. Hale, secretary, has another year to serve.

# PERMANENT RIDES FOR CENTRAL STATES FAIR

## Progressive Association at Aurora, Ill., Makes Deal for Big Improvements

Aurora, Ill., Nov. 1.—The Central States Fair and Exposition has joined the rapidly increasing number of leading fairs that are realizing the value of permanent rides on the fair grounds, and when the 1924 exposition opens it will present much the appearance of a summer amusement park.

A deal has been closed by President Frank Thielon and directors of the fair and two large ride building concerns for \$110,000 worth of improvements on the fair grounds without a dollar of outlay by the fair association. An old Mill similar to the one at Coney Island, N. Y., is to be erected by the Lynn Welder Company of Santa Monica, Calif., at a cost of \$30,000, and a giant coaster, claimed to be the largest in any park in the West, is to be built by Miller & Baker at a cost of \$60,000. The latter company also has appropriated \$20,000 for one other big ride, but what it will be has not been announced.

The rides are to be installed by the companies on a percentage business, the fair association to receive 25 per cent of the gross receipts from the rides.

Work on the rides will be started soon after the first of the year, President Thielon states, and both will be completed in ample time for the fair next August.

## PICKENS (S. C.) FAIR A SUCCESS

The Pickens County Fair, Pickens, S. C., revived after having been dead for a number of years, proved a success despite the fact that it was suggested less than two months before it was held. Great interest was manifested, this interest being reflected in the splendid exhibits made by the members of the boys' and girls' clubs of which there are 400 in the county.

Speaking of the entertainment end of the fair, The Charleston News said editorially:

"Another noticeable feature of the fair was the absence of carnival shows and games of chance. There were a few clean concessions where the people might find amusement, but there were no questionable games or shows whatever. This, we believe, is a new departure for county fairs and it was decidedly pleasing. And that a carnival is not necessary to attract crowds is proved by the fact that more than 15,000 people visited the Pickens fair during its three-day run.

"Mayor Curston was manager of the fair and judging by the systematic and orderly manner in which everything was arranged and conducted one would think he had been managing fairs all his life. County Agent Tom Bowen, president of the Fair Association, and E. V. Clayton, secretary and treasurer, worked untiringly and intelligently, too. The results showed it.

"The News congratulates Pickens County. We are proud it is our neighbor. We hope that its county fair will hereafter be an annual event, and we see no reason why it should not grow with the years and greatly assist in the development of a wonderfully endowed section."

## STATE AID MAY BE DENIED SOME WEST VIRGINIA FAIRS

Charleston, W. Va., Nov. 1.—Officials of several fairs that have been held in West Virginia during the fall may find themselves without State financial aid when the time comes due shortly for them to receive a prorated amount of money for their premium lists, for permitted machines have no State sanction at fairs and where they have been operated State aid will be denied them, it is said.

Those that permitted the machines to be installed during the summer and fall will not share in the distribution of \$25,000 appropriated by the legislature to help pay the premiums, Governor Morgan said a few days ago, and it is up to the Governor to approve the lists.

Governor Morgan, prior to the opening of fairs, had instructed the managers of his Stand and said he meant to carry out the plan where that form of betting was allowed.

Those in position to know have said that officials of some fairs were indifferent to the matter as they believed the revenue received at a fair from those attracted to attend it because of the existence of the machines was greater than the amount that could be received from the State.

The fairs have until November 15 to make their application for funds, so that it will not be known until after that date what fairs have been back-listed.

## FRANKELTON (LA.) FAIR

New Orleans, Oct. 31.—Over 17,000 paid admissions were recorded at the Washington Parish Fair, held at Frankelton, La., October 21-27, by Secretary Hoffer, who was in active charge of the exposition. Col. W. H. Sullivan, president of the association, is entitled to much credit for the success of the fair, and the comfort of the visitors and exhibitors. This is the second fair of a similar nature in the state of Louisiana, which several exhibitors showing the resources of the State.

## PAGEANT POSTPONED

Monroe, La., Nov. 2.—The Northeast Louisiana historical pageant, originally scheduled to be held November 12, has been postponed until November 23, in order that a number of parades that wish to be participants may arrange to take part. The historical event will be given at Forsythe Park.

## ETHEL ROBINSON NOW BOOKING ACTS IN CUBA

### Also Announces Much Satisfaction With the Results of the Present Fair Season

Chicago, Nov. 1.—Ethel Robinson made the announcement to The Billboard today that she is now booking acts on Cuban time on the Circo Pabillonos. The acts are booked for five months, four weeks opening in Havana and the remainder of the time will be consumed on a tour of the island. Two special baggage cars will leave in a few days for Key West, Fla., with the performers' properties, en route to the Cuban capital. Miss Robinson said the utmost care had been exercised in her office in the drawing up of contracts which will give the performers every possible protection. Miss Robinson came to Chicago, assisted in the drawing up of the agreements, complied with all of Miss Robinson's requirements and signed all contracts, which were also approved by the Cuban council in Chicago, who certified all of the documents.

Miss Robinson said she has arranged to double her road force next year and that notwithstanding an oversupply of rain this season she was well satisfied with the outcome.

## PLANNING IMPROVEMENTS

W. Worth, Tex., Nov. 1.—Plans for adding 2,500 seats to the Coliseum, the erection of a building to house the exhibits of merchants and manufacturers, and the enlargement of the poultry show for the Fat Stock Show next spring, were discussed at a meeting of the executive committee recently.

## HOW BERKELEY, CALIF., CONDUCTED ITS FAIR

(Continued from page 86)

aid of the city newspapers. The space in the exhibition tents is rented to the exhibitors in 10x10-foot units at \$50 a unit for the week of the fair. This is a much lower rate than prevails at most city affairs, yet it has been found to be ample. The average cost to the exhibitor for his week's display is \$150, although almost all the exhibitors who were in the first and second fairs attempted to obtain from three to five times this much space in this year's fair.

"An admission fee of 10 cents by day and 25 cents by night is charged at the gate, and there is an added admission fee of 10 or 15 cents to the children's livestock and pet show, which is housed in another tent and which has become one of the most valuable features of the fair. The usual admission to similar city fairs is 50 cents for the main gate, with a score of other charges confronting the visitor the moment he enters the grounds. It has been found, however, that the smaller charge brings so much greater attendance that it is more productive than the half-dollar price of admission.

"The Chamber of Commerce estimates the cost of the Berkeley City Fair at \$12,000, although probably the increasing demands for space from

half a hundred more exhibitors will raise that figure next year. On this basis, however, the fair returns to the Chamber of Commerce, after paying all expenses, a net profit of something more than \$2,000, which is used in defraying the expenses of the organization and thereby reducing the cost of its existence and services to its regulars.

"The exhibits range from shoes to real estate and, in the majority of cases, the men wearing the various industries appear at their exhibits for some time, both in the afternoon and the evening. There they meet the customer of their products, the buyer of what they sell, and there they get personal contact, personal knowledge of criticism and praise, of demands and needs.

"This Berkeley City Fair has blazed the trail along another line also. Not one cent is paid for entertainment by the fair management, yet there is not an hour of the afternoon or evening in which the visitor is not offered entertainment of some kind and good entertainment at that, other than the mere looking at the exhibits, other clubs, college organizations, pupils of the high and grammar schools and individual musicians, bands and orchestras give their services to the fair. There are no lectures at the fair and the exhibitors are permitted to do no loud talking at any of the exhibits. The public library, the Red Cross, the Community Chest, the Boy Scouts, the Parent-Teachers' Association and such organizations are among the exhibitors. The women of the Parent-Teachers' organization this year maintained a regular old-time "hot dog" stand, where everything edible from hot cakes to ice cream could be had at reasonable prices.

"Each year a large tent, separated from the main tent, but connected with it by a canvas passageway, is devoted exclusively to the work of the public schools. There is shown all the work from the clay modeling of the kindergarten to the complete machine shop equipment made by the highest grades in vocational training. In the center of this tent is erected an inclosure in which, after noon and evening, pupils from the high and grammar schools provide entertainment. In addition, there is a large platform in the main tent in which the pupils of the schools set out prizes and where programs are given by glee clubs, singing societies, musical organizations and individuals. But in use during the day in the school tent were presented complete programs from 2:30 in the afternoon to 9:30 at night, every day of this year's fair.

"These programs included songs and playlets in Latin, French, Spanish and English, pageants by groups of students, folk dances in costume, music by the instrumental and vocal clubs of the various schools, and, at least once each day, a motion picture, loaned by the extension department of the University of California. The programs presented were made up of numbers read regularly in the school work, so that nothing was especially prepared for this week of entertainment.

"Outside the main fair, which was held in a tent 100x305 feet because there is no auditorium in Berkeley large enough to house such an exhibit, a Ferris wheel, a merry-go-round and an airplane sailing were set up for the children, for whose amusement also was permitted a pony."

# FAIR FACTS AND FANCIES

The act of Frank J. Sidney & Company has been routed over twelve weeks of fairs for 1924 by F. M. Barnes. The act is now playing the W. V. M. A., Orpheum and Interstate vaudeville circuits.

George Higgins, giant acrobatic frog and trick gymnast, advises that he closed a very successful season of fairs recently and will play many return dates in 1924. He has already contracted with three of the larger fairs for next season. He will winter at his home in Grand Rapids, Mich.

The Aerial Christensens played eight weeks of fairs for F. M. Barnes this season which they report were very successful. They recently received a new rigging from Ed Van Wyck, of Cincinnati, well-known maker of paraphernalia for acrobats.

Gaylor Brothers, acrobatic free act, are playing Southern fairs. They wrote recently that they were in their fifth week in the South, with three more weeks to play, and that they have had a phenomenal season.

Johnnie Reilly has just closed a fair season of eight weeks, his last fair engagement being the Mississippi State Fair at Jackson. He is now playing the Bentley Vaudeville Circuit.

Free Acts—What are you going to do this winter? And where can you be reached? Drop a line to Editor Fair Department.

The fifth annual Arkansas Rice Carnival at Stuttgart, Ark., had a splendid program of free attractions. Among the acts were the Four Reddies, equilibrist; Four Casting Stars, Two Hurlers, R. Arbright, clown, and Dare-Devil Smith, high diver.

The Clay County Fair, Spencer, Ia., cleared almost \$13,000, according to the treasurer's report.

Uncle Hiram and Aunt Luchdy entertained patrons on the grounds of the Savannah (Ga.) Fair with their ninth-provoking impersonation of innocent "rules" taking in the sights.

The Four County Fair at Suffolk, Va., collected \$2,000 man insurance on October 23, when considerable rain fell between 10 a.m. and 2 p.m.

The Talladega County Fair, Sparta, Ala., which closed October 21, was a recordbreaker in attendance, exhibits and attractions, and scored a solid success. The Murphy Bros. Show furnished the midway.

Wilson, N. C., Nov. 1.—In spite of the unfavorable weather of the opening day Wilson County's fourth annual fair was marked by unprecedented crowds that thronged the streets and fair grounds. The exhibits were excellent.

The Five Stewarts closed their fair season at Concord, N. C., October 27, with a two big return dates at the University of California that was their best season. They played several return dates. As usual, they booked independent.

Huntville, Ala., Nov. 1.—Community fairs were held by West Huntville and Dallas and both were the greatest successes ever attained on occasions of this kind here. The West Huntville Fair was attended by several thousand persons.

The thirteenth annual East Alabama Fair at Alexander City threw on its gates on October 23 to what gave promise of being its most successful event. The Murphy Bros. Show furnished the midway and the Wooda Royal Circus also exhibited the entire week.

The Shreveport (La.) Journal issued a special State Fair edition in honor of the Louisiana State Fair. It carried special articles telling of the progress of Shreveport and the surrounding country, and lauded the State Fair as a leader in the progress of the city and State.

One of the special acts presented in front of the grand stand at the Savannah (Ga.) Tri-State Fair was Maximo, the wreath walker, who made such a pronounced hit during the 1923 season with the Walter L. Main Circus. He is capturing a full share of honors as a special feature for grand-stand audiences.

Opelika, Ala., Nov. 1.—Managers of the Opelika Fair are happy over the successful outcome of the big show. A few thousand dollars remain after all expenses will have been paid; 20,000 people passed thru the gates despite the fact that two days were decidedly off on account of heavy rains.

Despite unfavorable weather conditions the Chattanooga Valley Fair at Columbus, Ga., was a success. It is announced by H. C. Smith, president of the association. Naturally much of the credit goes to Secretary Harry O. Robert, whose long experience in the fair field was evident in the plan of the fair in which he managed the fair at Columbus.

R. M. Cooper, Jr., president of the South Georgia State Fair, Columbia, and other officials of the fair association are discussing plans for improvements at the fair grounds next year. It is planned among other things, to replace the present grand stand at the foot ball field with large, commodious open stands to accommodate from 2,000 to 3,000 people. Several new exhibit buildings also are contemplated.

The forestry building at the Central States Fair and Exposition grounds, Aurora, Ill., has been leased by the Federal and State Governments for the two Aurora batteries of the 12th Field Artillery. Arrangements also have

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Special articles by writers of prominence—experts in their particular lines

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Some of the Writers of Special Articles Are:

**JAMES HENDERSON**  
who has for many years held the post of music critic at The New York Sun-Herald, will contribute a special article on music. He is well known as a writer on musical subjects, and among his books are "What is Good Music?", "How Music Developed" and "The Art of the Singer".

**CARLTON MILES**  
dramatic editor of The Journal, a daily newspaper published in Minneapolis, Minn., and a special article writer of note. He will write on dramatic criticism of a century ago.

**LEONARD B. SCHLOSS**  
general manager of Glen Echo Park at Washington, D. C., and a director of the National Association of Amusement Parks—a man who is well versed, thru his many years' connection, in the park branch of the amusement business.

**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.

**JAMES MADISON**  
prominent writer of vaudeville material, known for the length and breadth of this country in vaudeville circles, and also in foreign lands. His article will deal with the early variety theaters of San Francisco.

**A. P. SANDLES**  
president of the Ohio Fair Circuit, a man of great popularity in the Middle West, editor of Macadam Service (a good roads monthly magazine) and director of one of the Federal Land Banks. For several years he was manager of the Ohio State Fair.

**MILTON M. MORRIS**  
a showman with a reputation for cleanliness and real business methods. He and his partner, John H. Parille, are two of the most progressive carnival managers in the country today. Their Morris & Castle Shows are an honest-to-goodness credit to the carnival business.

**JESSIE JULIET KNOX**  
special article writer of repute, of San Francisco. Her subject will be the Japanese Shakespeare—Ume-waka, an article dealing with the early days of the drama in Japan.

**LON B. WILLIAMS**  
expert general agent and railroad contractor, for many years connected with some of the leading circuses. Mr. Williams has been off the road for the past couple of years on account of a leg ailment, but expects to be back in harness next spring.

**WILLIAM J. HILLIAR**  
one of our leading carnival press representatives. For the past three years he has been associated with the Rubin & Cherry Shows, and was for a few years in the New York office and later handling the San Francisco office.

**HARRY L. DIXON**  
who broke into the business with the Andrews Opera Co., was in Shakespeare for several seasons, and followed with stock, one-nighters, vaudeville and tents, filling various capacities. He has also written quite a little and has several plays to his credit.

**J. O. DAHL**  
special writer, who contributed articles to The Billboard some fifteen years ago. Mr. Dahl is now in Paris, and in the course of the next year will visit Italy, Switzerland, Algeria, Austria, Germany, Norway and England. He will write a few articles for The Billboard, but the one for the Christmas Number will deal with theatricals in Paris today.

**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 newspapers. Mr. Matthews will write on the fiction of the footlights.

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been made to use a 45-acre field as a drill field, and the center field of the racetrack will be used for polo games.

The Hawkeye Fair Association, Fort Dodge, Ia., is deriving a nice revenue from the commission building, which has been temporarily turned into apartments which are being rented.

C. H. Smith, secretary of the Chamber of Commerce of Sedalia, Mo., called at the home office of The Billboard one day last week while he was in Cincinnati for the convention of commercial secretaries.

Trust Ed B. Salter never to overlook a bet to obtain publicity. He's a "wiz" at it. He had a splendid opportunity while the Johnny J. Jones Exposition was playing the Southeastern Fair at Atlanta, Ga., recently—and he made the most of it.

The Calgary Daily Herald, of Calgary, Canada, recently published its fortieth anniversary edition—of 72 pages—and among other things it contained a full-page ad of the 1924 Calgary Stampede and Exhibition.

EIGHT-DAY EVENT

Will Be Continued by Mississippi Valley Fair—1923 Showed Good Profit

Davenport, Ia., Nov. 3.—The Mississippi Valley Fair, which in the last two years has failed to return a profit, in 1923 showed a net operating return of \$12,925, so encouraging that officers are already making plans for an extensive exhibit in 1924.

Secretary "Pat" Bacon, who returned recently from a two months' tour of the Southern States, received many compliments upon his work, and after putting over the Armistice Day celebration will plunge into early work for the great 1924 exposition.

KEOSAUQUA (IA.) FAIR HAD SUCCESSFUL YEAR

Keosauqua, Ia., Nov. 3.—The Van Buren County Agricultural Society has paid all expenses for the current year and has a fair balance to show as profit for the year, according to reports submitted at the annual meeting of the members.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Ohio Fair Circuit, A. E. Schaffer, secretary, Wapakoneta, D. Annual meeting to be held in Dayton, O., November 7 and 8.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings to be included in this list.

Attractions Wanted Season 1924

We are now contracting for Attractions of MERIT to work our Circuit of Fairs, Season 1924. We want to hear from a good Lion Act, Leopard Act, 5-People Chinese Act, Posing Act, 4 or 5-People Jap Act, good Colored Quartette.

SIoux CITY FAIR BOOKING OFFICES

300-301 Metropolitan Bldg., SIOUX CITY, IOWA

Fairs and Fun in England

By "TURNSTILE"

Water Witchery at Wembley

London, Eng., Oct. 18.—The forty-seven-acre amusement park at the British Empire Exhibition will provide some unusual aquatic thrills. A water chute from an eighty-foot tower is projected, but more novel are the rides underneath.

Macfisheries, Ltd., has a fleet of trawlers out in search of rare and curious fish with which the great aquarium will be stocked.

Fireworks in the Family

The death last week at his Mitcham home of James Pain, head of the celebrated firm of fireworks manufacturers, does not break the link with a venerable past in the sphere of outdoor amusement.

"Rolin Stone"

Ex-circus performer, ex-cinema manager, ex-service man, "Rolin Stone" is touring England previous to making a world circuit with a travel film of which two reels have already been completed.

"Pat's" Portrait for Walsall

The Showmen's Guild recently offered to present to the town of Walsall, with which Patrick Collins has been connected for nearly half a century, a life-size portrait of its president and Walsall's born member and counselor.

Out and About

The problem of housing colored visitors to the exhibition is exercising the minds of the authorities. The employees and human "exhibits" will of course find quarters in the grounds, but there are like to be many native visitors from West Africa, Burma, Malay, and so on.

I learn that in some colonies and dominions warnings to the effect are to be broad-cast. National Entertainments, Ltd., met creditors this week and it was decided to leave the liquidation in the hands of the official receiver.

Yet circus business is good in the provinces where, despite high costs and trade depression, the ring men have been getting at the purses of the townsfolk. The long run of the Tower Circus, Blackpool, ended with a right royal send-off.

Brighton Aquarium may yet be saved as an amusement center, tho' for precisely what purpose is still in doubt. At any rate, I gather that, owing to changes on the local council, the Charabanc station idea will not be developed.

The 48th anniversary of the Bridge Fair, Peterborough, was marked this year by a cessation of the traditional opening function. Instead of the usual proclamation with attendant municipal officers in full regalia, bills were posted containing the quaint words of the old formula.

"Wherefore all persons are requested to behave themselves soberly and civilly and to pay their just dues and demands, according to the Law of the Realm and the Rights of the Corporation of the City and Borough of Peterborough, the owners of the Fair."

Hull Fair was "censored" by the Lord Mayor and corporation officials, who found no fault with the shows visited.

J. T. Benson has made big purchases of wild animals from England for the States. He bought many elephants, camels, tigers, bears, etc., which await shipment.

Fossett's Circus was recently fined \$100 for failing to assure payment of the entertainment tax. Small penalties only were inflicted by the bench owing to the excellent character borne by the show.

KEWANEE FAIR

Is To Be Continued—Proposal To Sell \$25,000 Stock

Kewanee, Ill., Nov. 3.—The Kewanee District Agricultural Board, which for thirty-eight years has staged one of the most successful fairs in this section of the State, received whole-hearted endorsement of all business and farmer interests in this community at a meeting held a few days ago.

It is proposed to sell \$25,000 stock to clear up pending financial obligations, make repairs and improvements and leave a balance for operating expenses. The association has a plant valued at \$50,000 and it is proposed to continue its operation, extend it and build up the fair in keeping with the reputation of the agricultural community it serves.

DUFFIELD RETURNS FROM A 15,000 MILE CIRCUIT

Chicago, Nov. 2.—C. H. Duffield, of the Thearle-Duffield Fireworks unit of the World Amusement Service Association, returned this week after a 15,000-mile swing around the country. Mr. Duffield started on the road January 22 and closed his trip October 29, to be exact.

WEST LIBERTY (IA.) OFFICERS

West Liberty, Ia., Nov. 3.—At the annual meeting of the Union District Agriculture Society officers were elected as follows: L. B. Halstead, president; W. F. Anderson, vice-president; Walter Light, secretary; Ray Whitacre, treasurer; J. C. Wolf, marshal, and they comprise the executive committee.

LINDLEY MOVES OFFICE

Springfield, Ill., Nov. 3.—To supply the need for greater office space, Walter W. Lindley, general manager of the Illinois State Fair, has removed his headquarters from the State house to the custodian's residence at the fair grounds.

PHILADELPHIA

By FRED ULLRICH 905 W. Sterner St. Phone TIGRA 3545. Office Hours Until 1 p.m.

Philadelphia, Nov. 2.—The "Ziegfeld Follies" opened at the Forrest Theater this week to splendid success and capacity business all week, and exceeds all previous productions in this city.

"Chaucer-Souris" closes its highly successful two weeks' stay here this week at the Shubert. Its performances have been the talk of the town.

Maie Desmond and Her Players at the Desmond Theater this week gave a fine presentation of "Mrs. Wiggs of the Cabbage Patch" at popular demand of the house patrons, and did almost capacity at every performance.

Henry Santrey and His Orchestra at the Keith Theater this week scored finely. He is a great favorite in this city.

Ted Weems and His Orchestra are scoring a hit at the Cafe L'Anglon, assisted by The Broadway Trio and The Obions, both exceptional entertainers.

Jimmie Carr and His Orchestra, a combination of instrumentalists, singers and comedians, went big at the Globe Theater this week, and were the feature attraction.

Prof. Christensen, "the man with 1,000 eyes," is the attraction with the Blackhawk Comedy at a large store located at Fifteenth and Market streets. Also on the lecture program is W. G. Shuttle, "the master calculator," good business.

"The Lady in Ermine" comes to the Shubert Theater week of November 5 and "The Fool" opens at the Adelphi week of November 12. The photoplay, "The Humdrum of 'Nutmeg Lane,'" closes its stay here at the Chestnut Street Opera House this week.

The officials of the Philadelphia Toboggan Company, Wm. H. Bentzel company and the Lusse Bros. are preparing for their annual visit to the Chicago convention of the park and fair managers which takes place December 5, 6 and 7.

and fair managers which takes place December 5, 6 and 7.

W. Traver, of the Traver Engineering Co., of Beaver Falls, was a visitor to Philly recently.

CIRCUS PICKUPS

(Continued from page 81)

top and all new banners. He has twelve head of young Western horses, four Shetland ponies, two trucks and two touring cars. He will winter at Hooisick Falls and next season put out two shows playing New York State.

Completing a tour of Georgia and Alabama find that business in Georgia is in a deplorable condition. There was a short cotton crop all over the State and the show business is bad in all sections but two counties in the northern part. There is not even a colored minstrel show in the State and all of the circuses have given the State a wide berth.

It is proposed to sell \$25,000 stock to clear up pending financial obligations, make repairs and improvements and leave a balance for operating expenses. The association has a plant valued at \$50,000 and it is proposed to continue its operation, extend it and build up the fair in keeping with the reputation of the agricultural community it serves.

Had a letter a few days ago from the old Sparks animal trainer, Fritz Brunner, who is now located at Fort Dodge, Ia., and waiting to get back into the show business. Fritz was with the Golden Bros. and Fred Buchanan the past season and expects to be out again in the spring if not before.

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PUTTING FLINT IN THE LIMELIGHT

At Flint, Mich., home of Buicks and Chevrolets, I happened across a few of the "old-timers," all of whom are active and have many reminiscences of by-gone days.

E. J. Burroughs, who now controls the destinies of the Palace Theater, dates back to the days of the Adam Forepaugh Circus, when he gambled over the seats via the program route and later dropped out of the limelight of the "white tops" and entered other departments of the amusement world.

Ralph Lang, who has rapidly advanced in the show world, is the boy who handles the postboards in the "red wagon" at the Palace and fixes up the statements for the traveling managers. He is assisted by Leta Wales.

Lester Davis, who hails from Lewiston, Me., where he has for years handled the amusement park, dropped into the offices of the Palace in behalf of the "Good Morning, Dearie" show, of which he is agent.

Eddie Zorn, who for ten years controlled the Temple Theater at Toledo, O., is located here as manager of Flint's palatial photo-play house, the Regent, and those of the photo-play world who know Eddie all know of his ability and also his overwhelming personality.

Gus Peterson, who years ago was treasurer for the old Stone Opera House at Flint, is still active in theatrical circles and is now auditor of the W. S. Butterfield offices, which control the Palace, Regent and Garden theaters.

Walter Bradford, whose familiar face is well known thruout the Southern States and who will be remembered by agents and managers playing Marion, Ind., has for the past two years been in Flint as manager of the Garden Theater, which caters to exclusive pictures.

"Brad," as he is better known, is a follower of the "white tops" not as a trouper, but as a reader of The Billboard, where he gleaned the news and happenings of the "big ones."

L. F. Sunlin, who handles the Elite and Savoy theaters here, also hails from the days of old and he delights his many friends with stories of the days when he was a "butcher" with the Haggenbeck Show.

An unusual incident happened in Flint recently when the Rotary Club met. Instead of having their meeting in the usual place they chose to assemble in the Fenton Hall, which was the first theater in the city of Flint and which has been condemned for years. In the photos from attractions that dated back to the Civil War days. Their object in meeting in this old place of amusement amid dirt and dust of years of accumulation, was in memory of the "by-gone days" and to respect the first theater of Flint.

BILLY EXTON.

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

## "BOHEMIA" IS NEWEST PARK ON WEST COAST

### Construction of Big Amusement Resort in Hands of T. H. Eslick, Widely Known Park Man — Investment Said To Be Million and a Half

Los Angeles, Nov. 2.—The list of large amusement parks in America will receive a notable addition May 1, 1924, when Bohemia opens its gates. The Allied Amusement Company, of this city, is behind the resort, which, when completed, will represent an investment of \$1,500,000, it is said. The site, embracing twenty-five acres of level and well-drained land, fronts on Washington and Venice boulevards, which connect Venice, Ocean Park and other seaside resorts with Los Angeles. Passenger service to Bohemia also is offered by street cars and the fast Pacific electric trains. It is claimed that 15,000,000 people pass the property annually. Climatic conditions here are such that a season of 300 days is practically assured each year.

The men behind the enterprise have built slowly and solidly, neglecting no element of stability. All plans are completed and the building program is reported to be progressing most satisfactorily.

William H. Goff, president of the Allied Amusement Company, is the head of the Stewart Land Company, Stewart Trading Company and the Stewart Power and Light Company, also a leader in the finance of the motion picture world. The secretary is Major D. O. T. Rochford, a World War veteran, late commandant of the Allied Trench Warfare School, late of the Imperial Bank of Canada and the Royal Victoria Theaters Company. Edward M. Langley, formerly of the American Film Company, Universal Film Company and technical director of the Douglas Fairbanks Pictures Corporation, is on the advisory council as art director.

The planning and construction of Bohemia is in the capable hands of T. H. Eslick, late director-general of the Great Indian Durbar Exhibition held in Bombay, India, by the Indian government to commemorate the visit of King George of England to the Durbar at Delhi. Mr. Eslick was trained in Europe under George Arthur Lawsha, of the L. A. Thompson Scenic Railway Company, and was later with J. H. Hies, London; the Lawsha Pearce Construction Company, T. M. Harton Company, Pittsburg; also general manager of Marine Gardens, Portobello, South America. He built Luna Park at Melbourne, Australia, and designed, built and managed the great White City, Sydney, Australia.

The concession department will be handled by Fred W. McClellan, well known to park men as general manager of Thompson & Dundy's Enterprises at the Pan-American Exposition at Buffalo and later as general manager at Luna Park, Coney Island, and the New York Hippodrome. In late years Mr. McClellan has been prominently connected with large moving picture producing firms.

Among the important attractions will be a giant dipper coaster, a funhouse, 250x100 feet; a ballroom, 300x175 feet, which is to have a floor of selected maple and afford decorations and lighting effects that, it is declared, will cost \$55,000; a white-tiled and glass-roofed swimming pool, with separate sections for adults and children.

The main concourse is to be laid out with electric fountains, plazas, hand courts and a clear 80-foot walk, extending 2,000 feet from the boulevards to the railway station. Parking space for more than 4,000 motor cars is to

be provided, with one-way speedways leading to and from same.

A big military spectacle, entitled "Somewhere in France", is to be the nightly feature for the opening season of Bohemia and, it is announced, will be followed by other scenic and pyrotechnical spectacles and an unbroken series of special attractions and live-wire publicity.

Preparations are being made to have the opening ceremony of Bohemia the most elaborate in the history of any park and, it is said, special trains will bring showmen here from many States as guests of the Allied Amusement Company.

The publicity campaign, it is planned, will be started in a small way in January and made bigger each week until the opening date.

## PARK MEN SEEK RELIEF FROM BLUE LAWS AND FEDERAL TAX

### Need of Protective Measures Increases Organization—N. A. A. P. Convention Banner Affair

A desire for relief from Sunday blue-law difficulties in certain sections and the possibility of a revision of the present revenue bill before the next Presidential election are some of the measures that are banding park men together stronger than ever, states A. R. Hodge, secretary of the National Association of Amusement Parks, in predicting a banner attendance for the organization's annual convention to be held at the Drake Hotel, Chicago, December 5 to 7. The general strength of the program and the importance of the exhibit for the coming meeting are other factors that have aroused the interest of owners and managers of parks and manufacturers of and dealers in park devices, Mr. Hodge declares.

"The blue-law agitators have 'hit in more spots' than ever during the past year," says Mr. Hodge, "and park men have had to be alert in a half dozen States. The burden imposed upon us by only a ten-cent exemption on admissions is being felt more and more keenly since it practically resolves itself down to an excess profit tax in our case rather than an admission tax. We are entitled to relief and are going to endeavor to get it."

A. R. Hodge, who also is assistant general manager of Riverview Park, Chicago, announces that about all of the exhibition space originally available for the December meeting has been taken and that he is arranging for more space in the Drake Hotel.



About 2,000 people of Hanover, Pa., visited Willow Oak Park on a recent Sunday to see the first water turned into the pool where most of them will enjoy bathing next summer. The resort is owned by John T. Kopp & Sons, and covers fifty acres.

## CINCINNATI PARK TO CHANGE OWNERSHIP

### Deal Pending for Transfer of Coney Island to R. K. Hynicka and Associates

Details of a transaction whereby the ownership of Coney Island, Cincinnati's up-river amusement park, will pass from the hands of John W. Hubbard, Pittsburg millionaire, into the hands of a group of Cincinnatians are being worked out, it was reported last week.

Those said to be interested in the transaction include Rud K. Hynicka, Republican leader of Cincinnati and treasurer of the Columbia Burelesque Circuit; H. C. Newland, president of the Cosmopolitan Bank and Trust Company, and William G. Masbury, president of the Coca Cola Bottling Company, of Cincinnati.

Negotiations were pending for the transfer of the park properties when Mr. Hubbard purchased the park property a year ago from a group of Cincinnatians at a reported price of \$300,000.

None of the principals in the transaction would discuss the matter last week, but it is known that with the arrival of Mr. Hubbard in Cincinnati October 21 conferences were held between the parties interested concerning the transaction.

The Coney Island Park was owned for many years by a group of Cincinnatians, headed by Charles G. Brooks. Mr. Brooks was president of the Coney Island Amusement Company, operating the park, and the Coney Island Co., operating the steamers to and from the park. Mr. Hubbard, as president of the Louisville & Cincinnati Packet Company, took over both companies and operated the park and the steamers.

The sale of the park last year followed the destruction of the Coney Island steamers, Island Queen and Morning Star, by a disastrous fire which swept the Coney Island wharf. These boats, together with several others almost as large, were burned and Mr. Hubbard took over the properties and used his own steamers during the summer in making the regular schedules from Cincinnati to Coney Island.

O. A. Harvey advises that he has the ride and concession privileges for 1924 at Colonial Beach, Va.

## CHANGES WITH SEASONS

### Owner of Northern Resort Takes Advantage of Winter Pastimes

North, N. Y., Nov. 3.—Indications are that Healy's Park will be a winter resort as well as a popular recreation center in summer. Two 26-inch pipeless furnaces have been installed in the pavilion, which the proprietor intends to lease for groups desiring a suitable headquarters for sleigh-ride parties and winter festivals. The pavilion is still being patronized liberally for Sunday night dances. Rustic benches and cozy outdoor retreats have been added. Mr. Healy plans to establish a bench along the swimming pool and the baseball diamond by next summer. This is the first year for the park.

## TO INSTALL THREE RIDES

Birmingham, Ala., Nov. 3.—Improvements costing about \$70,000 will be made at East Lake Park before the opening of next season, according to R. H. McIntosh, treasurer of the company which leases the park from the city. A Noah's Ark, an old mill and a carousel will be installed and some \$15,000 expended on the enlargement of the swimming pool and the improvement of the exterior of the park.

## NEW WATER RIDE

New York, Nov. 3.—A new amusement device that promises great possibilities is "Radio Jazz", the invention of W. H. Dickinson, of this city. It is composed of a tank of water, about three feet deep, thirty feet wide and 100 feet long, in which are placed a number of circular boats. Each boat has seating accommodations for six people.

The boats are propelled by a hidden mechanism. The ride lasts a few minutes. While in motion the boats operate in a peculiar manner, affording entertaining sensations.

## ISLAND PARK LIKELY

Charleston, W. Va., Nov. 2.—The new owners of Blaine's Island announce that the upper end of the island will probably become the site of an amusement park. Henry B. Javonport, president of the Blaine Island Company, announces that thirty acres of the property will be devoted to building lots.

## VAST IMPROVEMENT

### For New England Resort Calls for Expenditure of \$200,000—To Add New Fun Devices

Old Orchard Beach, Mass., Nov. 3.—Approximately \$200,000 will be expended by John W. Duffy and Edward E. Rhoades in constructing a novel amusement enterprise in the business block at the end of the famous old Orchard Pier, on the site of the wooden structures that were destroyed by fire after the close of the summer season.

The improvement will be completed before the opening of the 1924 summer season and is expected to draw thousands of people from the New England States.

The principal amusement feature will be Noah's Ark, to be erected under the supervision of William Sticker, just arrived from Blackpool, a summer resort in England, where he established a similar device. This funhouse will cost \$30,000. The merry-go-round that was destroyed by fire will be replaced by a modern W. H. Denzel carousel. A Lussie Bros.' Skooter also will be installed.

The improvement also calls for a fire-proof building at Old Orchard street and East Grand, which is to contain sixteen storeys. The width of the pier entrance will be increased from ten to thirty feet.

Mr. Rhoades, who also is interested in amusements at Reading, Pa., will attend the park men's convention in Chicago next month and while there probably will decide on the choice of another new ride for Old Orchard Beach.

## STARLIGHT PARK

### To Undergo Considerable Changes for 1924 Season

New York, Nov. 3.—The management of Starlight Park, located in the Bronx, announces that a Virginia reel, caterpillar and coal mine will be added to the ride zone for the 1924 season. The vaudeville stage, it is said, will be moved to the center of a large stadium and the open air dance hall, which proved a money getter, will be enlarged. Numerous lockers will be added to the swimming pool, which did a banner business the past summer.

## CITY PARK RIDE AN ISSUE

Williamsport, Pa., Nov. 3.—The question of whether or not more amusement features ought to be added to Memorial Field, raised by a proposal made to the City Council, is raising opinions on both sides. Tom Kerstetter, who has concession privileges at the park, is desirous of adding a roller coaster. The Williamsport Sun, thru its editorial columns, favors the addition of reasonable amusement devices at Memorial Field and also urges that a part of the property be continued as a free recreational center.

## MAASS LEASES IOWA PARK

Clinton, Ia., Nov. 3.—F. H. Maass has secured a long-term lease on Eagle Point Park from the Clinton Street Railway Company and has included Ridgemoor, a residential tract adjoining, to the park ground. Landscape gardeners are preparing the plot for next season. Mr. Maass promises an amusement center that will equal anything in Western Iowa. A restaurant will be maintained, a big dancing pavilion opened, picnic parties will be invited and a score of outdoor amusement devices provided for young and old.

## NOT A BAD IDEA

Winnipeg Beach, Winnipeg, Man., is one of the few big parks on this continent that is enjoying well deserved international publicity thru the souvenir folder. Sixteen excellent views of the popular Canadian resort are contained in the Winnipeg Beach folder. Thousands of them are mailed to scattered points each season.

### KANSAS CITY

IRENE SHELLEY  
225 Lee Bldg., S. E. Cor. 10th and Main Sts.  
Phone, Harrison 0741

Kansas City, Nov. 1.—As the chilly winds of November commence to blow it means more and more showfolk turn their eyes toward this city for their winter quarters and once more the club rooms of the Heart of America Showman's Club in the Coates House are filled with showmen who have finished their summer's road work and are now enjoying the luxuries of the club.

Mr. and Mrs. John Francis, two very popular members of the showman's club and its ladies' auxiliary, are in Kansas City after finishing a very successful summer with the John Francis Shows. They will probably be here all winter with the exception of their annual Christmas visit to their home in Illinois.

J. L. Rammie, concessionaire with the John Francis Shows the past season, is another returned to Kansas City.

Col. Dan MacGugin was a pleasant visitor last week. He has finished a nice season as assistant manager of the Walter Savidge Amusement Company and reports business good.

W. F. Smith, well-known park man, who superintended the erection of the big dipper in Fairmount Park last spring, has returned here for the winter.

George A. Mooney, expert publicity man and promoter, with the Con T. Kennedy Shows, a few weeks this season, but making some independent dates in the summer, arrived in Kansas City October 28, from the South, to recover from a slight attack of dengue fever, and will be here about two weeks. Mr. Mooney said he had some nice indoor celebrations booked.

Harry B. Davis writes from Monroe City, Mo.: "I have a seven-piece minstrel show playing

## BALLOON PLANT GROWING

The Oak Rubber Company, Ravenna, O., has let contracts for the addition of another story to its present factory building. It will be fireproof and contain more than 5,000 square feet of floor space. The firm's enlarged offices will be in the new section and more machinery and equipment for the manufacture of rubber balloons will be installed. The increased popularity of the company's products in this country and abroad necessitated the enlargement of quarters.

## BABY CAROUSEL IN STORE

New York, Nov. 3.—The Gimbel Brothers' Department Store of this city has purchased from Peluso & D'Errio, ride manufacturers of Coney Island, a baby carousel with fourteen horses and two chariots for use in their toy department. This is perhaps the first time that an amusement device of this character has been used for such a purpose.

Mrs. Edith Howard, of the Aerial Howards, writes that she is recovering from the fall suffered at Mid-City Park, Albany, N. Y., September 10, and expects to be able to be freed this week from a plaster cast. The Howards are at their home in Ocean View, Va., where they expect to remain until park bookings begin anew in April.

# "CASH IN" WITH



## The New Automatic "Loop-the-Loop" Game

For all amusement places, soft drink parlors, shooting galleries, etc. Items itself—automatic nickel collector and scoring device. Thrilling sport. Everybody plays—men, women and children. Each Whirl-Loop-Ball Game is 10x20 ft. and has an earning capacity of \$5 an hour. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO., Indianapolis, Ind.  
782 Consolidated Bldg.



## SPILLMAN ENG. CORP.

Manufacturers of  
**PORTABLE "CATERPILLAR" RIDES**  
32-FT. TO 40-FT. PORTABLE CAROUSSELLES,  
50-FT. TO 60-FT. PARK MACHINES,  
CYLINDER POWER PLANTS.

Write for Catalog. NORTH TONAWANDA, N.Y.

## SUCCESSFUL PARK MAN

Now handling picnic business with large Eastern Park, will consider your offer.  
Picnic Booking and Ideas. Park Accounting. Detail Supervision. Expert Cashier.  
Absolutely first-class, with reference.  
Salary or percentage, with responsible people.

Address Box D-108, care The Billboard  
CINCINNATI, O.

## GYROPLANE RIDE

Complete, in perfect shape, for sale, at PALACE GARDENS AMUSEMENT PARK, 7400 Jefferson Ave., East, Detroit, Michigan.

Advertisers like to know where their address was obtained—say Billboard.

one-nighters under the banner of "Jazzland Minstrels". H. E. Roberts and Frank Cruise, ends; Raymond Cruise and wife doing specialties. Will Cruise, banjo specialty; Lena Roberts, musician, and myself as interlocutor, with V. J. Holmes in advance, and we have been playing to packed houses every stand in Missouri. After November 5 and 6 at Bevier, Mo., the show jumps into Iowa."

William Simpson, at one time with the Con T. Kennedy Shows this summer, was a caller October 29. Mr. Simpson said he had been playing independent since leaving the Kennedy Shows, and was headed East.

Sig. Bassay arrived in Kansas City October 23, having just closed with the Nat. Reiss Shows. Said he expected to remain here for the winter.

The Hawkins-Ball Stock Company is now getting out a new little theater program called the "Hawkins-Ball News". It contains items about the members of the company, quips and jokes and a list of desirable plays from which the audience is requested to select one for the company to put on, and the executive staff for it. This "News" is handled by the publicity department, of which Clarke R. Felgar is in charge. Clarke is getting much desirable publicity for the company.

Doc Brown, who was with Wortham's World's Best Shows part of this summer, is back once more in his "home town" and called October 21. Doc said he had been making pitches on his way here.

Doc Hall writes from Arkansas City, Kan., that he is at present ahead of the J. D. McCart Shows, after finishing for the season for the Jeter Greater Shows.

Mrs. Hattie Hawk returned to Kansas City October 28 from a six weeks' trip to Oregon and Washington, where she has an apple orchard that requires her personal attention once a year.

James S. Sumner's "Gypsy Wayfarers", with Lora Marie Harrington, who have been such a decided hit thru the Middle West, open on the Junior Orpheum T. on November 1, with Orpheum Time to follow.

Ivan Sternberg and wife Lucille closed with the George C. Robinson Players at Sterling, Ill., week before last and spent a little time in Kansas City en route to their home in Salina, Kan., leaving here October 31.

Naomi Felton joined H. A. Seaman at St. Joseph, Mo., October 29.

Gene Day joined Harry Sobns at Goodland, Kan., October 26 for Ingene leads, replacing Mrs. Harry Sobns, who was ill and had to go to a hospital for an operation.

H. R. Seaman was in Kansas City October 28 on his way from St. Joseph to Columbia, Mo.

Minna Harvey joined the L. D. Brunk Show for characters at Ryan, Ok., the last of October.

Ed C. Nutt Players closed their tent season October 27.

Stuckey's one-night-stand show, "Broadway After Dark", closed November 3. It is reported.

Walter Clark, agent for "Broadway After Dark", was observed in the lobby of the Gladstone Hotel last week.

Marie Harrington and her "Gypsy Wayfarers", a classy ladies' jazz organization, played the rodeo circuit from October 26 and 27 at Madison, Kan. This clever act was booked for (Continued on page 22)

# Our Baby Aeroplane Swing

is now an accomplished fact. It is the last word in miniature Aeroplane Circle Swings and is now ready for exhibit at our shops. It carries 24 children at one time. It has the most beautiful propeller on the market and, if desired, can be driven by little motors. It has a lighting equipment, if desired. Customers who have seen it pronounce it the most attractive to children yet seen.

The Children's Department in Parks is coming by leaps and bounds, and the Uzzell BABY SWING meets this new demand.

See it before buying.  
Our large **AEROPLANE CIRCLE SWING**

For PARKS or CARNIVALS  
is being improved and we are making contracts now for winter and spring deliveries.

We Still Build THE FROLIC—Portable and Stationary  
We are making contracts now for each of our three above mentioned Rides for winter and spring deliveries.

For Particulars Address

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## DAYTONA BEACH AMUSEMENT PARK

HEART OF SUNNYLAND

We have room for all first-class rides and a few more concessions. Loosey Scuter or Dodgem and Chester Pollard Games wanted.

High-class capable manager wanted

Address President DAYTONA BEACH AMUSEMENT CO., Daytona Beach, Florida.

## WORLD'S GREATEST RIDES

**CATERPILLAR.** Has earned \$2,200 in one week, \$12,000 to \$27,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built in 1923.

**SEAPLANE.** The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.

**TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.**  
Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 73 Rides in 1923.

## WANTED CONCESSIONAIRES

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**VIRGINIA REEL, CATERPILLAR, COAL MINE, SKEE BALL and STANDS**

In New York's most successful Park.

**FOR SALE - GYROPLANE.**

Terms apply—CAPTAIN E. WHITWELL,  
STARLIGHT AMUSEMENT PARK, E. 177th St., N. Y. C.

## MILLER & BAKER, INC.

AMUSEMENT PARK ENGINEERS  
**MILLER PATENT COASTERS & DEVICES**

SPECIAL DESIGNS & STRUCTURES  
President, John A. Miller. Suite 3041, Grand Central Terminal, New York, N. Y.  
P. O. Box 48, Homewood, Ill.

## GAMES FOR SALE

Games of every description for sale, or will rent within 50 miles of New York.  
**WILLIAM ROTT, Inventor and Manufacturer**

48 EAST 9TH STREET, NEW YORK CITY.  
Have you a new idea for a skill game for sale?

## THE SWINGING (BATHING) BEAUTIES

Patrons of Parks, Fairs and Carnivals want good, clean Novelties. To do big business in 1924 give them the Latest Device.

**THE SWINGING (BATHING) BEAUTIES**  
Unsurpassed in appearance. You must see this wonder to appreciate it. A complete game, scenery, board-walk, etc., now on demonstration at our new show rooms.

KENTUCKY DERBY COMPANY, INC., 1416 Broadway, New York

## SKEE BALL

A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.

Write for Catalog.  
**SKEE BALL COMPANY,** Coney Island, New York

Tell Them You Saw Their Ad in The Billboard.

# "THE WHIP"

Thrilling Amusement Ride

A splendid permanent attraction and money maker. All principal Parks, Expositions, Fairs, Carnivals and Pleasure Resorts throughout the world have a "Whip." Prices and full details on request.

**W. F. MANGELS CO. CAROUSELL WORKS, Coney Island, N. Y.**

FOR PARKS, CARNIVALS, FAIRS AND BEACHES  
OUR FIRST NEW RIDE  
THE CHEAPEST AND MOST ENJOYABLE RIDE EVER INVENTED.

## THE GALLOP-AWAY

Patent Pending.  
All the construction it requires is a fence like a Pony Track. It works in the open and can be set in operation ten minutes after arrival. The riders furnish their own power, which is less than half the energy necessary to propel a bicycle. Price and further information on application.

**CHESTER POLLARD AMUSEMENT CO.,** 1416 Broadway, NEW YORK  
Manufacturer of the Balloon Racer, The Cony Rabbit Racer, The Foot Ball Game, etc.

WATCH THIS SPACE FOR THE  
ANNOUNCEMENT OF  
**THE NEW DODGEM, JR.**

## ST. LOUIS

FRANK B. JOERLING  
Phone, Olive 1733  
2049 Railway Exch. Bldg., Locust Street.  
Between Sixth and Seventh

St. Louis, Nov. 1.—"The Bat" is playing a return engagement at the Shubert-Jefferson this week, while "The Clinging Vine" with Peggy Wood, Raymond Crane and other well-reputed players is holding forth at the American Theater.

The Woodward Players, with special scenery copied from the original production, are offering "Parlor, Bedroom and Bath" to their patrons for the current week.

Jack Reid's new "Record Breakers", in the cast of which are included Morris Perry, Tim Healy, Hy Janson, Betty Delmonte, Ella Gilbert, Pauline Hall, Bonham Bell, Billy Curley, Daisy Martin and others, is packing them in every night at the Gayety Theater. The other burlesque attraction this week is the "Heller-Skeller Show" at the Garrick.

Dresden, the medicine man, who was busy around town for the last week, departed for the South Wednesday.

Chas. Prince, with his "Clown Revue", left the Mound City last week and opened the series of Chicago dates Monday.

An elaborate and varied program has been arranged for the seventeenth annual music ball and mask dance carnival, November 7, under the auspices of Local 143, Motion Picture Operators.

T. Swain, secretary of the W. I. Swain Show Company, advises that the show has had a very good season thus far. Altogether there are five tent shows within a radius of fifty miles of their present stand, they fully expect to hold their own this week. In addition the present territory is being played by five different circuses, and all the dead walls are plastered.

Frank Noe and wife, for the last two weeks in St. Louis, after closing their season with the Great White Way Shows have departed for Marionville, Mo., where they will vacation for the time being.

An interesting program was rendered by the St. Louis Assembly of the Society of American Magicians at the Railroad Y. M. C. A. last Friday evening. L. Heller, president of the St. Louis Assembly, presided. Among those appearing on the stage were Paul Braden, card manipulations; L. Heller, mind-reading effect with cards; Robert Williams, comedy magic; Robert Sharpe, Hindu magic, and Joe Heller, saxophonist. Everyone pleased immensely and each individual received a goodly share of applause from an appreciative audience.

Chas. C. Rose and J. B. Murphy arrived in St. Louis to look over the ground in anticipation of wintering here.

The Great Rajah and wife, who recently closed with the Greater Shesley Shows, are whipping their vaudeville act into shape, preparatory to their tour of vaudeville houses in the Middle West.

Ray L. Sumner is visiting his folks here and intends to remain in the city for the entire winter. His brother-in-law, Charles Robinson, is stage manager at the Orpheum Theater.

E. L. Wilson came thru en route for Chicago. Wilson closed a successful season with the Midland Shows last week, and expects to be under their banner again next year.

Yates and Walsh, popular singing and talking team, stated "The Wise Guy and the Book", advise that they arrived home in New Bedford, Mass., after closing with the Mack Players. Stags, smokers, talks and concerts are aplenty according to Matt Walsh, and they will have sufficient work to tide them over for the winter while resting with their folks.

Percy Howell, comedian, producer and promoter, is at present framing a new colored tubular show to play opera houses in this section of the country. He expects to carry eighteen or twenty people.

Tack Morgan, proprietor of the Hilda Morgan Stock Company, now touring Virginia, was a visitor in St. Louis for a few days.

Paper all over the town announces the coming of the Higgencock-Wallace Show at the Chisum for the week of November 12. They will show also on Sunday, November 18.

Sonsa and His Band of 100 gave a concert in the Coliseum Tuesday night before a packed house. Soloists who appeared were: Nora Fouldard, soprano; Winifred Hambrick, harp; Rachel Senior, violinist; John Tolan, cornet; George J. Carey, xylophone; Meredth Wilson, flute; William H. Kunkel, piccolo, and Joseph DeLuca, euphonium.

Chas. Bachtel, probably the oldest band leader in the States today, is back home after a good season with the Walter L. Mann Circus. Bachtel's first season in the circus came dates back to 1881, when he was associated with "Popcorn" George Hall. He went abroad with the Sells-Floto Circus that same year.

Pete Wheeler and W. M. Thompson dropped in to say "Hello" and to advise that they were leaving Wednesday evening for Cape Girardeau, Mo.

Steve Connors has his cap set for several good doings around this section and promises some good news within a few days.

Eugene F. Boone, Jr., advises that he was compelled to stay in Success, Ark., while the Honest Bill Shows, with which he was playing, went on to their other stands. Boone contracted

# Get into this permanent, profitable business—

(Box Ball Bowling made \$1860.40 profit in 60 days in a town of 8,000. You may do as well.)

Own a permanent, profitable business of your own and make profits like these. We help you start.

Box Ball Bowling is a fascinating game. Everyone plays for excitement and exercise. They play—you take in the money fast.

Box Ball Bowling Alleys are automatic in operation. No helpers. Small rent. No expense. Big profits. You can start anywhere.

Now is the time to start a business of your own and be independent. We help you. Reasonable down payment starts you. Write for full and interesting proposition. This is the opportunity of a lifetime. Write now.

## What Others Have Done

Whiteway Billiard Hall, Shreveport, La., made \$1,487.35 in two months.

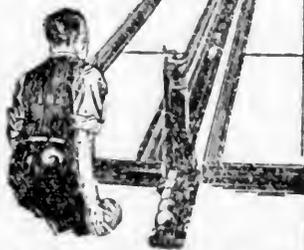
L. D. Kunkil made \$708.00 in September with four alleys.

Southern Illinois man averages \$100 a week with only two alleys.

E. D. Stannard made \$2,000 net in one year from two alleys and then sold them for 50% more than he paid for them.

**Holcomb & Hoke Mfg. Co.**  
3103 Van Buren Street,  
INDIANAPOLIS, IND.

## BOX BALL BOWLING



## THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.  
**AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.**



pneumonia and is confined to the hospital in Success, where he is slowly recovering. He would like to hear from his friends.

In our rambles this week we noticed Frank Van Horn, Frank McMahon, Inez Stollman, Edwin Ford, Bob Adams, Billy Finkle, Prince Manier, Harry Robertas and wife, Capt. Ralph Emerson, George Herdlicka, Gertrude Moody and Mary Duncan, Al Striker, W. H. (Bill) Rice, Jack Reid, J. H. Smith, M. V. Davis, Hazel Shaw, Grace Phillips, R. M. Harvey, Joyce LaTelle, Billy Owens, Catherine McDonald, Gustave King, George Stanley, Bob White and Will and Linda Newman.

## KANSAS CITY

(Continued from page 91)  
this event thru the Ed F. Feist Theatrical Exchange of this city.

Ed F. Feist, manager of the Ed F. Feist Theatrical Exchange, underwent a minor operation the latter part of October and has recovered

sufficiently to be back once more at his desk in the Gladstone Hotel.

Mox-Sad-All suffered a stroke of paralysis the middle part of October, but his wife reports his getting along very nicely, having regained his power of speech and some use of his body.

James S. Sumner has just signed a two-year contract to handle and manage Mary McLennan, woman baritone, who opened with the new revue at the Baltimore Hotel November 2. A new "blues" singer who shows great promise, Lucille Trear, has also signed a two-year contract under the management of Mr. Sumner.

Theresa Larkin, who played the role of Aunt Isabel in the production of "The Man Who Came Back", presented by the National Players at the new Missouri Theater week of October 28, is a Kansas City girl, although having had considerable experience with road companies.

## EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

## CIVILIANS CONTEST FOR AIRPLANE SPEED HONORS

St. Joseph, Mo., Nov. 1.—Seventeen airplanes, all piloted by civilian fliers, qualified in the speed trials for the 100 and 150-mile races in connection with the St. Joseph Aeronautical Association aviation meet. A triple parachute jump by E. H. Newton, of Kansas City, from 2,500 feet over the Missouri River, thrilled the spectators. Newton picked out a grassy spot in the field and said he would land there. He missed it only by twelve feet, despite the high wind which made air work uncomfortable. The meet had been postponed one day because of the inclement weather and rain. Dick Phillips of Wichita, Kan., won the dead-stick landing contest in the center of the 100-foot circle. Wayne Neville, St. Joseph pilot, took first in the bombing contest. The Friday

program had to be postponed until Saturday. A feature of the Saturday program was the marriage of Richard Williams and Nellie May Lether in an airplane high up in the air. The bride wore a blue tailored suit and an aviation helmet. The ceremony was said by the Rev. O. P. Bishop, pastor of the Park Baptist Church. The honeymoon trip was a ride around in the air. Rev. Bishop is no novice at performing unusual weddings as during the war he became known as the "Long-Distance Minister" when he united a soldier in Western Kansas by the use of the long distance telephone. He sat in his study in Kansas City and performed the wedding, asking the questions and receiving the answers over the long-distance telephone. The Saturday meet was featured by special races, parachute jumps from an altitude of more than 5,000 feet, acrobatic contests in the air and aerial golf.

## LILLIAN BOYER THRILLS LOUISIANA FAIR CROWDS

According to Captain W. Paul Kirklin, J. Y. O. A., of Jefferson, Tex., Lillian Boyer thrilled thousands at the closing day of the Louisiana State Fair, Shreveport, in performing her hazardous and hair-raising stunts. "Appearing before the stadium the daring aviatrix immediately got into a racer (the one that won the seven-mile race, by the way) and rapidly circled the track, while the plane went roaring overhead," says Captain Kirklin. "Miss Boyer grasped the rope ladder and was swiftly wadded into the skies, where she proceeded to perform her many death-defying acts, including standing on the top wing and looping the loop, stepping from one plane to another in midair, and swinging by her teeth from under the lower wing of the plane and then climbing back into the plane. In her first performance she severely wrenched her back when performing the latter act. Miss Boyer left many sincere admirers who watched her daring aerial performance."

## GIVE AWAY AIRPLANE AT AERIAL CIRCUS

The Marie Meyer Flying Circus filed a successful two-day date at Staunton, Ill., October 27 and 28, under the auspices of the Volunteer Fire Department, of Staunton. One of the features of the show was the awarding of a \$2,000 Curtiss Airplane, which was given away at the performance Sunday afternoon. Marie Meyer, the 19-year-old stunt flyer, gave the audience many thrills by standing on top of the plane while it looped the loop, and many other daring feats. Aerial acrobatics, flying upside down, races, bombing, smoke trails and parachute jumps were on the program. Among the flyers participating in the different events were Chas. L. Power, C. A. Lindbergh, Jr., of St. Louis; C. B. Sinclair, of Detroit, and Arthur C. Brown, of the Mt. Vernon Flyers.

## AVIATOR HAS CLOSE CALL

Bloomington, Ill., Oct. 31.—Winifred Bradford, Peoria aviator, had a narrow escape Monday night when his plane crashed during an exhibition flight he made for the Kn-Klux Klan. Bradford was to touch off fireworks during an initiation ceremony and he took off in a wind so strong that in attempting to gain altitude one wing struck a tree and he fell thirty feet. He suffered cuts and bruises, but no serious injuries.

## DOYLE BUYS NEW PLANES

P. V. Doyle, owner of Doyle's Flying Circus, has returned to Elkins, W. Va., and announced the purchase of two Curtiss R-2 airplanes. The new ships were bought at Newark, N. J., and Middletown, Pa. Mr. Doyle will be assisted by Lieutenant Anton Regal, one of the best airplane pilots and mechanics in this country. The flying circus will open in Elkins next May with the two new ships. Work of assembling the ships will be continued thruout the winter at Harper's Flying Field.

## TEST NEW TYPE BALLOONS

Bellefonte, Ill., Nov. 2.—Two self-propelled balloons, the first of their kind to be flown in this country, were seen in trial flight Sunday at the aerial exhibition at Scott Field, Belleville. Two civilians attached to the Air Intermediate Depot at Scott Field piloted the balloons. They have been working on the invention for several months. The exhibition was unique in that it was the first time it had ever been attempted in the history of American aviation.

## AVIATION NOTES

New Orleans, thru its Chamber of Commerce, is endeavoring to raise \$15,000 to equip an aviation field, with the object of making that city the first aviation port in the United States. The local chapter of the Aeronautics Association has 118 members, the largest in the United States outside of New York. It is proposed to make the city not only an army and navy base, but a commercial one as well.

## Cook Houses Complete

JUMBO BURNERS, WARMERS, GRIDDLES, PRES-SURE TANKS, HIGH-POWER STOVES.



The best of everything at lowest prices. Ask any road man. A great variety of goods built especially for the Road Cook House and Resort Restaurant. Soft Drink Flavors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamale Kettles, Toasts, Lights. Anything special to order.

## TALBOT MFG. CO.

1213-17 Chestnut, St. Louis, Mo.

## WANTED

Side Show Attractions, Freaks and Entertainers CAN BOOK a real Showman with big Side Show of merit all winter. State what you have. Don't misrepresent. Open the year around. Great Crowds. Beautiful climate. Address CAPT. W. D. AMERY'S SIBIE SHOW MUSEUM, Silver Spring, Pier, Long Beach, Calif. P. S.—Want to buy Statue for Tutting to Life Illusion.

RINKS & SKATERS

(Communications to our Cincinnati offices)

FRANK FIVEK INJURED

As a climax to the "royal raze" and hilarious comedy which marks vaudeville in Urbana, Ill., a university town, Frank Fivek, of Fivek and Haret, roller skaters, recently slipped and crashed to the floor during a dangerous part of the act, spraining his right wrist badly and precipitated an accident which rang the curtain down. The audience, not realizing what had taken place on the stage, continued its demonstration of college spirit. Fivek is resting, and the mild "razing" during the week so wrought his nerves that when the Saturday night storm broke he was unable to withstand it.

WHEELERS VISIT ROCHESTER RINK

Wheeler and Wheeler, now presenting their roller skating act on the Keith Time, played Rochester, N. Y., last week and visited the Genesee rink one night when a masquerade party was in full swing. Manager J. Warth called upon the Wheelers to serve as Judges of the costume contest, for which six prizes were awarded. The Wheelers report that the Genesee rink is a nice one and is enjoying a successful season. "Mr. Warth would have liked to book us for an engagement, but we have no open time," state the Wheelers. They also advise that Mr. Warth is very pleasant to meet and always glad to meet people interested in his own game.

MACK AND BRANTLEY RETURNING

Mack and Brantley, the American skating team, who played a return engagement last month at the Alhambra Theater in Paris, have been allowed to cancel the seven weeks' bookings that were to follow in England, and are due to arrive in New York November 18 on the Cunard liner Tyrhynna. During the early part of October Roy E. Mack put in two days visiting battle fields near Paris, where he was doing the world war. Of course, his wife, Peggie Brantley, and their little child were along. They also visited the rink at Meudon City in Paris and advise that it is doing a dandy business. They saw the finish of a one-wheel skate race from Versailles to Paris.

ON AND OFF THE CIRCUS LOTS

(Continued from page 85)

pleasure and profit. His views on the Cincinnati Circus would prove interesting.

All reports to the contrary notwithstanding, the "Big Three" have proven themselves to be real showmen. Their circus city at Peru, Ind., is proof in part of the above statement. Circus is circus and they circus men.

W. J. Lester, contracting agent John Robinson Circus, has a pleasant, easy bearing and withal forceful when getting results.

F. G. Barker, special representative John Robinson Circus, is "keen" when it comes to picking out good hotels.

A CIRCUS STORY

An old man approached the ticket wagon on the circus grounds and asked for three seats for the afternoon performance.

"Sorry, but we're sold out," the ticket seller told him.

"You mean to say you haven't even three seats you can sell me?"

"That's about the situation."

"Well," opined the old man, with acerbity, "I call that durned poor management!"—COURIER-JOURNAL, Louisville, Ky.

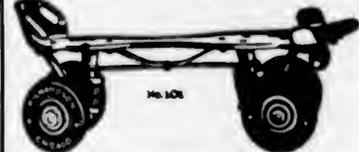
Low Graham finds his services much in demand for radio talks. Who is more capable for the task by reason of good English and perfect enunciation? This may become his winter work in New York—several broadcasting stations are after his services.

It remained for the Pacific Coast Showmen's Association of Los Angeles, Calif., to interest Charles Ringling in a showmen's organization. The Coast lodge is to be constituted in having the name of so distinguished a person on its roster.

Scandal mongers are trying hard to bring disension in a number of family camps. Hot coffee! We are only interested in the business side of this circus business.

RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.

Richardson Ball Bearing Skate Co., 3312-18 Ravenswood Ave., CHICAGO.

FOR SALE MILITARY BAND ORGAN. Wurlitzer 100-note, uses late 10-piece roll 85-note music. Cost \$3,200. Also 300 parts Richardson Skates. \$1,950 takes the outfit. I. S. CULP, Canton, Ohio.

THE USERS OF "CHICAGO" SKATES



NO. 92.

ARE SUCCESSFUL! THERE'S A REASON!! ... Service and Prompt Deliveries ...

Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

Strangel The "wildcat", snatch, grab-and-run writers on a publication have not put out the Norris & Rowe and Forepaugh-Sells Brothers' Shows for several weeks now.

Townsend Walsh (Duke of Albany), press agent with cane in hand, will find himself back with a big Broadway theatrical production at the close of the tent season if he doesn't look out. He has been with Fred Stone.

Even at this early date it is safe to predict no circus under canvas will play in Brooklyn, N. Y., in 1924.

John H. Oyler will again be with Andrew Downie as side-show manager.

It is noticeable that cities with "B" as first letter of their names are only good for business for one circus. Have in mind Brooklyn, Boston, Buffalo and Birmingham. Dispute this and name a city.

The Flying Cadonas are wonders, so is Maximo a wonder.

Some of the big circus acts will be given

their first New York showing at the New York Hippodrome this winter.

The rage of strong men in vaudeville will eventually spread to the circus, a hooking agent said the other day. In answer to him, he is known that strong men were with circuses before vaudeville was born.

Clowns are a modest lot when in natural face makeup.

A clown there was and He never smiled. He played his part in "grouch" style and The audience it Never smiled.

The letter head of the John Robinson Circus is a flashy one and carries the "spirit" of the circus in fine style. Great piece of lithography, with some good lines as "wonder show of the universe" and "pioneer of all tented shows modernized." The present organization as pertains to performance is a creditable reproduction of another circus which gained its fame for the novel manner in which it presented animal acts.

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

CIRCUSES AND WILD WEST SHOWS

- Atkinson's Motorized Circus, Tom Atkinson, mgr.; 237 27th st., San Francisco, Calif.
Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.; Sioux City, Ia.
Barnes, Al G., Circus, Al G. Barnes, prop.; Barnes Circus City, Palms, Ca.
Burlingame Bros., Shows, J. A. & E. C. Burlingame, mgrs.; 211 N. Clark st., New Martinsville, W. Va.
Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.; Chicago, Ill.; office address, Suite 1416 Capitol Bldg., Chicago.
Christy Bros. Circus, George W. Christy, mgr.; Beaumont, Tex.
Gentry Bros.' Shows, combined with Patterson's Trained Wild Animal Circus, James Patterson, mgr.; Paola, Kan.
Golden Bros. Circus, M. E. Golden, prop. and mgr.; San Diego, Calif.
Great Key-stone Show, Sam Cook, mgr.; Dearth, Edgmontown, Pa.
Great Sanger Circus, King Rees, owners; 4 S. Main st., Memphis, Tenn.
Hagenbeck-Wallace Circus, Bert Howers, mgr.; West Baden, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Hunt's overland Circus, Chas. T. Hunt, mgr.; 101 W. Rogers ave., Arlington, Md.
J. & G. Wild West, J. Jacobs and Ed. Osterlander, mgrs.; 5224 Shaw ave., Detroit, Mich.
LaMont Bros.' Show, C. R. LaMont, mgr.; Salem, Ill.
Lindeman Bros. Circus, Billy Lindeman, mgr.; (Fair Grounds) Knoxville, Ind.; home office, 504 S. 14th st., Sheboygan, Wis.
Main, Walter L., Circus, Andrew Downie, prop.; Havre de Grace, Md.
Mighty Hag Show, Marianna, Fla.
Montana Emma Wild West, Gordon S. Shaw, mgr.; Route No. 2, Adams Center, N. Y.
Penny's Wild West Shows, Bel Penny, mgr.; 1938 Sherman st., Denver, Col.
Ringling Bros. and Barnum & Bailey Combined Shows, Ringling Bros., props.; Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Robinson, John, Circus, Dan Odum, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sells-Floto Circus, Zack Terrell, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sparks' World Famous Shows, Charles Sparks, prop.; Central City Park, Macon, Ga.

CARNIVAL COMPANIES

- American Expo. Shows, M. J. Lapp, mgr.; (Fair Grounds) White River Junction, Vt.
American Amusement Co., Frank Mundel, mgr.; Philadelphia, Pa. (Lock Box 3120).
Barkot Shows, R. G. Barkot, mgr.; Dayton, O.

- Barlow's Big City Shows, Harold Barlow, mgr.; office address, New Wellington Hotel, 715 Pine st., St. Louis, Mo.
Beason Shows, James Beason, mgr.; Albany, N. Y.
Bernardi Greater Shows, Wm. Glick, mgr.; Old Maryland Shipyards, Baltimore, Md.
Brewer & Dyer Shows, Al Dornberger, mgr.; Miami, Fla.
Brundage Shows, S. W. Brundage, mgr.; Lake Contrary Driving Park, St. Joseph, Mo.
Coleman Bros. Shows, Thomas Coleman, mgr.; 529 High st., Middletown, Conn.
Corey Greater Shows, E. S. Corey, mgr.; (Fair Grounds) Hughesville, Pa.
Crescent Amusement Co., Geo. H. Myers, gen. mgr.; Bolla, Mo. (Box 430).
Cronase United Shows, A. F. Cronase, mgr.; Morris, N. Y.; offices, 17 Tremont st., Hingham, N. Y.
Deans Shows, George L. Dobyas, mgr.; (Fair Grounds) York, Pa.
Dedson's World's Fair Shows, C. G. Dodson, mgr.; Pensacola, Fla.
Dufour Shows, Low Dufour, mgr.; (Fair Grounds) Brockton, Mass.
Dykman & Joyce Shows, Dykman & Joyce, mgrs.; Memphis, Tenn.
Elliott Amusement Co., Chas. Elliott, mgr.; 1218 Kneeland ave., Milwaukee, Wis.
Fairly, Noble C., Shows, Noble C. Fairly, mgr.; 702 S. Third st., Leavenworth, Kan.
Felds' Greater Shows, J. C. Fields, mgr.; Ladysmith, Wis.
Frauchs, John, Shows; (Fair Grounds) Tulsa, Ok.
Great Middle West Shows, H. T. Pierson, mgr.; 231 Wabasha st., St. Paul, Minn.
Great White Way Shows, C. M. Nigro, mgr.; 1021 S. 2nd st., Martins Ferry, O.
Great Patterson Shows, Arthur T. Brainerd, mgr.; Paola, Kan.; offices, Automobile Apts., 921 Cherry st., Kansas City, Mo.
Hansher Bros.' Shows, Emil & Sam Hansher, mgrs.; Kansas City, Mo.; office address, 1011 Sherman st., Milwaukee, Wis.
Hay & Elkie Shows, G. R. Hay & R. S. Halke, mgrs.; Göttingburg, Neb.; office address, 1408 Williams st., Omaha, Neb.
International Amusement Co., A. R. Lavole, mgr.; 1400 Franklin st., Detroit, Mich.; Canadian address, P. O. Box 921, Moose Jaw, Sask.
Isler Greater Shows, Louis Isler, mgr.; Chapman, Kan.
Isser & Korris Shows, Yonkers, N. Y.
Jones' Greater Shows, A. H. Jones, mgr.; Danville, Ky.
Jones, Johnny J., Expo., Johnny J. Jones, prop.; Oradolo, Fla.

- Lattip's, Capt., Attractions; (Fair Grounds) Blanchester, O.; offices, 209 Elm st., Charleston, W. Va.
Leggette, C. R., Shows, C. R. Leggette, mgr.; Alexandria, La.
Levit-Brown-Huggins Shows; (Fair Grounds) Puyallup, Wash.
Lewis, Harry J., Shows, Jas. I. McKellar, mgr.; Apply, Tex.
Lippa Amusement Co.; (Fair Grounds) Alpena, Mich.; offices, Normandie Hotel, Detroit.
Looff's Greater Shows; Missoula, Mont.
Loos, J. George, Shows, J. George Loos, mgr.; Ft. Worth, Tex.
Lorman-Robinson Attractions, Chas. R. Stratton, mgr.; 44 Bradford Place, Newark, N. J.
McClellan Shows, J. T. McClellan, mgr.; Excelsior Springs, Mo.
Morris & Castle Shows, Milton M. Morris and John R. Castle, owners and mgrs.; (Fair Grounds) Shreveport, La., P. O. Box 1100.
Morrison, Harry J., Shows, H. J. Morrison, mgr.; 426 E. Main st., Grafton, W. Va.
Murphy, Frank J., Shows, Frank J. Murphy, mgr.; Norwich, Conn.
Murphy, J. F., Shows, J. F. Murphy, mgr.; Canal st., Syracuse, N. Y.
Narder Bros.' Shows, Irving Narder, mgr.; Salisbury, Md. (Box 355).
Narder's Majestic Shows, Nathan C. Narder, mgr.; Salisbury, Md.; office address, 2218 South Woodstock st.
National Amusement Co., Henry Oldham, mgr.; 1242 E. Third st., Tulsa, Ok.
Northwestern Shows, E. L. Flack, mgr.; 96 E. Woodbridge st., Detroit, Mich.
Otis, Bud, Shows, Bud Otis, mgr.; Ft. Collins, Col. (Box 375).
Reiss, Nat., Shows, Harry G. McVilvie, mgr.; Streator, Ill.
Riley, Matthew J., Shows, Matthew J. Riley, mgr.; (Fair Grounds) Lancaster, Pa.
Royal American Shows, C. J. Sedlmayr, mgr.; Lock Box 35, Packers Station, Kansas City, Kan.
Sandy's Amusement Shows, Sandy Tamargo, gen. mgr.; 1714 East st., North Side, Pittsburgh, Pa. (P. O. Box 111).
Savidge Amusement Co., Walter Savidge, mgr.; Wayne, Neb.
Spencer Shows, Sam E. Spencer, mgr.; Brookville, Pa.
Sunshine Expo. Shows, H. V. Rogers, mgr.; Bessemer, Ala., P. O. Box 275.
Taggart Shows, M. C. Taggart, mgr.; 446 North Buckeye st., Woodster, O.
Wade & May Shows, W. G. Wade and E. O. May, props.; 3267 Michigan ave., Detroit, Mich.
Wallace Midway Attractions, I. K. Wallace, mgr.; Thioville, O.
West Shows, Harry Ramish, mgr.; (Fair Grounds) Greensboro, N. C.
World and Home Shows, Irving J. Polack, owner; Alexandria, Va.; offices, 904 Knickerbocker Bldg., New York, N. Y.
Zeidman & Polak Shows; (Navy Yard Extension Bldg.) Portsmouth, Va.
Zeiger, C. F., United Shows, C. F. Zeiger, mgr.; Fremont, Neb.; office address, Box 328, Kansas City, Mo.

MISCELLANEOUS

- Acker's, Edw. H., Vedvil Show; New Milford, Conn.
Almond, Jethro, Vaudeville Show; Albemarle, N. C.
Ayer's Tent Show, E. L. Ayer, mgr.; 44 E. Sixth st., Oswego, N. Y.
Benden & Ravison Show, Findley Braden, mgr.; Doylestown, Pa.
Coleman's Dog & Pony Show, E. E. Coleman, mgr.; Dayton, O. (R. R. No. 10).
Dandy Horse Shows, G. W. Gregory, mgr.; Broadax, Va. (P. O. Box 68).
Hartling's Dog, Pony and Mule Circus, Fred D. Hartling, mgr.; 314 B st., Grand Rapids, Mich.
Davis Dixieland Minstrels, John B. Davis, owner; General offices care Standard Tent and Awning Co., 51 W. Cain st., Atlanta, Ga.
Dyer's One-Ring Circus, L. H. Dyer, owner; Los Angeles, Calif.
Edward's, Jack, Carnival Shows; Watervliet, N. Y.; office address, care The Billboard, New York City.
Jersey Central Shows, Jesse T. Whelan, mgr.; Oakridge, N. J. (Box 16).
Jolly Dixie's Congress of Fat People, H. L. Wilson, mgr.; 429 N. Eastern ave., Joliet, Ill.
Kell's Comedians, Leslie E. Kell, mgr.; Route 2, Box 386, Springfield, Mo.
Kinsley Bros. Show, Kinsley Bros., mgrs.; Bartleton, O.; offices, 211 Wooster ave., Akron, O.
Leonard's Dog and Pony Shows and the Leonard Players, Wm. R. Leonard, mgr.; Ridge-way, Mo. (Box 25).
Let Our Do It, George E. Engesser, owner; Kansas City, Mo.
Lind Bros.' Show, Arthur Lind, mgr.; Fairbury, Neb.
Mackey's Comedy Players, J. Frank Mackey, mgr.; (Box 27) Avonmore, Pa.
McGriff Family Show, N. J. McGriff, mgr.; Route 2, Franklin, Pa.
Middle-Atlantic States Shows, J. Edward, mgr.; Watervliet, N. Y.; address mail care The Billboard, New York City.
Mighty Watson Shows, Paul S. Read, mgr.; Bradford, Pa.; office address, 125 James Hotel.
Moore's, O. M., Shows; Box 125, Thorpe, W. Va.
Morris' Motorized Medicine Show, Dr. H. L. Morris, mgr.; 2935 Columbus Place, Long Branch, N. J.
Orton Bros.' Show, Mrs. R. Z. Orton, mgr.; Ortonville, Ia.; P. O. address, Adel, Ia.
Outdoor Bazaar & Circus Co., Jack Pierce, mgr.; Gen. Del. Portland, Me.
Passing Parade Co., Harry Cordray, mgr.; Castle Creek Theater, Layove, Wv.
Rose, Madame, Mentalist, F. C. Mayer, mgr.; 1418 S. Roman ave., Chicago, Ill.
Rudolph's Just Right Shows, John H. Rudolph, mgr.; Diggs, Mo.
Russell & Robbins Shows, James W. Russell, mgr.; Norfolk, Va.
Schulz Novelty Circus, Wm. Schulz, mgr.; (Race-track) North Randall, O.
Selden's Big City Show, A. E. Selden, mgr.; 807 Larch st., N. Lansing, Mich.
Smith's \$10,000 Curiosity Hall, Col. F. M. Smith, mgr.; West Union, Ia.
Taber's, Bob, Justly Famous Shows, P. L. Taber, mgr.; 311 E. 7th st., Riverside, Calif.
Twentieth Century Show, Prof. Homer Mayer, mgr.; Box 57, Bellevue, Ia.
Uncle Tom's Cabin, George Engesser owner; Albert Engesser, mgr.; St. Peter, Minn.
Young's Famous Entertainers, H. F. Young, mgr.; 310 N. Spring st., Londonville, O.

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at.....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any)

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

# CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

## AND HIS MAJESTY, THE BEDOUIN

### M. B. (DUKE) GOLDEN IN PARTNERSHIP DEAL

#### Joins Hands With William Glick and Ralph Smith and Will Act as General Representative of Bernardi Greater Shows—Twenty-Five-Car Organization Planned

M. B. GOLDEN, or "Duke", as he is better known to his legion of friends in the show world, has purchased an interest in the Bernardi Greater Shows, and next season will find him acting as general



M. B. (Duke) Golden

representative of that organization—in fact, he has already begun his duties in that capacity. The deal was closed recently in Baltimore, Md., with William Glick and Ralph Smith, the other owners of the Bernardi Greater Shows. With Mr. Golden handling the advance, Mr. Glick acting as manager and Mr. Smith secretary-treasurer, the combination should prove a very good one.

The announcement of the partnership is official, coming from no less an authority than Mr. Golden himself, who paid a visit to The Billboard offices in Cincinnati last Wednesday morning on his arrival from Baltimore. He was en route to his home in London, O., where, outside of making a few small out-of-town jumps, he will be until about December 1, when he will tie himself to Chicago for the various meetings taking place there the first week of next month.

The Bernardi Greater Shows are in winter quarters at the Old Maryland Shipyards, Baltimore. The greater part of this Bernardi caravan was originally the Col. Francis Ferari Shows. After Col. Ferari died Mrs. Emma Ferari, the widow, disposed of it to the late John Brunen, who called it the Mighty Dorse Shows. Following the death of Mr. Brunen it passed into the hands of Mrs. Elsie Bernardi, who titled it the Bernardi Greater Shows, and after her death to Ralph Smith and William Glick. Last season was Messrs. Smith and Glick's first with it. One of the notable features of the old Francis Ferari Shows that will be found on the Bernardi Greater Shows again next season will be the massive trained wild animal show front, which scores of showmen have been heard to remark has never been equaled by any carnival wild animal show.

The caravan will go out next year with about twenty-five cars, and Mr. Golden gives assurance that "it will be a wonderful show". As previously stated in these columns, Mr. Golden with Louis Corbeille owns the cater-

#### SWANNER EXONERATED

Ray L. Swanner wishes the fact chronicled in The Billboard to his showfolk friends that he was entirely exonerated in the Henderson, County Court at Henderson, Ky., of the accusation of charge of being a party to the theft of a grip. A Jack Smith, also on trial in the case, was also adjudged not guilty. Swanner was with the Davidson Bros. Overland Circus last spring.

pillar ride which was on the Bernardi outfit the latter part of the past season, and which will again be found there next year.

"Duke" Golden is so well known in carnival circles that an introduction is hardly necessary. However, it may not be amiss to say that for the past twelve consecutive years he has been general representative of the Polack enterprises—World at Home Shows and Polack Bros.' 20 Big Shows. At one time he handled both.

During the early part of last season Jack Carr acted as general agent of the Bernardi Greater Shows.

storing all of the show property in this city, placed his rides—consisting of merry-go-round, Ell wheel, seaplanes and Venetian swings—and about ten concessions at Sixth and Chateau avenues and will play the lots of St. Louis as long as weather will permit. Charlie Bedford continues in management of the merry-go-round, Harry Barlow is operating the Ferris wheel, Slim Kirkman, the seaplane, and Raymond Cox, the Venetian swings. Business is very good here.

While on the trip to St. Louis from Atchison Mr. Barlow stopped off at the Parker factory at Leavenworth and purchased a brand-new carry-all, mounted on wagons, for spring delivery. The machine is now under construction and will carry nearly a thousand electric lamps and will be of the three-abreast Superior model variety.

Those who went to their homes from Atchison were Jack Thomas and family, to Covington, Ok.; John (Bill) Hilbert, manager Jungledand, to Albia, Ia.; Joe Martin and wife and troupe, of the Superior Show, joined a small show in Oklahoma for the winter months. Jimmie (Cowboy) Montgomery, who had the Athletic Show, went to his home in Woodward, Ok. Dick Grayson, of the Zoma Show, left for Texas. Harry Thompson, of the water platform show, went to South Carolina to join another carnival. Mr. and Mrs. Goldie Vincent, who handle the calliope, went to the ranch of Jess Willard in Kansas. Chuck Conners and wife went to Mississippi. Mr. and Mrs. Joe Ripley to Kansas City, Mo., while others went to various places of which the writer could not learn.

Besides a new merry-go-round next season

### H. C. EVANS & CO. OPENS LOOP STORE

Chicago, Nov. 1.—After a long search for a suitable Loop location for a sales and display store, H. C. Evans & Co. finally found what was needed at 221 West Madison street. This firm has leased both the first and second floors at this number and R. W. Hood, general manager of the Evans company, is congratulating himself that the patrons of the Evans firm will find the new addition a welcome and convenient adjunct when they come to Chicago for goods. This sales and display store will be open for business between November 5 and 7.

The first floor will carry novelties and the most complete line of concession goods the Evans firm has ever been able to offer. Mr. Hood told The Billboard that he will have a number of new items to offer in the new location. Everything in which the concession trade is interested will be attractively displayed. The rooms are well lighted and the stock may be seen to the best advantage.

The second floor will have a varied and unusual display of amusement games and novelties suited to carnivals, parks, fairs, beaches and piers. Mr. Hood also emphasized the fact that his firm is making up a special line of goods for indoor shows. This room is big, commodious and the display will meet every need of the showmen in any of the lines above named.

The location of the new sales and display rooms is in the heart of Chicago's great pulsating commercial district known the world over as the Loop. It is extremely convenient to customers, being within walking distance of three of the city's vast railroad terminal stations—the Northwestern, Union Station and the LaSalle Station. The establishment of this sales and display downtown department will mean a big convenience. R. H. Schwarz, for many years with the Evans firm, and known to practically all concessionaires of the Middle West, will be in charge of this downtown headquarters. The factory and general office will remain at 1328 West Adams street.

#### SNAPP BROS.' SHOWS

The Snapp Bros.' Shows' train would in all probability have made the 601-mile jump from Alva, Ok., to Albuquerque, N. M., in record time had it not been subjected to a delay en route caused by a wreck. As it was, however, it arrived in plenty of time to show on Tuesday, the day set for the start of the engagement there, including the following Sunday, under the auspices of the Albuquerque Baseball Club, at the Borellas Park. The week proved remunerative to the shows, rides and the concessions, Albuquerque being a return engagement this season and many friends again paid the show a visit. Dan Padilla, chairman of the committee, also the manager of the baseball club, personally attended to many of the details connected with the event and thru his endeavors the engagement took the form of a regular fiesta.

Abner Cline was a visitor on the lot at Albuquerque about every night, renewing acquaintances and making new friends who have come into the game since his retirement. Mr. Cline is still farming and it certainly seems to agree with him. It was his intention, as is his usual custom, to have the showfolk as his guests on the farm for an evening's enjoyment, but, unfortunately for all concerned, he was obliged to call this off, as Mrs. Cline received a wire from Kansas City advising her that Mrs. James Patterson was to undergo an operation and that her presence was required there. The Snapp showfolk are happy to state that Mr. Cline received a wire that Mrs. Patterson is much better.

Madame Ethel Fredericks, under the management of Fred M. Weidmann, is doing very nicely with her mind-reading act.

Gallop, N. M., is the stand for week ending November 13, followed by Prescott and then the Arizona State Fair at Phoenix.

SYDNEY LANDCRAFT (for the Show).

#### MURPHY BROS.' SHOWS

Ashland, Ala., Oct. 30.—The Ashland Fair is the stand for the Murphy Bros.' Shows this week. It is planned that they remain on the road all winter, playing territory in Mississippi and Louisiana.

Last week the shows played the East Alabama Fair at Alexander City, business being satisfactory. While there "Whitely" Voyles made a trip to Atlanta, Ga., where he purchased a 60-foot privilege car. He also has a cookhouse and refreshment stand with the show. Bad weather the first two days of the Sylacauga (Ala.) Fair hampered business, but made things fine for the balance of the week. Every show, ride and concession closing on Saturday night with the balance nicely on the profit side of the ledger. Among late arrivals of the show are: Col. Hugh Harrison, with his ten-man show; Capt. Lemmon's "Misdeed-Down Attraction," "Slim" Thorserson's "Musical Revue," Claude Oederkirk and Sam Letherwitch, each with several concessions, and "Deafy" Hayes, with a 40-foot knife rack. Bob Page has a string of concessions. This caravan now has ten shows, three rides and forty-five concessions.

FRED CRONLEY (Show Representative).

"STELLA"



The above represents the beautiful wagon front of the "Stella" (remarkable oil painting) exhibition with Wortham's World's Best Shows, now under the management of "Dick" Penny, of Denver, Col. Harry Gibson, Jack Maples, Billy Osborne and Walter Coulshan are handling the attraction. The picture was taken at the State Fair of Texas, at Dallas, October 23.

#### BARLOW BIG CITY SHOWS

Shipped to St. Louis After Closing Regular Season—Rides Playing Lots a Few Weeks

St. Louis, Nov. 1.—After a season of about thirty weeks Barlow's Big City Shows closed their ninth annual tour at Atchison, Kan., at the annual Corn Carnival and Harvest Festival and loaded their paraphernalia on the train and shipped the entire outfit to St. Louis. They intend to make their spring opening here in April. The company practically stood in last up until the last week. The midway consisted of ten shows, four riding devices, calliope for street advertising, about sixty concessions and nearly two hundred people.

No accidents were reported during the season and four States constituted the itinerary, with fourteen fairs, celebration and homecoming dates, which surely speaks well of the advance. The shows opened at Mandatran, Kan., and toured Nebraska, Kansas, Missouri and Iowa. Much rain was encountered in the spring, but when the weather got to normal good business was enjoyed until the closing week.

Like in previous years, a corps of workmen will be engaged after New Year's in putting the show outfit in a first-class condition. Everything will be thoroughly overhauled and painted. New fronts will be built, new wagons purchased, etc., and everything will be loaded on wagons instead of gilling a part of the outfit. A special train of fifteen cars will be used to transport the aggregation from town to town. New territory in the Northern States will be played next season, is the intention of the management. Harold Barlow, manager of the show, after

there will also be a whip, making a total of five riding devices for the show's midway, all owned by the management. Manager Harold Barlow is stopping at the Wellington Hotel here. It is planned to open next season with a ten-day engagement in St. Louis.

JOHN HOWARD (Press Representative).

#### KRAUSE SHOWS DOING WELL IN PORTO RICO

New York, Oct. 29.—Dr. T. Jay Quiney, manager of Miss Quiney, sensational high diver, writes from Ponce, Porto Rico, that the Krause Shows, with which he is now connected, are doing fine and everybody well. The Krause Coney Island Shows, according to "Doc", are known as the "Baron of the show world" in that country and a quarter-page story in La Democracia, under date of October 17, contains many interesting comments on the performances and general hoop of the aggregation, including a picture of Miss Quiney. The shows are at present at San Juan, P. R.

#### U. S. TENT AND AWNING CO. LEASES FIVE-STORY BUILDING

Chicago, Nov. 1.—The United States Tent and Awning Company has leased the five-story and basement building at 701-9 Sangamon street from George L. Peterson and Lisette Peterson, of Pasadena, Calif., for ten years at an aggregate rental of \$10,000. The new quarters will give the tent company much larger space and increased facilities for the handling of its output.

# WURLITZER BAND ORGANS



Band Organ, Style 103

For Carnivals, Fairs, Rinks, Pit Shows and other attractions in the side show line. Loud, yet tuneful. Installations throughout the United States. Get the crowds with new popular music. The best hits of the day are now available.

**The RUDOLPH WURLITZER Co.**  
NORTH TONAWANDA, N. Y.  
Write for catalog

## GREATER SHEESLEY SHOWS

Carrying Twenty-Five Cars for Remaining Dates in North Carolina

Goldsboro, N. Y., Nov. 1.—Because of the limited size of grounds in the remaining fairs to be played this season, Captain John M. Sheesley cut down his thirty-car show train here to twenty-five cars. This is the last week that all rides and shows will be set up. Plenty of attractions will be retained for the space available at the Greenville (N. C.) and Williamston (N. C.) fairs to follow the Wayne County Fair here.

The ten cars which were at the Southeastern Fair, Wilmington, N. C., and the twenty cars from the Cape Fear Fair at Fayetteville, N. C., all arrived here Sunday, and the show paraphernalia is laid out in a semicircle about the race track. Because of prosperous conditions in these parts good business is looked for here, receipts at Fayetteville with the No. 1 unit and at Wilmington with the No. 2 being gratifying last week.

Captain Jim Moore, with his big snakes, left from Wilmington on a trip to Tampa, Fla., where he will winter. "Foxy" Cooper and his team depart from Raleigh for Cincinnati, O., Mr. and Mrs. J. S. Sisson have taken their cookhouse off the show and are on their way to their winter home in Florida. All other concessionaires and showmen will remain until the close, November 17. Eddie Lippman and Maurice Lightstone, who had a store on at the Newbern (N. C.) Fair last week, have returned, reporting poor business. Several members of the Zeldman & Polite and the Nat Narder shows, which will winter in this section are visitors. James M. Benson and "Parson Joe" Dunning visited Mr. Sheesley here.

No definite decision regarding winter quarters has been reached, there being some difficulty encountered in finding sufficient track and suitable buildings, as Mr. Sheesley contemplates much work in quarters this winter. Special Agent J. H. Weaver is in Greenville, next week's fair, and Special Agent A. J. Linck is making arrangements for the closing week in Williamston.

CLAUDE R. ELLIS  
(Press Representative)

## Here's a Real Salesboard Premium That Gets Quick Play

Its attractiveness draws the attention of all. Just place on any Cigar or Candy counter—light up the Basket, and your Board will sell fast.

### OUR BASKETS ARE EQUIPPED WITH PLATINUM FILLED ELECTRIC BULBS

Do not confuse with the ordinary Christmas Tree Bulbs which burn out very quickly. Our patented Lamp will positively not burn or scorch the flower.

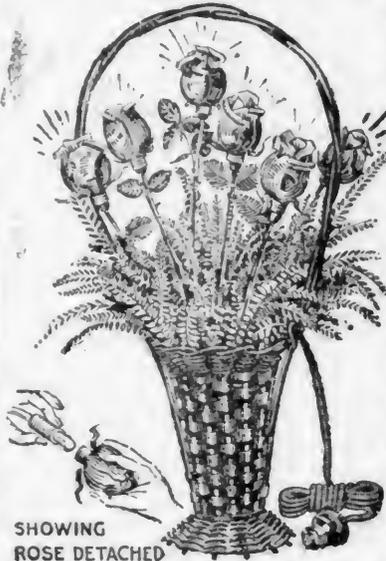
Flowers in our Baskets cover the light completely, giving a beautiful transparent effect.

Our Electric Flower Baskets are best because they make the biggest flash. Their attractiveness draws the crowd. When baskets are lighted in the evening they make the most beautiful flash you ever saw.

Each Basket made of imported straw braided and red, beautifully painted in bronze colors. Each flower is equipped with new improved electric light bulb and positively will not burn, or scorch the flower. Flowers and lights are interchangeable. Patented under No. 13250. Six feet of cord, plug and socket all complete with each Basket. Each Basket is packed in an individual box, all complete, ready to place on your stand.

We also have other Baskets (NON-ELECTRIC) in many sizes, from \$4.50, \$10.00, \$12.00, \$13.50 a Doz. Exceptional Values. 25% cash with order, balance C. O. D. Write for our illustrated catalog.

**OSCAR LEISTNER, Manufacturers, Estab. 1900.**



SHOWING ROSE DETACHED

The above Basket, 8 lights, 22 inches high.  
PRICES: Each. Dozen.  
3-Light Baskets, 19 in. high..... \$2.95 \$33.00  
4-Light Baskets, 19 in. high..... 3.50 39.00  
5-Light Baskets, 22 in. high..... 4.00 45.00  
6-Light Baskets, 22 in. high..... 4.50 51.00  
Sample sent at individual prices shown above

323-325 W. Randolph St., Chicago, Ill.

## "THE FLAPPER" 25c

Feather Shade and Dress



UNITED STATES PATENT OFFICE ALLOWS ALL CLAIMS ON "THE FLAPPER" Design Patent 62860.

Dealers and Concessionaires Handling Imitations Will Be Prosecuted By Law.

**CORENSON**  
625 Sunset Boulevard, Los Angeles, Cal.

## PADDLE WHEELS

SLACK BICYCLE CENTER  
Light, runs on Ball Bearings, 30 inches in diameter. Beautifully painted.  
60-Number Wheel, complete..... \$12.00  
80-Number Wheel, complete..... 13.00  
100-Number Wheel, complete..... 14.00  
120-Number Wheel, complete..... 15.00

**COLOR WHEELS**  
12-Number, 7-Space Wheel, complete..... \$13.00  
15-Number, 7-Space Wheel, complete..... 15.50  
20-Number, 7-Space Wheel, complete..... 16.50  
30-Number, 5-Space Wheel, complete..... 17.50  
Headquarters for 18" Ms. Candy, Aluminum Ware, Silverware, 1" Box Toys, Vases, Novelties, High Striker, Wheels and Games. Send for catalogue.

**SLACK MFG. CO.**  
128 W. Lake St., Chicago, Ill.

## For Sale—Vending Machines

Ten Waffle O. K. Counter, fifty dollars each; perfect condition. Ten Cattle Counter Victory Bells, fifty dollars each (\$50). Twenty Mills O. K. Counter Nickel Machines, late model, at seventy each (\$70). Three machines have only been used two weeks. Ten Quarter Mills, late model, new, one hundred dollars each (\$100). Three Five Cent Mills Counter Machines, second-hand, fifty dollars each (\$50). Two Quarter (second-hand) Mills, fifty dollars each (\$50). Ten Target Practice Penny Machines, at \$7.50 each. Terms: One-third down, balance C. O. D. If you take one or the lot. Town closed.

**GREAT NORTHERN NOVELTY CO.**  
Box 112, QUINCY, ILL.

It helps you, the paper and advertisers, to mention The Billboard.

## MRS. R. H. ROLLINS THANKS CONTRIBUTORS

Mrs. R. H. (Dick) Rollins wrote The Billboard from Birmingham, Ala., that the remains of her late husband have been removed from a pauper grave to Elmwood Cemetery, Birmingham, and their resting place marked by a beautiful silver-gray marble open book. The cost of the transfer and headstone was met by Mrs. Rollins thru her untiring efforts and contributions from those made aware of the circumstances. She sent the following list of her benefactors, all of whom she wishes to thank for their interest in her behalf, the total amount being \$190:

For disinterring body, members of the J. L. Landes Show and the Great White Way Shows, Funeral and headstone, National Vandeville Artists, Inc., New York, and Rev. Hodge, of the First M. E. Church, Birmingham. To her own relief while sick, Lasses White Minstrel Company, Whitefield & Co., Fred Ellis & Co., Brown, Bean & Co., Wright and Detroit, Sanstead and Marion, Fred and Tom Hayden, Jack Hanley, Gallert & Kohn Co., Irene Castle, Mrs. Lanther and Mr. Simpson, of Rubin & Cherry Shows; members of Princess Olga Shows, Al C. Beck, of Boyd & Linderman Shows, and Mrs. H. F. Maynes. While she was en route from Punta Gorda, Fla., to Birmingham last winter members of Earl Hawk Stock Company, members of Brown & Dyer Shows, Harry Brown, of Con T. Kennedy Shows and Robert Goeke and Al Thompson, of Johnny J. Jones Exposition. Mrs. Rollins states in her letter that as soon as her health permits she wishes to start for Southern Florida.

## LOU BACKENSTOE IN CINCY

Visited Krause Shows' Opening in Porto Rico

Lou Backenstoe, the widely known outdoor showman, years ago owner of the masterly trained horse, Mazappa, passed thru Cincinnati November 1, en route to the Sells-Floto Circus, with which his chimpanzee, Joe Mendie, is the pit-show attraction. He earlier in the week landed in New York from Porto Rico, where he saw the opening of the Ben Krause Shows, Louis was especially interested in Harry Wilson's start-off in Porto Rico, with the chimpanzee he some time ago sold to Wilson. He said it was a great attraction, with a brand-new and beautiful front, and that Mr. Wilson had accomplished wonders in the training of the chimp.—dresses itself, eats with knife and fork at table and other excellent performances. Backenstoe thinks that Mr. Krause opened in that country a few weeks too early, but that his tour of exhibiting on the island will be highly successful. Because of his chimp, with Sells-Floto being "under the weather" he intended closing it with the circus immediately and giving it some special care indoors. During the winter he may use "Joe Mendie" in connection with lectures and studies of psychology in colleges.

## LOOF SHOWS CLOSE

Winter Quarters at Missoula, Mont.

Hamilton, Mont., Oct. 30.—Their engagement last week in Victor, Mont., marked the closing of the season for the Greater Loof Shows and plans were made to pull into winter quarters at Missoula.

The show has been doing very nicely despite bad (cold) weather. In fact, it had the best season since its organization. Ralph Sprague, general agent, planned to leave Sunday for his home at Glendale, Calif. William Loof will spend the winter months at Missoula, over-seeing the plans and work to be done there. His intention for next season is to have four rides, the show closing this year with two. "Fat" Douglas will be in the position of master mechanic at winter quarters. Ray Dawson and the writer will spend the winter at their homes in Glendale, Mont.  
JOHN DOWNING (for the Show).

## OPERATORS—IT'S LEGAL—RUNS ANYWHERE

5c PLAY—STEADY REPEATER

**1923 Model DUOSCOPE**  
THE DUOSCOPE is built for operating purposes. It requires no attention except to empty the cash box. The player deposits his coin and presses the thumb lever to see each picture, until he has seen fifteen views. He can then deposit another coin and see the second set of pictures. It will get two coins out of every player. THE DUOSCOPE is built of heavy wood in natural oak finish. All outside metal parts are aluminum. It uses surrounding light thru prism glass. It has a separate cash box. Reel of pictures quickly changed from one machine to another. Can be set for 5c or 1c play. Simple timer device prohibits more than one player seeing pictures for each coin. Attractive display sign.  
PICTURES—THE DUOSCOPE uses our wonderful genuine Stereoscopic Photos of Art Models and Bathing Beauties. Also special Comedy pictures for the kiddie trade. Over 600 sets of views published exclusively by us.  
All you give 'em is a look. No merchandise to bother or buy. Send for big circular and special prices.

EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago

## OUR BULL'S EYE

Method of handling your Delinquent Accounts in an intelligent, careful, courteous and firm manner brings the desired results and retains the good will and patronage of your customers.

## 3500 WHOLESALE HOUSES

Manufacturers and Jobbers entrusted us with their business during the past year.

**KEMBLE & MILLS, Inc.**  
A. C. MILLS, President, PITTSBURGH, PA.

Empire Building, Mercantile collections and adjustments in any part of the United States and Canada, regardless of size or location.

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## PENDLETON AND CAYUSE INDIAN BLANKETS and SHAWLS

To get the BEST results with Blankets use the BEST. We carry a large stock. All orders shipped same day received.

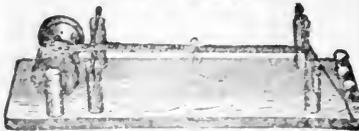
**CAYUSE INDIAN BLANKET CO.,** S. W. GLOVER, Manager  
300 Palmer House, CHICAGO

## AIR CALLIOPE

HAND OR AUTOMATIC PLAYED.  
PLAYS LOUD OR SOFT FOR INSIDE OR OUTSIDE USE. BETTER THAN A BAND.  
**TANGLEY CO. MUSCATINE IOWA**

Advertise in The Billboard—You'll Be Satisfied With Results.

## BEAD WORKERS' SUPPLIES



**APACHE BEAD LOOMS, . . . 50c Each**  
 Instruction Book and Designs, Each. . . \$0.25  
 Beading Needles, 19 in a Paper, Paper. . . 10  
 Best Grade Seed Beads, Pound. . . 2.00  
 Lined and Luster Cut Beads, Pound. . . 3.00  
 Gold-Lined Rosette Beads, Pound. . . 4.50  
 Gold and Steel Cut Beads, Pound. . . 4.00  
 Burla Beads, Pound. . . \$2.00 and 3.00  
 Finishing Beads, Gross. . . \$0.15 and .25

Also Torpedo, Venetian and Basket Beads, Stone Sets, Dress Trimmings, etc.  
 Send us samples of any Beads you want duplicated, or a description of samples wanted.  
**Cash required with all orders. Refund or credit will be given if unable to supply items paid for.**

**ORIENTAL MFG. CO.**  
 291 Broad Street, PROVIDENCE, R. I.

## Aluminum Ware



AND  
**Fast Selling Specialties**

for the  
**CONCESSIONAIRE, SPECIALTY AGENT OR PITCHMAN.**

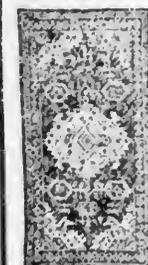
Our Aluminum is heavy weight, highly polished, with inside Sunray finish.

No. 705.  
**3 Qt. PAN STYLE WATER JUG \$7.20 Per Doz.**  
 Highly polished.

**THE KIND THAT SELLS**  
 Catalog and prices free on request.

**PERFECTION ALUMINUM MFG. CO.**  
 LEMONT, ILLINOIS

## BRUSSELETTE RUGS



Quick Sellers Because They Are Popular Everywhere.

**AGENTS**  
 You can make 100% profit by taking advantage of our present rock-bottom prices.  
 Size, 27x51 inches.  
**\$1.10 Each, 2 for \$1.99, Prepaid.**  
 (Regular value, \$2.00 Each)

**BRIGHT FELT RUGS**  
 Size, 28x58 inches.  
 \$15.00 a Dozen.  
 Sample, \$1.75, Prepaid.  
 Smaller Size, \$10.00 Doz.  
 Write for special inducement.

**E. H. CONDON,** 77 Bedford St., Dept. B., BOSTON, MASS.

## \$125 Made in One Day



For over ten years this has been an honest S. Bower headline—more than doubled in size, many times. **BUDDHA** talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bladders bloom. Fortune and non-fortune papers—many kinds in many languages. For full info, on Buddha, Future Photos and Horoscopes, send 5 stamps to

**S. BOWER**  
 Bower Bldg., 430 W. 18th Street, New York.

## SALESBOARDS

**Quicker Sales—Bigger Profits**  
 Nothing cheap about Puritan Salesboards but their price. Drop a card for our new Catalog. Big assortment.

**PURITAN SALES CO.**  
 FORT WAYNE, IND.

## CHOCOLATE BARS

for Premium or Concessionaire. Send 10c for samples and prices. **HELMET CHOCOLATE CO.,** Cin'tl, O.  
 Give 'em the information that you saw the ad in The Billboard.

# CARNIVAL CARAVANS

Conducted by **ALI BABA**

Conventions! Anticipation!!  
 Soon the word will be "On to Chicago!"  
 Showmen's League of America—it's nation wide.  
 When there's no sensible argument to present, it's best not to argue.  
 It is whispered that some interesting news is about due regarding plans of John M. Sheesley for the winter.  
 J. M. Kinset spells his middle name this way, "Merrill"—not "Merrill"—for the sake of trying to have "names spelled correctly".  
 Parson Jo Darning, as per usual, had his "kidding clothes" on. He postcarded: "In the city of . . ." He wrote it at Durham, N. C.

George S. Rogers, the old-time outdoor and indoor circus general agent, infoed from the East somewhat as usual: "The Mysterious 'Rege' on a mysterious tour."  
 One of the prominent owners asked last week: "Do you think the carnival men will really do something and organize in December while at Chicago?" The writer crossed his fingers!  
 Among good things to say for the carnival world, it is quite probable that there never will be any monopolizing of territory—at least, no one, two or three magnates will rule it.  
 A number of the concessionaires are arranging to operate doll, blanket, lamp, toy or

weeks, altho Patsy is figuring on doing some indoor show agent work this winter.  
 Henry Heyn, well-known riding device man of the Central States, after the closing of La-Vole's International Attractions, made arrangements to vacation a few weeks and meet old friends in Chicago and St. Louis.  
 Three Hon eubs were born in the trained wild animal circus with Wortham's World's Best Shows at Dallas, Tex. The little newcomers were at once taken from their mother. On previous occasions she has killed her eubs. This litter will be raised by a dog, which has a growing family of her own.  
 Special agents' duties these days constitute much more and far more advanced than in years past. Incidentally, a new line of promotions is needed for next season—a few at least.

Fred M. Weidman, manager of Madam Ethyl Fredericks, with Snap Bros. Shows, desires Hank Gowdy to know that he (Weidman) is still for Nute Dame in football, baseball, track and everything else.  
 Ted Custer postcarded from Texas that he has had a very good fall season with his concessions and will winter in Dallas. He expects to open there in May with his Custer Rodeo Company.  
 The cry has always been made that outdoor showmen are too "individually" inclined to ever organize for their mutual welfare. Now if—but let's see what the first week in December, this year, holds forth.



A stellar attraction at the maiden fair of Cabarrus County in Concord, N. C., was the prize baby show and exhibition, conducted by the O'Brien Brothers, prominent promoters and producers, with the Zeldman & Pollie Exposition and Circus. Over two thousand little tots participated in the show. Historical and industrial pageants, automobile show, Miss Cabarrus' diamond contest and other sterling features were under the direction of Wm. Jennings O'Brien, of the O'Brien Brothers.

other stores for the Christmas trade in towns and cities of the country.  
 Robert A. (Armless Wonder) Campbell is now one of the features at one of the March Museums, Indianapolis, Ind. He closed with the B. & L. caravan at Statesboro, Ga.  
 Mrs. J. W. Conklin is in Los Angeles, following a very successful season in Canada. She expects to remain in the California city for the winter months.

The Karn family of fat folk scored nicely with The Dallas (Tex.) Dispatch when the Wortham Shows were in Dallas. They ordered "new shoes". The enterprising merchant who took the order promised himself some good publicity as a result of it.  
 The Showman's League Banquet and Ball is a wonderful get-together social affair. While there "douse" all petty grievances and "shill" strong for goodwill—true showmanship—among all present.

John Lathrop Karnes (The Judge) has done much to advance the membership of the Pacific Coast Showmen's Association. He has sent in some forty applications, all of which were accepted, and he hopes to add many more to the list as Wortham's World's Best Shows make their way to the Coast for the winter tour.  
 We are expecting to see another well-known press agent back in the field next season. He doesn't want any personal publicity on it at present, but he's already "flirting" at it.  
 From a rumor in Cincy early last week, M. R. (Duke) Golden will really be in the show business next season. Probably the details will break in time to be chronicled elsewhere in this issue.

Five superintendents of fire and police department from as many big Texas cities visited Wortham's World's Best at Dallas. They were much interested in the lighting system and passed approval on it.  
 In reorganizing the big water circus and presenting a front repete with that indelible thing known as "dope", it is said "Doc" Harry has surely done wonders with this feature of the Greater Sheesley Shows.  
 Some of the outdoor show news appears in the front of the paper. There were several items there last issue, among them the closing of the Brumage Shows at Calto, Ill. In order to get full benefit read the entire book weekly.

Billy R. Craig, fire eater, informed that he had closed with the circus side-show, with Boyd & Lunderman Shows, at Birmingham, Ala., and intended to spend the winter at Sweetwater, Tenn.  
 All would like to compliment some of the women folks who have proven real aids to caravan managements. But he might overlook some of the deserving ones and that wouldn't be fair.  
 Patsy Reiss and the Missus, late of the K. G. Barkoot Shows, stated last week that they may make Cincinnati headquarters for a few

Sam Frankenstein, Chicago lighting expert, made his first trip to Dixie when he visited the State fair at Dallas. He has illuminated some of the biggest buildings and spectacles in the country. He was a visitor to the Wortham midway when at the fair.  
 Prof. C. A. Henry says the Con T. Kennedy Shows seemed to have a very good season staying "just ahead" of rainy weather and wind storms. Prof. infoes that his season (second) with that caravan has been very pleasant and he expects to be back again next year.  
 Mrs. D. J. Davis (Annetta McEmore, formerly of the vaudeville team of Mack and Mack)

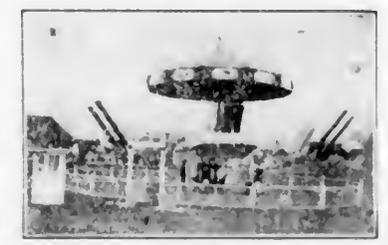
## Eli Power Units

are popular  
**BECAUSE**  
 They are Economical,  
 Reliable and Durable.  
 Ask a man who has one.  
**ELI BRIDGE COMPANY**  
 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,** Spruceville, Erie Co., N. Y.

**\$2.95**      **\$3.25**

**SEND NO MONEY**

**If You Can Tell it from a GENUINE DIAMOND Send It Back**  
 To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' solitaire Ring (Cat. price \$5.26), for Half Price to introduce, \$2.63, or in Gents' Heavy Tooth Bekcher Ring (Cat. Price, \$6.50), for \$3.25. Our finest 12k Gold-Filled mount—**GUARANTEED 20 YEARS. SEND NO MONEY.** Just mail postcard or tidy ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postmark. If not pleased, return in 2 days for money back less handling charges. Write for Free Catalog. Agents wanted. **MEXICAN DIAMOND IMPORTING CO.,** Dept. NB, Lae Cruces, New Mexico. (Exclusive Controllers Mexican Diamonds.)

**THE FAMOUS AXMINSTER Victor Rug**  
 Size, 27x52.  
**\$40.00 Per Dozen**  
 These are positively GENUINE AXMINSTER RUGS and are going like hot cakes. Quick sales. Large profits. \$1.50 on each RUG. Write us today.  
**SAMPLE RUG, PREPAID, \$1.63.**  
**EASTERN MILLS, EVERETT, MASS.**

**GUERRINI COMPANY**  
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**P. Petromilli and C. Platano.**  
**HIGH-GRADE ACCORDIONS.**  
 Gold Metal P. P. I. E.  
 277-279 Columbus Avenue, San Francisco.

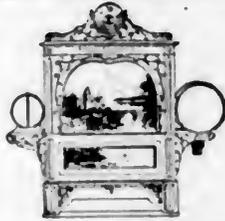
**MIDWAY NOVELTY CO.**  
 Announcing New and Larger Quarters.  
 302-04-06 W. 8TH ST.,  
**KANSAS CITY, MO.**  
 OUR NEW 1923 CATALOGUE READY. Write for copy. We want to supply you. **QUICK, PROMPT SERVICE.**

# C. W. Parker Offers:

- 1 Ten-Car Show for sale or lease. Deposit required.
- 1 More Four-Track Monkey Speedway, used, wood and steel construction. Parker make.
- 1 Eli No. 5 Ferris Wheel, used.
- 1 Used Special Model Three-Abreast Carry-Us-All.

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SKATING RINK



MILITARY BANDS

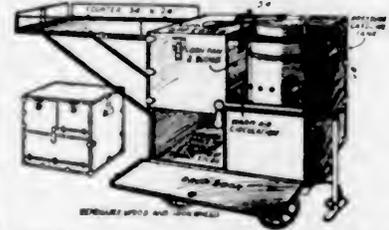
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protect organ during winter by storing with us in heated factory FREE OF CHARGE. Repairs done then by expert workmen at low rates. Writing to serve you. ARTIZAN FACTORIES, INC., No. Tenawada, N. Y.

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 Roadwork and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always out-sells any other kind and brings greater year-round profits. Write for catalogue showing other models.

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## BOWLING GAME

A Slot Machine That Gets the Money. Send for our Illustrated Catalogue of many other machines. GATTER NOVELTY CO., 447 Poplar St., Phila., Pa.

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Use French Merchandise Wheel that is known the world over. It is built for work. No one can duplicate our work and prices. Our two new designed Merchandise Wheels are also ready. Any Wheels shipped same day as per order. Deposit required on all orders. Write for catalogue.

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## LITTLE WONDER LIGHTS

Lamps for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder hand lanterns. Little Wonder hand lanterns are BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use every where. Woodruff-depositable, non-toxic, pure white lights for every purpose. We are selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices. LITTLE WONDER MFG. CO., 152 S. 5th St., Terre Haute, Ind.

## FUTURE PHOTOS—New HOROSCOPES

Magic Wand and Buddha Papers. Send four cents for samples. JOS. LEDOUX, 100 Wilson Ave., Brooklyn, N. Y.

SLOT MACHINES FOR SALE. Low prices on all kinds of Slot Machines. Packing cases with hinge doors with each machine. WEISS NOVELTY CO., Memphis, Tenn.

FOR SALE. 3 NEW 54 KEY ORGANS. J. A. ROTHERHAM, Brown, Mass.

is spending the fall and winter in Kansas City with her brother, R. E. Crouch. She expects to spend Christmas with relatives in Little Rock, Ark.

Paul Hunter was honored by The Dallas Times-Herald during the State Fair of Texas. The paper used a column story on his part in the kewpie doll world, told all about his factory in San Antonio and accounted him as one of the successful business men of Texas. A picture of Mr. Hunter accompanied the article.

Who remembers when Capt. Midgley made his first high dive at the Palouse County Fair, Palouse, Wash.? Working the same date was Stella LaGrecia, acrobat, and Madam La-Bianch, serpentine dancer and rolling globe artist; also Maximo, leaping dog.

All received four unsigned communications last week. One was on an automobile smashup, another a birth, another some folks going to Cuba, and another a marriage. All unsigned letters, even the written with good intentions, are absolutely worthless as printable news.

Two of the "fields" in the outdoor show would be seen together on the midway of the Wortham Shows at the State Fair of Texas. They were Thomas H. Cannell, secretary of Minnesota State Fair, and Charles Butfield, of the Thearle-Budfield Company, Chicago. Had they arrived a day sooner they would have met another "reservation" in Seth Mayfield, secretary of the Waco Cotton Palace.

Rumor has it that several cities, including Memphis and Jackson, Tenn.; Paducah, Ky., and Cairo, Ill., were angling for the S. W. Brundage Shows to spend this winter in quarters with them before the show's recent return to its former quarters at St. Joseph, Mo.

C. Jack Shafer, of water-show fame, and Wm. F. Troyk, known as Bluey-Bluey, have closed their season with the John T. Wortham Shows and are getting their limit of wild ducks on Medina Lake, about forty miles from San Antonio, Tex.

Word from Birmingham, Ala., last week had it that Gertrude Pool, of the Rubin & Cherry Shows, was recovering from serious injuries sustained a few weeks ago when a taxicab in which she was a passenger en route to the fair grounds at Huntsville, Ala., overturned.

With the National Orange Show at San Bernardino, Calif., at the western end of the California loop, and the Battle of Flowers at San Antonio, at the eastern end, it looks like the winter tour of Wortham's World's Best is picking cherries from among the choice spots.

Mr. and Mrs. C. M. Nigro, the amiable folks at the head of the Great Wide Way Shows, are both looking the picture of good health. C. M. stated to the writer last week that he has no complaint to register on the financial outcome of the season considering conditions.

It will be no one-sided affair at the Chicago meetings. Several factions will be on hand. All earnestly hopes that something mutually satisfactory to all will materialize. A little "give in" and a little "receive" should result in some kind of a "happy medium".

There have been several instances this fall wherein both fair and carnival managements could have justifiably canceled contracts—in some cases on the eastern end, and others the other—the signed promises not being fulfilled as to grit and cleanliness, especially the former.

F. L. Flack says he knows his territory and its citizenry, and he operates his show to suit himself, and explained that meant according to popular demand in the cities where he is almost yearly consecutively exhibits. Yes, he intends being at the meetings in the Windy City.

A. G. Allen, old-time minstrel showman, now with a prosperous billposting business (with more than 150 boards in and about Cumberland County, N. C.), entertained and was entertained by John M. Sheesley and staff when the Sheesley Shows were at the Fayetteville (N. C.) Fair.

Jack Hudson says he met Doc Carpentier, side-show talker, formerly with Wade & May and other shows, on the "white way" of Detroit, and that Doc said he was still rushing "Smiles and Kisses" confection packages in local theaters—but that he would again be on the show lots next season.

Billy Koutnik, of Hoboken, scenic artist with several organizations the past eight years, recently met Artist Marot (for the first time in five years) at Dayton, O., and they immediately got busy with the painting of election campaign signs. Billy expects to joint south soon and will probably join some musical show.

Lon Backenstoe is of the impression that the public, from a majority standpoint, is of a too nervous temperament nowadays to stay long in one pit-show attraction. Something to interest them, a single exhibition; let 'em come in and look and on their way at a small admission price, is Lon's idea.

Charlie B. says, regarding a recent article in "Billboard" that he's in favor of Al Fisher having the "sex" on the "Big Hat" among agents, but that he'll sure kick 'im on the slaps if he hears of him again appearing as a chorus girl. But at that Al made a big hit with the "Too Sweet" show while serving the colors in France.

Ed C. Dart, handling the office on the No. 2 unit of the Greater Sheesley Shows, has also shown that he has not lost his cunning when it comes to placing good publicity matter. He will be at Fairland Park, Kansas City, again next season.

The Alva (Ok.) Courier, editorially, had good things to say for Snapp Bros' Shows after the shows had concluded their engagement in Alva. Some excerpts: "Their stay here forms a pleasant memory to hundreds of Alva people." "The local B. P. O. E. Lodge deserves a great deal of credit for putting the carnival over. It was thru its efforts that the shows were brought here." Relative to a contemplated children's playground, with the Elks assisting: (Continued on page 28)

## WE ARE THE LARGEST DISTRIBUTERS IN THE WORLD OF MERCHANDISE SUITABLE FOR BAZAARS AND INDOOR AFFAIRS

SEND FOR THE SHURE WINNER CATALOG No. 101

Dolls, Blankets, Lamps, Aluminum, Silverware, Beaded and Mesh Bags, Clocks, Jewelry, Novelties, Etc., Paddles and Paddle Wheels.

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For Knives, Pencils, Premiums of all kinds. Also Hoodwin Midget Salesboards and Salescards for all purposes. 20% discount on orders over \$100.00. Immediate delivery at wholesale prices. Write for complete catalog.



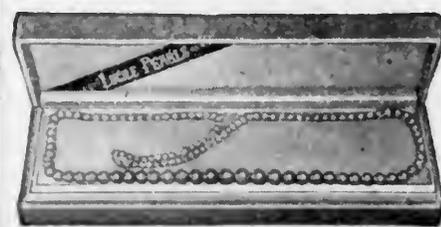
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100	\$.21	1200	\$1.31	100	\$.52	720	\$1.15
200	.35	1500	1.60	200	.75	800	1.23
300	.44	1800	1.86	300	.82	1000	1.35
400	.53	2000	2.11	400	1.00	1200	1.40
500	.63	2500	2.60	500	1.02	1500	2.10
600	.72	3000	3.11	600	1.04	1800	2.33
700	.80	3600	3.71	700	1.12	2000	2.50
800	.91	4000	4.11				
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Order right from this advertisement at these wholesale prices.

J. W. HOODWIN CO., 2949 W. Van Buren Street, CHICAGO.

## Pearl Necklaces Only



Pearls that you can guarantee the limit to be indestructible, perfectly matched and graduated; will not peel, crack or discolor.

24 inches, in Velvet Box, Satin Lined, with Sterling Silver Patent Safety Clasp, set with three Rhinestones, complete, in quantity lots.

Cuts furnished for Catalogs.

\$1.80 PER STRING

LUCILE PEARL CO., 37 Lincoln Road, Brooklyn, N. Y.

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INCREASE PROFITS CONVINCING YOURSELF—ORDER ONE TODAY



No blanks. All element of chance removed. A standard size 50 package of confections vend with each 5c played.

30 days' free service guaranteed. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular retail fee. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.

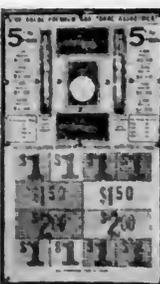
Wire us a deposit of \$25.00 at our expense. Machine will go forward by order received, balance of purchase price billed C. O. D.

Don't forget to order mints with your machine. Silver King Mint Confections are delicious, wholesome and pure. A case of 1,000 Standard 50 Size Packages for \$15.00. A Box of 100 Packages for \$1.50.

SILVER KING NOVELTY CO.

604 Williams Building, Indianapolis, Indiana

## SALESBOARD JOBBERS AND OPERATORS!

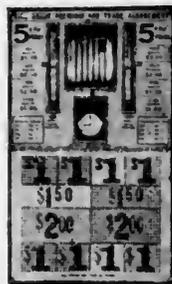


If you are a Live Wire and looking for something entirely New and Different in the way of Salesboard assortments, it will certainly pay you to send for our new Catalogue No. 30 of Premium and Trade assortments, together with quantity Price List.

Our Salesboard Deals have proven a huge success and are now going over bigger than ever.

GELLMAN BROS.

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FOR IMMEDIATE DELIVERY BASE BALL, ACTORS, PRIZE FIGHTERS, HORSE RACES, GAME OF HANDS

In 100 and 300-Hole. Special Prices on 100-Hole Plain Boards.

U. S. PRINTING & NOVELTY CO., 195 Chrystie St., New York City

Tell Them You Saw Their Ad in The Billboard.



# LOOK

## SALESBOARD OPERATORS CONCESSIONAIRES

Kirchen's Nine-Light "Radiant-Ray" High Handle (Mazda) Electric Light Flower Basket



22 inches High.

9 LIGHTS

**\$4.50 Each in Dozen Lots.**  
Sample sent for \$5.00

No. 150—Stands 22 inches high. Made of red. Beautifully colored and finished in two-tone bronze effects.

Filled with 9 large size American Beauty Roses, each with a genuine Mazda colored electric bulb inside. Equipped with 9 sockets, 4 knobs, plug and 5 ft. of cord.

We also have other Electric and Non-Electric Flower Baskets, all prices. Write for WHOLESALE PRICE LIST.

25% deposit required on C. O. D. orders.  
**KIRCHEN BROS.**  
Manufacturers,  
222 W. Madison Street, CHICAGO, ILL.

winter at Shreveport, La., until last issue—until after it was finally decided and confirmed.)

Nat B. Rodgers, of Rodgers & Harris Circus, was presented with a beautifully engraved gold card, carrying with it a life membership in Karam Grotto, by Karam Grotto, of Birmingham, Ala., in appreciation of his efforts in behalf of the R. & H. organization making the recent Grotto Circus at Birmingham a gratifying success. Word from the Atlanta city was that Karam officials state they were well pleased with the circus and that not only were the performances clean, wholesome and highly entertaining, but that the behavior of the performers was beyond reproach.

### JOHNNY J. JONES' EXPOSITION

Spartanburg, S. C., Nov. 2.—The final days at Macon for the Johnny J. Jones Exposition, a grand show train remained at Macon until Sunday night, not arriving at Spartanburg until Monday evening. Tuesday the weather was fine, after heavy showers Monday. Larger receipts than anyone anticipated crowned the opening day as a great winner. From the observation of a layman it would appear on the surface that Spartanburg County Fair has more concessions than many of the large State fair associations, the list of competitors including Mique Camilla, Leo Friedman, Harry Kelly, Charles, Goodman, Wm. Smith, Harry Burbank and many more "big shots" of the game. While the writer sat in Secretary-Manager Moore's office on Friday (the big day) the chief gatekeeper came in and stated that people were then "wedged into the grounds like sardines in a box." Col. Moore led some of the people wander into the inner field of the racetrack.

P. Folsom O'Brien, lately acting manager and talker on the Water Spectacle, is now on the Speedy Banner Autodrome. Incidentally the Johnny J. Jones Exposition will have a new drome for the Cuban invasion. Mr. Bauer has for the past four weeks been busy with a gang of carpenters building what is claimed to be the largest drome ever constructed in regard to both width and depth. Mr. and Mrs. Kemp, both riders of national reputation, will be featured with Max Wright and Blossom Adams and Howard and Speedy Banner Marguerite Sheppard, the young and attractive daughter of Mr. and Mrs. Wyatt Shepard, is a new addition to the Water Spectacle. Sir Edw. St. ra Diem, the announcer, closed at Macon, as he was called home to England to settle up an estate. Harry James also left at Macon for his home at Bridgeport, Conn., but will return for the Cuban trip. Mrs. Earl Williams is entertaining her young daughter, Miss Kenworthy. S. Cohen is spending a few days with his sister-in-law, Mrs. Benjamin Blakely. Mrs. Sylvia Stewart is another visitor, being entertained by Mrs. George Keightley. Mr. Johnny J. Jones has as a visitor Mrs. H. P. Aldrich, who for many years was a member of this organization. On Tuesday night and Wednesday Max Sanders (Dakota Max) and H. P. Aldrich were visitors. Dakota Max for many years had his Wild West on Johnny J. Jones Exposition with Col. Aldrich, who is now general manager of Dakota Max Wild West. For many years was the Jones show's leading concessionaire. Another oldtimer and respected ex-member of this outfit, Al Dernberger, paid his respects to Mr. Jones—called here on account of the latter's illness. "Al" is now a magnate, being sole owner of the Brown & Dyer Shows. Mr. Shield, of "War Rides" show fame, accompanied by his private secretary, was a visitor. Mrs. M. Camilla, on her way to the winter home at Tampa, Fla., stopped over for a couple of days' visit with her husband, G. Lawrence McDonald, one of the best known theatrical scenic artists in this country, is a late acquisition to Johnny J. Jones Exposition. Mr. McDonald has gone to the winter quarters at Orlando, Fla. Mr. and Mrs. Ralph Ward have returned after playing numerous fairs. Mr. and Mrs. Charles Goodman also have "come back". There is an old-time performer living at Spartanburg, John W. Tinsley, who a few years ago was known professionally as "Jolly Zeno", the clown. He is now foreman of The Daily Journal composing room. He has a very charming wife, one son and a lovely home. His heart is still with showfolks. The writer had a very pleasant visit with him. On Wednesday who should appear but T. A. Wolfe, accompanied by the dean of active press agents, Doc Waddell, and it was "Welcome to our city," for the writer had not seen the good Doc for so many many moons, and there were lots of things to talk about. Doc is probably the greatest writer of obituary tributes ever produced—the writer gave him a lot of personal data and he has promised us a grand "finis" when we "kick off". Doc and the writer had their picture "took" by Alice Foster. Frank M. Pettit, a former Jonesite, now manager of Charleston (S. C.) Fair, spent two days with the show.

ED R. SALTER

("Johnny J. Jones' Hired Boy").

### FLACK ON VISITING TOUR

Each fall F. J. Flack, general manager of the Northwestern Shows, makes a visiting tour—for the purpose of meeting his friends with whom he does business during the active carnival season. This fall was no exception. "The Doctor" made Cincinnati his first stop as usual, paying The Hillboard a call on Wednesday morning of last week. From Cincinnati he was to go to Akron, O.; then back to Detroit, Mich. (from which point he jumped into Cincinnati), and on to Leavenworth, Kan. (the C. W. Barker Factory), and Jacksonville, Ill. (the Eli Bridge Co.), and from Jacksonville back to his headquarters in Detroit. He reported the past season a very good one for the Northwestern Shows.

### MRS. SEDLMAYR IN HOSPITAL

Kansas City, Mo., Nov. 1.—Mrs. Carl J. Sedlmayr, wife of C. J. Sedlmayr, part owner and manager of the Royal American Shows, was taken to Grace Hospital, this city, Tuesday, suffering from a nervous breakdown, with a temperature running about 105. Mr. Sedlmayr today informed the local office of The Hillboard that the fever had been checked and that Mrs. Sedlmayr was expected to get along all right. This illness prevented Mrs. Sedlmayr's attending the Hallowe'en party at the Showman's Club last night, but Mr. Sedlmayr looked in for a few minutes.

THIS IS A  
**5c**  
MACHINE  
EMPTIES  
FAST



## OPERATORS

OUR E-Z BALL GUM VENDER WILL MAKE

## BIG MONEY FOR YOU

OPERATES WITH A NICKEL  
**\$60.00 REALIZED FROM EVERY FILLING**

This machine moves the merchant's own stock for cash, and no store keeper will hesitate to put one in his store on commission.

The E-Z BALL GUM MACHINE holds 1,200 balls of gum, each having a hole drilled thru the center containing numbers. Some numbers give customer from 10 cents to \$1.00 in merchandise. Celluloid card furnished with each machine indicates winners.

Get Busy—Write Today for Prices. This is the season for New-Style Machines. You can start making BIG MONEY next week if you buy E-Z Machines. Others are doing it—why not you?

**AD-LEE NOVELTY CO. (Not Inc.)**  
827 So. Wabash Avenue, Chicago, Ill.

### BUY DIRECT FROM MANUFACTURER

3-inch Doll, 13 inches high, with plumes, unbreakable wood fibre composition, with wig and ostrich plumes. Just like cut.

Gross Lots **\$2.75** Gross Lots  
Only Per Dozen Only

25% DEPOSIT, BALANCE C. O. D.

Send P. O. Money Order, Express Money Order, Certified Check, or wire money by telegraph.

Send us \$10.00 and we will ship you three dozen samples by prepaid express anywhere within 100 miles of New York.

**AMERICAN UNBREAKABLE DOLL CORP.,**  
77-79-81 Wooster Street, NEW YORK CITY.  
Phone, Canal 8487.



## DOUGHNUT-MAKING GOODS

SOLID PROFITABLE BUSINESS, EITHER SHOP OR WHOLESALE, ALSO

### CREAM AND ICE CREAM WAFFLE COOKERS



Rest Recipes. Complete Instructions. DOUGHNUT MIXTURE, in 200-lb. barrels, per pound, 11 1/2¢. Write for complete catalogue.

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## GEM NECKTIES

Silk Ties with Flashy Stones woven into the material.  
**\$4.00 Dozen**

**1-INCH NARROW TIES**  
Made of Silk Brail, Assorted Colors.  
**\$4.00 Dozen**

**XMAS SILK TIES**  
Fancy Ties.  
**\$3.00 Dozen**

**MEN'S MUFLERS**  
Genuine Silk.  
**\$12.00 Dozen**

**\$3.00 brings a Sample Assortment**  
One of each number. Cash with order.

Half cash with quantity orders  
**HARRY N. LEINKRAM**  
8 East 23rd St. (Est. 1907), N. Y. City



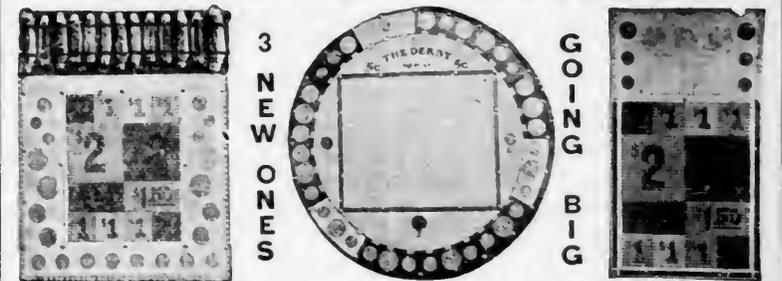
## LADIES' SWAGGER STICKS

In Stock for Immediate Delivery  
Prices \$24.00, \$30.00, \$34.00, \$39.00, \$46.00, \$52.00, \$58.00, \$64.00 per Gross.  
Prompt shipments. One-third deposit required on all orders.  
SEND \$25.00 FOR SAMPLE ASSORTMENT.

**FRANKFORD MFG. CO.**  
906 Filbert Street, Philadelphia, Pa.  
Philadelphia's Largest Umbrella House.

Tell the advertiser in The Billboard where you got his address.

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**B-21.** 2,000-Hole 5c Board. 13 fine quality knives. Pays out in trade \$13.00. Price \$13.50

**D-14.** "THE DERBY." The most attractive Board ever put on the market. 3,000-Hole 5c Board. Pays out \$63.00. Price \$9.00

**B-36.** 2,000-Hole 5c Blanket Board. Three extra fine Blankets. Pays out in trade \$12.00. Price \$14.00

TERMS: 25% with order, balance C. O. D.

**CARLTON SPECIALTY CO., 160 N. 8th St., LEBANON, PA.**

## 200 PER CENT PROFIT—REAL MONEY GETTERS for SALES BOARD OPERATORS and PREMIUM HOUSES



We claim the MOONSPRO SUPERIOR CRYSTAL Receiving Set is not excelled by any sets costing double the money, and the same applies to the TRIMM HEAD SETS.

The Radio Set is manufactured of absolutely the best grade of gum wood, finished in black mission, with seven-inch tuner coil, brass rods, patent sliders, tubing of government-inspected quality, receiving table for set \$10.00, with felt-covered bottom and rubber feet. The DEPENDABLE TRIMM HEAD SETS are guaranteed for one year or more and made of highly polished case drawn from extra thick vibrationless sheet aluminum and the 2,400 Ohms is obtained by 18,400 turns of wire and 4,600 turns on each bobbin.

WE STAND BACK OF OUR OWN MANUFACTURED GOODS and GUARANTEE THEM TO BE WHAT WE SAY.

OUTFIT COMPLETE COSTS YOU \$6.50. DOZEN LOTS, \$66.00 PER DOZEN, BY EXPRESS. Cash with orders. Postpaid east of Mississippi.

**MOONEY-SPIRO COMPANY**  
51 NORTH SIXTH STREET, PHILADELPHIA, PA.  
WRITE US FOR ALL RADIO SUPPLIES.

## CANARY BIRDS, \$13.00 doz.

FOR CARNIVALS AND SALES BOARDS.

Parrots, Fancy Birds and Cages of All Kinds. Will ship on a 25% deposit to a distance of 500 miles from Chicago and on 50% deposit to a further distance. We guarantee that our birds will reach you in perfect condition and assure prompt service. Experience counts. Write for particulars. Department 100.

**SAM MEYER & CO., 24 W. Washington St.,**  
Phone, Dearborn 9663. (Night Phone, Keystone 4829). CHICAGO, ILL.  
We ship with one hour's notice week days and Sundays.



Advertise in The Billboard—You'll Be Satisfied With Results.

A woman said last week that this column should be called "Ran-Dumb-Rambles". We told her to go ahead and call it that.

One thing is certain. We fear nothing. Criticism, "howlouts", "calldowns", "blaps on the back" and all that is welcome. Be real men and women and do it in the open.

Always pleased to receive and print the opinions of others. If anyone in this world is really entitled to anything it certainly is their opinion.

Visitors to our department in the New York office are always welcome, no matter if they are prosperous, bent, broke or in between.

This writer has been thru it all. Has been without shoes, no overcoat in the wintertime and one had reason he lived two days on five cups of coffee and two doughnuts minus the holes.

Experience is a great teacher, but many tardy pupils are attending his school. Let us all wake up and take that "clap" off our shoulders. Alut we in a great business?

There probably are 1,000,000,000 human beings on earth and we still find some who say they are alone and actually think themselves important. Forget it and be a regular "guy".

One of the biggest men in show business was with a wagon show and he walked alongside one of the wagons because he felt sorry for a horse that had not had his morning's feed.

Oh! Go ahead and get all swelled up, you small-minded "guys".

"Criticism makes good actors."—J. George Loos.

Milton Morris—Congratulations. As toastmaster at the Showmen's League Banquet we shall expect from you wit, humor, philosophy and a human nature touch that will prove refreshing.

There will be a lot of small-minded ones who will go to Chicago and will not attend the banquet and ball of the Showmen's League, as is usually the case. Don't worry about them. They will grow up to be men some day—probably.

A person (we will not call them men or women) who makes a living off of weak-minded mothers with stage-struck children is a kind of human parasite that should receive medical attention.

Bert Wheeler, of the "Ziegfeld Follies", New York, is doing his bit to "glorify" the ham sandwich.

Outdoor showmen with ability can now enter the motion picture field. That business has come to a pass where showmen are needed. This going to be a showman's proposition from now on. The bottom has fallen out of the tub of the regime that dominated the business up to a few weeks ago. Vaudeville welcomed experienced outdoor showmen. Motion pictures are now ready for them. Enter, gentlemen!

Outdoor showmen can carry this to their credit with pride and dignity—they are still masters of their business. Wall street and money is not making "puppets" out of them.

A tent firm in New York is now working on plans for tops for "whilly" rides. What is the matter with the Western tent makers that they are late in getting in on this?

We wish to call your attention to MAN-STYLES Department appearing each week in this publication. You fellows who want to "doll up" for the big dolings at Chicago should brush up on styles. Moral: No man is better in outward appearance than his tailor. Edna Miller Lenz, editor of "Manstyles", will put you next to a good one on dress-suit and neckwear styles for the occasion. Some of the best-dressed men in America were seen at the last Showmen's League banquet and ball.

Charles Marsh—What's doing in the booking business?

"The Great Vegetable Shows." No. "Yes, we have no banana shows." For all that is good and proper—try and get a title for your organization that has character and means something besides type and words.

Who is the greatest incline bicycle high diver of the present day? We want to hear from him, also spiral tower ascensionist.

Who is the originator of the cascade plunge, diving girl show? Speak up.

Clyde Powers—You would be welcome if you should care to return to the outdoor show business. All remember "Phoebe" and his house of the Bostock days. For years Clyde was assistant stage manager of the New York Hippodrome, and one time had a magic shop in New York.

Try a giant telescope as a midway concession. You have seen them. That kind you see on big city streets. This can be called an educational feature. Who will be the first?

We have never seen a real honest-to-goodness INDIAN VILLAGE with a carnival. They are Americans. Let's have one. Get Joe Miller, Zack Miller, Major Gordon W. Little (Pawnee Bill) or C. Frank Hanley (California Frank) to put one on right for you.

George H. Hamilton says he would not be surprised. You will soon hear of his big dolings, now being planned.

ABSENT FROM HOME—Where are they?

Answer: "Cook's Victory Shows." "Broadway Shows." "St. Louis Amusement Company." "Young Brothers Shows." "Flak Syndicated Shows."

# RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

(ADDRESS ALL COMMUNICATIONS CARE THE BILLBOARD, 1433 BROADWAY, NEW YORK)

"Dixie Carnival Company."  
"Columbus (Carnival Company)."  
"J. F. Murphy Shows."  
"Keystone Exposition Shows."  
"Otis L. Smith Shows."  
"Leon Washburn Shows."  
"Sells Brothers' Shows."  
"California Shows."  
"J. L. Cronin Shows."  
"All-American Amusement Association."  
"Canadian-American Greater Shows."

Cook-House Concessionaires—Read: "Now we are told that the 'square meal' of the future will consist of celebrations. It will be all right if we can pay the check that way."—Cleveland (O.) Times.

Did you ever listen to those fellows who always want to make a long story short? Do you get me? And those who carry brief cases and nearly talk you to death over nothing.

Walter F. Stanley—Will you be at the convention at Chicago? Where next season? Morris & Castle? Answer.

"Sometimes a man's bad luck is due to his reputation," says The Dallas (Tex.) Times-Herald, which also says: "Some people murder the truth, while others never get near enough to it to do it bodily harm."

"The secrecy of corn huskers in Iowa should interest concessionaires who tried to get away money this season and failed."—Fred G. Walker.

After the big event in Chicago comes the Christmas Number of The Billboard, now in

"I never bother about reading anything?" You try and help him. We cannot.

Harry La Brique—Pleased to learn you are still doing well with your fashion shows under a big top out in California. Gus Hornbrook sends his regards.

Charles Carter is thoroughly capable of producing a magical spectacle for carnival purposes. Let's get him in.

Talkers—Do not say "He has no equal." Try and always say "He has not got no equal."

Many of the present-day motion picture men do not seem to know that outdoor showmen were the first to give pictures recognition and exhibited them under canvas long before any of the modern picture palaces were thought of. Long live the names of W. H. Swanson, J. Frank Hatch, Mr. Porter, Mr. Golden, Jack Shields and others in this connection. One of the first film spectacles was "The Holy City" produced by the late Sig. Lubin. He had a picture show on the midway of the Pan-American Exposition at Buffalo, N. Y. He employed some of the best talkers in the business at that time to try and get the people to view the presentations. The venture was not much of a success, but played its part in educating the public to see motion pictures. The wheel has turned—showmen are coming back to pictures.

L. B. Walker—What's doing? Going to Cuba this winter?

door business with the kind of a show he is capable of producing. He one time had a great idea for a circus act.

One of the best illusions ever shown on a fair grounds was the woman with three heads. The third hand where the left foot should have been.

Why not a "pig with human eyes" for a pit show attraction? Take a good look at the next most intelligent pig you come in contact with.

Ed R. Holden—How about a new Farm Yard circus?

C. M. Nigro—Give us another Mexican Village like the one you framed in San Antonio, Tex., which went with Herbert A. Kline.

Sunshine, flowers and conversation do not make a great State.

Some general agents could put in the winter very nicely studying railroad maps. Oregon is now way down east in Texas as some seem to think.

Bert W. Haries—What are you doing in the indoor game this winter? See you at Chicago.

A "crising jak" lost a good press agent his job one time.

Some managers suffer with "telegraphitis"—they never reply to a letter.

Jack Halden—How be you?

Thomas J. Quincy says Ben Kransky's Cony Island Show is the "Haram" of Porto Rico. He is with them prescating Miss Quincy, the high diver.

"Bozo" doesn't eat 'em live any more. That is progress.

The public is a funny "guy".

M. B. Golden—Are you all set for 1921?

It makes one lough to hear about all the gold-leaf that was used in winter quarters and then see them on the road—what a difference! Col. Francis Feairl one time used more gold-leaf on his animal show front than we see nowadays on a whole outfit. Stop this winter-quarters "hunk", you writers of news from winter quarters.

What went with the "Coney Island at Home Shows"?

Con T. Kennedy, in Kansas City, Kan., one time had a big double wagon front for his main entrance. Let's have it again.

Frank McIntyre—Again. How is the indoor circus business with you?

Carl Nelson and Madam May Morris—We have an inquiry for you.

"Home, Sweet Home". When does your band play that tune? Some played it too soon this season and some did not. That is the way of the game.

Victor D. Levitt had a fun home in Dreamland Park, Coney Island, N. Y., one season. The front was made to represent children's building blocks and it was most attractive. Next!

Kindly permit us to thank (for recent communications) H. G. Traver, Fred A. Hamner, Lew Dufour, John C. McAffery, Harry Jensen (Hunt), John M. Shesley, J. George Loos, Edward H. Selter, Harry E. Bonnell, Don V. Moore, Bide Dudley, William J. Hiller, Charles Bernard, Mike Troy, Sam M. Dawson, A. Spillman, E. Percy Morency, Tom Terrill, General Pisano, H. C. Hess, Sam W. Elmer, Johnny J. Jones, Captain E. Whitwell, Herbert D. Sawyer, D. B. Coleman, Jr., Leon Murrell Hewitt, Oscar C. Jurney, King Haro, W. H. Rice, H. C. Robinson, James T. Hyde, Herbert A. Kline, C. Frank Stillman, Felix Biel, George H. Coleman and several hundred others.

## THIS BLANK

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will place in your employ the most faithful and efficient assistant whose services you could secure.  
For reference ask any reader of The Billboard.

### SPECIAL OFFER

THE BILLBOARD PUBLISHING CO.,  
Cincinnati, Ohio:

Please send The Billboard for eight weeks, at your special rate of half dollar.

I am interested in ..... department of show business.

the making. Get your copy in early. It will be the best ever—and that is saying something.

Sgt. Sautelle—A "Humpty-Dumpty" circus as a big carnival show should prove a big winner. Carnival managers should get Mr. Sautelle's ideas for such a production and pay him well for it. Put on your thinking caps and see what a wonderful front could be built for it. Fred Lewis, Jack Rhodes and Adolph Seeman please note.

"Jack and the Beanstalk" for a children's show.

W. A. Sanger—When are you coming back to the carnival business? It needs you.

W. T. Stone, of Williamston, N. C., is reputed to be one of the keenest financiers ever in the carnival business. A compliment undoubtedly justly deserved.

"Spite." "Just for spite," and all that—and what for? Look for it in the dictionary and not among big men. The man who forced your contract to be broken will be rewarded. The law of compensation will take care of that.

Irving and Bruce Kempf—Our best wishes.

George L. Macfarlane—Write this column at once. Real press agents are wanted. Where are you?

Any carnival owner who wants a Midget City Show will do well to consult Ike Rose. He knows how. He was one time with C. A. Wortham and is not a stranger to the business.

J. J. Mostert is going to produce a new style water show for season 1921.

"Sweet peanut pie." What is going to become of the man who takes pride in saying

Eddie Vaughan—Why not give the carnival world an Art Gallery under canvas with "Stella" as one of the features? Make it "art and music". Well? Say something.

We do hope all the general agents get placed right this winter. There has hardly been a day pass within the past two months that some agent has not complained of the bad treatment given him by the carnival manager the past season. Moral: Pick out a good manager before you sign up for 1921.

W. C. Marcus—Who do you go with 1921 and who are you with now?

Some local promoters turn out to be local disrupters. The queen contest, "country store" program and banners have upset many otherwise good contracts. If a promoter is not a real one and does not understand the game he can cause a lot of trouble in the committees and managers. Managers: Pick them early. They are mighty scarce and few are attending school any more.

Charles L. Carrier is going to build an illusion platform show this winter to be titled "Sis". It will be with the Maple Leaf Attractions, of Canada.

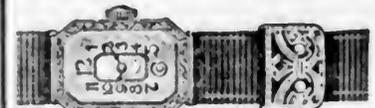
How about an IRISH VILLAGE? Fred W. McCellan knows just how to produce them. He managed one at Madison Square Garden, New York, one winter. Get him busy on the job.

W. Marice Tobin—What are you working on now? This man can produce a Hawaiian Village right.

We are going to have some new carnival shows built this winter if all the space in this department has to be taken up talking about and suggesting suitable attractions, and naming the men capable of producing them.

Horace Goldin should come back in the out-

THE SMALLEST WATCH MADE. TODAY'S BIGGEST VALUE.



25-Year, White Gold-Filled Platinum Finish Wrist Watch, 8 Jewels, fancy dial, rectangular shape engraved case, jeweled crown, com. \$9.90 plus with silk ribbon and box. Each.

A 20% deposit must accompany all C. O. D. orders.

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COLOR ROULETTE S & O Y MACHINE  
Plays nickels, dimes and quarters. This little machine can be placed beside any Liberty Bell or any slot machine and will make more money. Can go into territory where other machines are running and get the business. Also is a good machine to go into closed territory, as it can be operated where other machines can not. Try a sample at only \$15.00 and be convinced and get into a new slot machine business.  
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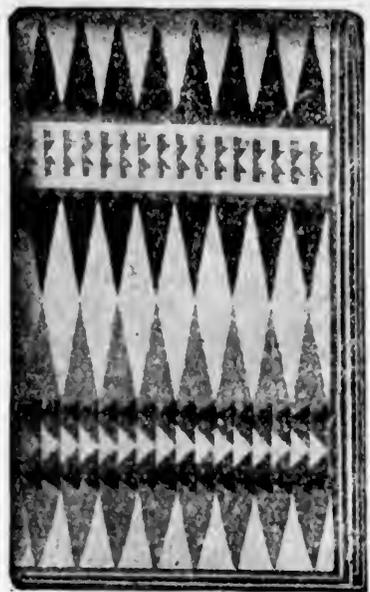
WE HAVE THEM

Parlor Lamp, Lamp Dolls, Sheba Lamps and Dolls, hair and plain Kewps, Flapper Specials, Electric-Eyed Dolls, etc., etc.

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Sure-fire Winners—one or a carload. One-hour service. Order from nearest shipping point. One-third deposit required with all orders.

LARGEST PLASTER NOVELTY MANUFACTURERS IN THE WORLD



## BILLBOARD CALLERS

NEW YORK OFFICE

Jeanne LaMar, lady bantam and feather-weight boxer.  
Chevalier LoVerde, conductor of symphony orchestras.

Gus Horubrook, Ernest Anderson, George Rockwell, Ed Zello, Ike Rose, Felix Hiel, Elmer J. Walters, J. A. Sullivan, J. J. Kelley, Jules Larvett, Lew Dufour, Sidney Reynolds, Matthew J. Riley, Orest Devany, Pete Conklin, Chief Willie Hawk, Sam Mitnick, Jack Bishop, E. J. Lorange, C. Frank Hatley, Max Gould, Mrs. Paul DeValty (Mlle. Claude), W. C. Glynn, George W. Hamilton, Louis J. Beck, Dan Sherman, Mike Zeigler, Sammy Watson, Jules Zanic, Queen Pearl, Harry Row, Ardelle Ont, Jack Weinberg, Mystic Clayton, Sam Gordon, George L. Dobyns, Samuel J. Golden, Lew Dufour, Mrs. Frank A. Robbins, John R. VanArman, Albert K. Greentand, Johannes Josefsson, George H. Hamilton, William B. Higgins, Frank J. Broder, Sam J. Banks, Hubbard Nye, B. C. Sheppard, R. F. Pease.

The Finnegan Boys, Again on Broadway.  
Frank Owens, of the Owens and Kelley dancing act.

Tou Evans and wife, from Palisades Park, Jack Brown and Chas. Aldridge, in from Madison Square Garden.

Mrs. Leon Morris, trainer of animals.  
William J. Malcomson, manager; Charles L. Carrier, contracting agent; Marie and William Mitchell, superintendent of concessions, Maple Leaf Attractions, in from St. Catharines, Ont. En route to Florida.

J. W. Ely, ride manufacturer, in from White Plains, N. Y.

Charles M. Seay, director and producer.  
Louis King, musician.

Callers at J. A. Jackson's desk: Albert Smith and James Love, a new vaudeville combination, Easton and Stewart, of the "Hits and Bits" show on the Mutual Wheel. Demus Jones, to tell of his new quartet. Paul Sullivan and Harold Douglas. The former is one of the great dancers of musical comedy fame. They have teamed. Tony Langston, of The Chicago Defender, in New York on advertising business.

Will Voder, a "king pin" of arrangers. W. Carney, producer of acts and shows, Slim Austin, bandmaster of the Harvey Greater Minstrels. Al Watts, of the team of acrobatic and musical brothers, Do-Do Green. In rehearsal with the new "Dinah" show. Marie Sybil Bazil, interpretative dancer. Elcha, photographer. Harris and Mitchell, a vaudeville team.

Joe Trent, of the Fred Fisher music publishing house. Stanley Brown, M. B. Howowitz, owner of the Globe Theater, Cleveland. L. B. Stark, a Cleveland (O.) amusement investor. Mahara-jah, the Mystic. Just in from New England fairs. Green and Batley, a standard vaudeville act. Fitz Darling, a dancer who won a gold medal in Jersey City last week. Harold Ford.

Mrs. Twosweet, who has recorded for several companies and is joining her husband on the Dudley Time. Claude Austin, whose orchestra has just closed the summer season at Kingston, N. Y. Mrs. E. V. Hurt, of Kingston, N. Y.

(CINCINNATI OFFICE)

M. B. (Duke) Golden, part owner and general representative of the Bernardi Greater Shows.

P. L. Flack, general manager Northwestern Shows.

Patsy Reis, for many years special agent of the K. G. Barkoot Shows.

Geo. W. Stephens, comedian. He and wife, a prima donna, and the latter's sister, a chorus girl, here for the winter.

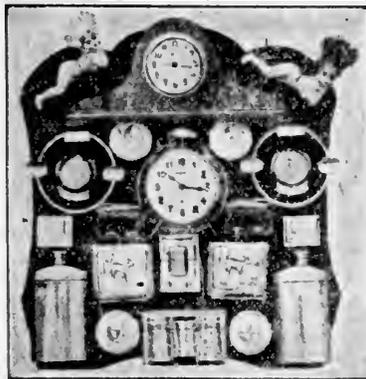
Artie and Billie Lewis and their wives, Thelma and Violet; Ray McClelland, comedian, and other members of Lewis Bros., musical tab., playing the Hippodrome Theater, Covington.

Jasbo Mahon, comedian, and Paul Cholet, yodeler, appearing at the Palace Theater.

B. J. Baughe, whose colored minstrel show has been playing houses in Ohio, is routing it to West Virginia and Pennsylvania. In the city on business.

Arthur J. Yaguda, manager newspaper campaign division Macfadden Publications, Inc., New York. Visited with The Billboard's circulation manager.

Charles F. Hatfield, of St. Louis, Mo. Was in the city attending a big convention and was a visitor to the circulation department.



ASST. PA-1002.

## ANOTHER WINNER!

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A handsome display assortment of 20 Premiums, with real **MERCHANTISE**, such as **GILBERT MAHOGANY CLOCKS, POCKET FLASKS, CIGAR-ETTE CASES, DESK CLOCKS, Etc.** All Premiums of merit with an 800 or 1,000-Hole Salesboard.

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## FOR SALE

One Electric Welder, one Electric Machine for Electric Chair, thirty Banners, one Five-Banner Iron Pole Front with Fence. **CARL J. LAUTHER, Rubin & Cherry Shows, Montgomery, Ala., this week; Jacksonville, Fla., week after next.**

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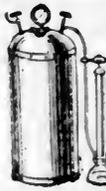
## COOK HOUSE MEN

ATTENTION!!!

Gasoline Stoves, Jumbo Burners, Urn Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles all sizes and prices. Write for complete catalogue.

Terms: Cash, or 1/4 with order, balance C. O. D. Prices do not include Parcel Post Charges. Personal checks cause delay for collection.

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Urn Burners (like cut) for pressure.  
4 inch .....\$4.25  
5 inch .....\$5.50  
Jumbo Burners for gravity, from \$3.00 to \$4.25.

## WANTED FOR STORE SHOW MUSEUM

Novelty Acts, Glass Blowers, Wire Workers, Refined Freaks suitable for high-class Show. Must be winter salary. Pay every week.

**CHAS. BEECHER, 3 South 21st St., St. Louis, Mo. Phone: Bomont 1150.**

Low Backenstoe, well-known outdoor showman. Had just returned from a trip to Porto Rico.

Max Thierer, proprietor and manager the Oriental Novelty Co., Cincinnati.

Nell Kohl, entertainer with medicine shows and taboos.

Mr. and Mrs. C. M. Nigro, of the Great White Way Shows. En route to Chicago for a few months' rest.

Mr. and Mrs. John R. Andrews. Stopping over in Cincinnati a couple of weeks because of Mrs. Andrews being somewhat "under the weather".

Mrs. Harry Dorr. On her way home to Washington Court House, O., for the winter.

Among the transients calling at the mail windows were Bobbie Bell, Mrs. Esdie Dyer, Mrs. Eddie LeMay, Bobbie Savage, Peggy Robinson, Marion Tyson, Carrie Delmas, Elmer Miller, former employee of The Billboard; Frank Ehrlienz, Puddin' Braham and Billy (Blackface) Clark.

W. Rex Karzon, chest expansionist and strong man, formerly appearing in museums and with circuses both in this country and abroad, the past season with T. A. Wolfe Shows. Had just closed with the Wolfe organization and was en route to Chicago, with a stopover at Indianapolis.

### MELTZER TREATED FINE

Chicago, Oct. 31.—Al Meltzer, who has had a "guess-your-weight" machine at a number of the fairs this season, arrived in Chicago today on business. Mr. Meltzer said he has been having a satisfactory season and especially expressed his appreciation of Fred Temple, of the Springfield (Ill.) Fair, and Secretary Ilirsch, of the fair at Shreveport, La., for the courtesies extended to him and for advantageous locations that both officials accorded him at their respective events.

## LACHMAN EXPO. SHOWS

Plenty of Rain in the Lone Star State

Wichita Falls, Tex., Nov. 1.—"Yes, we have had SOME RAIN." In fact, ever since Lachman's Exposition Shows left Pueblo, they have been battling the elements good and plenty. Rain in Great Bend all week except one day. The same at Dodge City. Half week of rain in Guymon, and the rest of the time a strong wind blowing. Childress a total blank on account rain every day (plenty of business there for us if the public could only get to it). At Electra Mr. Lachman did not unload. The train arrived in a downpour of rain Sunday night and continued all night. Monday it looked for a few hours as if the rain had ceased, but it started up again that night and added a little snow and hail for good measure, and on Thursday Mr. Lachman gave it up and ordered the train into Wichita Falls, where the show will open Saturday night—if it doesn't rain—in stead of Monday, as billed for a big Armistice Jubilee.

It has rained in Texas for nearly one month. During a portion of that time railway trains were derailed hundreds of miles out of the way and schedules abandoned. The farmers and planters are happy, and if weather conditions would permit business would be good, as the price of cotton is the highest in years. The colored laborers all seem to have plenty of money and everyone feels good over the big prospects for next year.

HAROLD BUSHEA (Show Writer).

## WORTHAM'S WORLD'S BEST

Have Very Promising Start of Engagement at Houston, Tex.

Houston, Tex., Nov. 2.—Clarence A. Wortham's World's Best Shows opened at the Houston Industrial Fair here tonight in the coldest "snap" of the fall season, but to much bigger crowds than was expected, and business was good.

Tantlinger's Wild West equipment and other features were offered in a parade Wednesday night and made a great hit. Halloween-night crowds joined in with the parade and thus promoted wonderful publicity for the show.

Messrs. Beckman, Gerety and Robinson, owners of the Wortham organization, and J. D. Newman, manager of the fair, feel flattered at prospects in connection with this event, as the Houston citizenry seems show hungry and wants high-class amusements, and these are being provided by Wortham's World's Best Shows.

The show had a wonderful play at the finals—rodeo events, etc.—in connection with the State fair in Dallas last week. However, rain came at six o'clock Sunday evening, the closing day, and drove the crowds home early.

BEVERLY WHITE (Press Representative).

## Tamale Machine and Cart

Modern and Sanitary Methods.



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## ELY AEROPLANE SWINGS

are built most attractively, for best service, and to get the most money. We will accept reasonable propositions on percentage or flat rental basis from good parks anywhere in the United States. You are sure of delivery.

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OUR PRICES AND TERMS ARE ALWAYS RIGHT.  
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WHITE PLAINS, N. Y.

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**\$75 to \$150 Weekly Easily Made**

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Here is something new that is offered by us to meet the demand of the specialty salesman and sales agencies. We offer our line of RADIATOR AND TIRE COVERS for the coming season in five qualities and combinations. Only first-class materials are used, and as a responsible manufacturer, can guarantee satisfaction with every purchase. 100% or more can be earned. Every motorist is a prospective buyer.

**FORD COVERS, Each \$1.00** | **FORD TIRE COVERS, Each 90c**

In Gross or Dozen Lots. Add 25c for Sample.

## EXTRA SPECIAL—SOMETHING NEW IN A REVERSIBLE COAT

Five Dress Coat, Olive shade on one side and black rubber on other (water just runs off, like a duck's back), 48 inches long, full cut. No lining garments. Fully vulcanized.

Introductory Price **\$5.75** Each. Easily sold for **\$17.50** in dozen lots or up

SAMPLE COATS, Specially priced at **\$6.50**

## ANOTHER NEW NO.—HEAVY CLOTH LINED RAIN-OVER COAT

This is a world beater. In olive shade. Used by many in place of overcoat. Very warm. A real protection in all kinds of weather.

Introductory Price **\$3.50** Each. Easily sold for **\$10.00** in dozen lots and up

Special Price on SAMPLE COATS, **\$4.00** Each

## SPECIAL FOR SOUTHERN WORKERS FEATHERWEIGHT RAINCOAT

Weights 20 ounces. Can be carried in side pocket. In Tan, Diagonal or Blue shades. A hustler can easily make \$75 weekly on this.

Introductory Price **\$1.70** Each. Easily sold for **\$5.00** in dozen lots and up

SAMPLE COATS, Specially Priced, at **\$1.95**



## Regular Goodyear Gas-Mask RAINCOATS

Famous Goodyear make. Heavy weight Diagonal Material. Special.

For Men, each - - **\$1.85**  
For Ladies, each - - **1.90**  
Boys and Girls, each - **1.50**  
Add 25c to above prices for sample

## Splendid Quality Sateen RAINCAPES

In Blue and Red. No junk. Sells on sight. A big money maker for a live-wire salesman. Wonderful Xmas Number. **\$16.75** Doz.  
Samples—Special **\$1.75** Each

## RUBBERIZED APRONS

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**\$3.15** PER DOZEN | **\$35.50** PER GROSS | **SAMPLE, 40c** Each

## MEN'S LEATHERETTE COATS

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## THE \$1 VANITY THAT COSTS YOU

A remarkable item **\$4.50** Per that sells on sight and gives you a long profit and complete satisfaction to your customers. A full size, gold-plated Vanity which contains a delightfully perfumed powder compact, a mirror and a satin back powder puff. The best value you ever offered your trade, one that will win customers and make big profits. The refined odor, the beauty of the outfit, is one no woman can resist once she's seen it. This is only one of our large assortment of miracle values in toilet articles—up to the minute in every way.

Send For A Sample and see for yourself the exceptional value of this Vanity. Mail 25c extra for postage, or send for a dozen, one-third deposit, and the balance C. O. D.

EQUITY SPECIALTIES CO. INC. 1123 BROADWAY NEW YORK

Tell Them You Saw Their Ad in The Billboard.

## MILLER BROS.' SHOWS

Sad Incidents Experienced at Two Stands in Alabama

Andalusia, Ala., Nov. 1.—The Dothan (Ala.) Fair last week proved a real red one for Miller Bros. Shows, and, judging from results so far, the fair here will be every bit as good, provided the prevalent good weather continues. The Opelika Fair, week before last, was also a real engagement financially. Altho it rained Monday and Tuesday, the balance of the week was wonderful weather and business.

Tragedy stalked into the ranks of Miller Bros.' Shows during the tearing down Saturday night at Opelika, when Blue Thompson, manager of Mr. Miller's Ferris wheel, was shot and killed, allegedly by a taxi driver. He was shot in the stomach and died about four hours later. According to eyewitnesses to the shooting, Thompson was standing by a bonfire warming his hands; his assailant walked up and pushed him into the fire, and, as he came to standing position, the latter shot him. It is said that thirteen persons saw the fatal incident. With the death of Mr. Thompson the showfolks with Miller Bros. Shows were called upon for cash donations for the first time in connection with the show this season, and they responded nobly. Not only was a sufficient amount collected to defray the undertaker fees, but also to ship the body to Macon, N. C., where the late showman's mother resides.

On Tuesday, while the shows were at Dothan, Mr. Miller received word that a young man who had been employed in the cook house had died in the hospital at LaGrange, Ga., where he had been placed after becoming sick. The showfolks raised funds and sent the total amount to LaGrange for burial of the remains, as relatives of the deceased could not be located. Saturday, before leaving Dothan, Mr. Brown, secretary to T. A. Stevens, the show's leading concession owner, was forced to go to the hospital there, being threatened with pneumonia, but the members of the show are in hopes that Mr. Brown will be so far improved as to rejoin the show before it leaves Andalusia.

Miller Bros. Shows can probably boast of having the youngest "trap drummer" in the show business. Master Maurice Miller, the seven-year-old son of Manager Miller, has been under the tutelage of Prof. Bindl, the hand-master, practically all season, and Master Maurice has been a hit, playing a set of traps on the bally platform of the Magnetism show at the fairs played in perfect time with the fourteen-piece Italian band. Mrs. Miller made a trip to Atlanta, Ga., last week, where she purchased a 70-foot stateroom car, with observation end, and this indeed makes a wonderful addition to the twenty-car show train. Mrs. Arthur Ritter is a splendid addition to the Magnetism show, making six ladies in the attraction, which has Tom Scully on the front, along with Major West, Scotch bagpiper, Montana Jack, bronk rider, joined the shows last week with a string of good bucking horses, featuring "Slide-Ways", an almost unridable steed. **RAJAH RABOID** (for the Show).

## WORLD'S FAIR SHOWS

Have Experienced Bad Weather in Texas

Pittsburg, Tex., Nov. 1.—The kind of weather dealt Dothan's World's Fair Shows the past three weeks was hardly in keeping with the outdoor show business and far from remunerative in a business way. There has been everything in the way of winter weather except snow, and from appearances there may be that before this week is over.

The attendance here at Pittsburg has been very light on account of the extremely cold spell being experienced, still business has not been so very bad under such conditions. Two more fair dates, Kerens and Ballenger, remain to be played, then a few still spots under good auspices until the first of December, then to the barn.

Billy Foster has taken the place of "Big Noise" on the front of the plant, show and "Heavy" James the place of Walter Dennis on the Bagdad Show, the latter taking the front of the Athletic Show.

P. VanAult has ordered a new top for his penny arcade to be delivered in Kerens. With the new organ just received from the factory blaring forth Van will have probably the finest looking penny arcade outfit in the business.

Charles Nelson added twenty feet to his cook-house this week, making it forty by twenty. Next season Mr. Nelson says he intends to have the finest outfit that money can buy.

A valuable steer and bull, belonging to the Wild West show, were killed Monday morning by a passenger train in Pittsburg. They were placed in the stock pen with the rest of the stock on arrival here, but managed to get out some time during the night, straying on the "Katy" tracks just as the flyer was passing thru.

Kerens (Tex.) Fair next week, followed by Ballenger Fair. **W. J. KEHOE** (for the Show).

## BIG HALLOWEEN PARTY

Large Attendance of Showmen's League and Auxiliary Members

Chicago, Nov. 1.—The Showmen's League of America gave a Halloween party in the club rooms last night, at which a large attendance of both Auxiliary and League members were present. Bunco and dancing were the two amusement features of the evening and an abundance of refreshments were served the guests. Two handsome prizes were given the bunco players, a silver pitcher and six goblets to the gentleman winner and a handsome silk umbrella to the winning lady player. Col. Fred J. Owens was master of ceremonies. A ladies' bunco and dance was announced in the club rooms for the evening of Saturday, November 10, to which the league members were all invited. A number of tickets to this function were sold during the evening.

# Ma Ma Dolls

SEND FOR OUR

**LATEST CATALOGUE  
Just Off The Press**



## REGAL DOLL MFG. CO.

375 West Broadway  
NEW YORK CITY

## SALESBOARD PREMIUM AGENTS

Get Our Leader No. X402B Big Profits For You



X402B.—Omar Indestructible French Pearls.

These Pearl Necklaces have a beautiful sheen. Iridescent luster, in creamy pink, finely matched graduated, length 24 inches, solid white gold spring ring clasp, complete with special velvet box, satin lined. **\$1.95**

Our Quantity Price, Each.....

X403B.—Same as above, with white gold, diamond set clasp, complete with fancy **\$2.75** plush box, as illustrated. Each.....

Cuts supplied for Catalogue and Premium Houses

OUR FALL CATALOG NOW READY,

Illustrating large variety of Watches, Clocks, Jewellery, Silverware, Ivory Toilet and Manicure Sets, Leather Goods, Electric Goods, Phonographs, Premium, Concession and Auction Supplies. Orders shipped same day received. When ordering sample, include 25c extra to cover mailing charges.

TERMS: 25% deposit, balance C. O. D.

WARNING—Beware of imitators, who copy our stationery, catalog, etc. We have no branch of files. Mail us your permanent address—our file was entered at night and mailing list tampered with—your address may be missing.

**JOSEPH HAGN CO.**

The House for Better Service.  
Dept. B, 223-225 W. Madison St., Chicago, Ill.

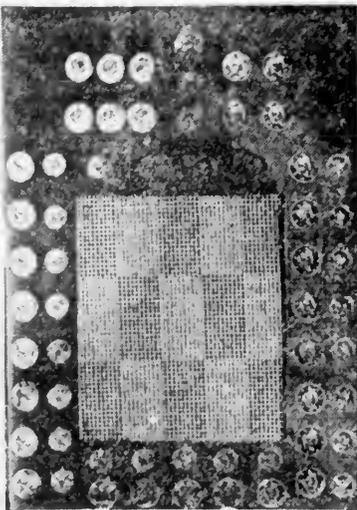
## Going Away—Will SELL My SHOOTING GALLERY

At Lighthouse Beach Park, N. J. The only one of the kind. **ROBERT WINN-LEN**, 360 Lighthouse Road, New Haven, Conn.

Advertisers like to know where their address was obtained—say Billboard.

# THE DOUGH BOY

## Brand New Master Sales Board



(Words or small pictures can not do justice to this wonderful board.)

3,000 Holes, 5c Play. Takes in \$150.00. Pays Out \$58.00.

Brilliant colors, beautifully blended, with its flashy and attractive display sections protected by Pyralin covers. Big returns for the careful operator. Dealers, Clubs, Lodges like this style Board. No dead stock. Play safe. Order this latest gold mine now.

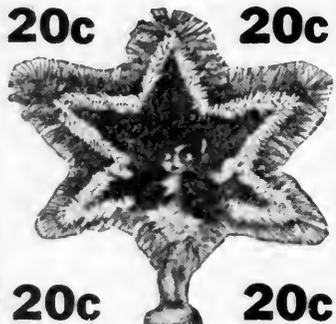
Sample Board Complete... \$15.00  
Lots of 6..... \$14.00  
Lots of 12..... \$13.50  
Lots of 25 or more..... \$13.25

TERMS—Cash with order or 25% deposit required on all C. O. D. orders. Money order or certified check avoids delay.

**G. & G. SALES CO.**  
WILKES-BARRE, - - - PA.

# STAR PLUMES

20c 20c



20c 20c  
THE NEWEST AND BEST FOR LESS

California Curl Dolls, - - 25c

## LAMP DOLLS

A 1—12-Inch Crepe Shade, 75c  
A 2—Ostrich Plume, - - 70c  
A 3—Parchment Shade, - 65c  
Packed 50 to case

## BLANKETS

Beacon Wlgwam, - - - \$3.75  
Esmond 2-in-1, - - - 3.75

## NOTICE

Nothing shipped without 1/2 deposit

## MIDWEST HAIR DOLL FACTORY

A. N. RICE, Owner  
1720-23 Cherry Street, KANSAS CITY, MO.

## FOR SALE OR TO LEASE

All kinds of up-to-date Slot Machines, in first-class condition. BOX 7, Billboard, New York.

Thank you for mentioning The Billboard.

## COVERED MANY MILES

LaVoie's International Attractions in Quarters at Detroit

Detroit, Mich., Nov. 1.—LaVoie's International Attractions not having had a press agent during the season just closed, the writer as understudy will give a brief review of stands played in the United States and Canada.

The International Attractions, the small in size, were massive as pertaining to railroading. Over 5,000 miles were traveled since leaving East St. Louis, Ill., early in May in three baggage cars. Fair season opened at Elliot, N. D., June 19, with a lineup of Henry Heyn's No. 5 Ell wheel, A. H. LaVoie's new three-ahrest carousel and Traver seaplane, some shows and several concessions.

On June 25 the show crossed into Canada for a long string of fairs, mostly two a week, running until October 1. Among these dates were Morden, Curman, Portage la Prairie, Dauphin, Neepawa and Carberry, in prosperous Manitoba; Assiniboia, Swift Current, Moose Jaw and Weyburn, in windy Saskatchewan, and Taber and Lethbridge, in sunny Alberta. The remaining dates were made in Ontario, among them being Ft. William, Port Arthur, Sault Ste. Marie, Peterborough, Chatham and Simcoe. The area of territory covered comprised the vast stretch of prairie and timber regions between Calgary, Alta., and Montreal, a distance of about 2,400 miles, and from East St. Louis, Ill., to the foothills of Riding Mountains in Northern Manitoba.

Notable features included a 1,100-mile move, Ft. William to Peterborough, Ont., thru the timber region between Georgian Bay and Hudson Bay, by way of the noted Arcadia Canyon, with a day's stop over at Soo, Ont. Also an unusual incident was a one-day stand at Swift Current, Sask., August 4—unusual for the reason that after a long haul a big day's business was done, and the show's baggage cars were in Swift Current less than twenty-four hours, arriving from Lethbridge Saturday morning and leaving for Weyburn Sunday morning.

As to conditions in the Dominion "dots," there was a slight depression notable in Alberta, but business became better going eastward, and the season as a whole was satisfactory in spite of rain and cold weather. At only one fair—Simcoe, Ont.—were the conditions and weather good. The Port Huron, Mich., and Mt. Clemens fairs concluded the season, October 13, and the cars, shows and rides are now in Detroit for the winter.

The writer has stored his Ell wheel before going to Chicago and St. Louis for two weeks. Wm. M. Bolan, who had charge of the seaplane, baby swings and Venetian swings, is the winter quarters superintendent. George M. Bietany, with the show the last few weeks, went to New York City. Chas. F. Smith, carousel manager, went to Akron, O., to visit relatives; Mrs. Monahan and congenial daughter, Babe, of the War Show, to Minneapolis, Minn., perhaps to return to vaudeville for the winter; Mr. and Mrs. Edward Schaefer, of the Ten-in-One, to St. Louis, where Edward sells cars in the off season; George Martin, Ell wheel operator (assistant), to his home in Sawyer, Minn. Martin is also a wrestler and filled in on some matches at George Thompson's Athletic Arena during the season. Ray Kirkby, show electrician, came into Detroit with the show, tho a few days later, with the "diver" he purchased at Port Huron. Mr. and Mrs. LaVoie have retained the living quarters in their handsome car for the time being. Mr. LaVoie will later make his announcement as to 1924.

HENRY HEYN  
(for the Show).

## CHIEF PANTAGAL ASKS AID

In a letter from Thomas Robinson (Chief Pantagal), well known in outdoor show circles, he stated that because of his "fring in self-defense" he is confined in the county jail at Frederick, Md. The bullet from his gun wounded two persons not concerned in the fray. At a preliminary hearing he was held under bail for action of the February grand jury.

One of those wounded was Mrs. William R. Stauffer, a concessionaire, who was struck in her leg near the knee, and the other J. M. Ganley, of Boyds, Md., wounded in the right knee—both by the same bullet. "Pantagal," who was the past two seasons at Dreamland, Coney Island, N. Y., and formerly with Carl Lauther's Circus Side-Show, with Rubin & Cherry Shows, Con T. Kennedy Shows, Sound Amusement Co., A. C. Boucher Shows and other organizations, in of the impression that practically all public opinion is strongly in favor of him in Frederick and vicinity, and that those injured by the bullet will not wish, under the circumstances, to encourage a conviction case against him. However, he wishes to ask his friends of the show world for cash contributions, that he may do what he can toward his immediate release, so that he can resume his exhibiting.

Several reports of the shooting, one from a county official, have been given The Billboard, from a summarizing of which it appears that "Pantagal," who had an exhibition at the Frederick Fair, had given a Negro residing in or near Frederick a sum of money with which to hire some help, but that the colored man had "kept it" and when the showman again met him he (Pantagal) was holding him until the arrival of an officer, when the Negro displayed a knife and the showman fled, the leaden missile striking Mrs. Stauffer and Mr. Ganley.

In one of the communications received it stated the impression that Mrs. Stauffer would probably not wish to prosecute Pantagal, and that Mr. Ganley could be greatly aided by Pantagal helping to pay his surgeon and hospital fees. An attached note to one of the communications from James A. Jones, sheriff, stated: "I will say for this man that every one I have talked to give him an A-1 reputation, and he is one of the best behaved prisoners I have ever had in confinement here, very quiet and courteous." Friends of Robinson (Pantagal) wishing to contribute to his relief or receive letters from him may address him care of Sheriff J. A. Jones, County Jail, Frederick, Md.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.



OUR LATEST CREATION.

# READING LAMP

FLASH UNEXCELLED BY ANY, YET USEFUL IN YOUR HOME.

ORDER TODAY.

ORDER No. 20 WHEN YOU WIRE

JAPANESE SILK, all COLORS, CHENILLE FRINGE, A REAL COMFORT LAMP.....

\$2.25

Our new factory is equipped for handling rush shipments, and we await the test. One-third with order, balance C. O. D.

EDWARDS NOVELTY CO., Venice, Cal.  
SUNSET AT WASHINGTON BLVD.



A REAL PILLOW SALESBOARD PRINTED IN FOUR COLORS.

Showing Pillows in their natural colors. Ten Pillows and 800 or 1,000-Hole Board. Come neatly packed in strong carton.

MUIR ART CO., 116-122 W. Illinois St., CHICAGO, ILL.

## Muir's Silk Pillows

ROUND AND SQUARE

For

CARNIVALS AND BAZAARS Designs That Get The Play

SALESBOARD OPERATORS

Our 5 and 10 cent pillow assortments are in keen demand now.

SEND FOR PRICES.

## FOR SALE ON ACCOUNT FIRE

At Sea Breeze Park, Rochester, N. Y.

[These items were not damaged and are in perfect condition]

Four large size Liberty Root Beer Barrels, including motors and all fittings. Fifty Penny Arcade Machines. One Chester Pollard Balloon Racer, sixteen units. Two thirty ft. Khaki Tops built for corn games. Two twenty ft. Khaki Tops with four ft. overhangs, including side walls. Four 20x10 Concession Tops, including frames and eleven ft. side wall. Four R. & E. Flashers, one to thirty. Numerous other bargains. Write for Price List.

**WALKER AMUSEMENT ENTERPRISES**  
Alliance Bank Building, ROCHESTER, N. Y.

## 100% VALUE CANDY ASSORTMENTS

No. 11. 600—5c Assortment

12—50c BOXES  
6—50c BOXES  
2—75c BOXES  
2—\$1.25 BOXES  
1—\$3.00 BOX  
1—\$5.00 BOX

Jobbers' Price, \$ 8.75  
Retailers for - - 30.00

WRITE FOR PARTICULARS. ONE-FOURTH CASH WITH ORDER, BALANCE C. O. D.

CURTIS IRELAND CANDY CORP., 24 S. Main St., ST. LOUIS, MO.

New York Representative:

EASTERN STATES TRADING CO., 28 Walker St., NEW YORK, N. Y.



## Silk Umbrellas at Factory Prices

Women's Gloria Silk Umbrellas, with white ring handle, in black only, in dozen lots only..... \$10.50 per Dozen Each.

Women's Pure Silk Umbrellas, with white ring handle, popular colors, in dozen lots only..... \$15.50 per Dozen Less than Dozen Lots, \$1.70 Each

Men's Umbrellas, with curved handles, at same price. Terms for Dozen Lots, 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Convince yourself of this extraordinary SPECIAL PRICED OFFER by sending order at once.

A. A. MITCHELL, 16 Sutton Avenue, New Rochelle, New York.

The Last "Word" in Your Letter to Advertisers, "Billboard".

## 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:

**BARNEY TEMPLE AND WIFE**, Repertoire Company  
Complainant, Jack H. Kohler, Mgr.,  
Jack H. Kohler Players,  
Care The Billboard, Pub. Co.,  
Cincinnati, O.

**DUNBAR SPOT**, Owner-Mgr.,  
"Home-on-Ky-Ross" Co.  
Complainant, W. H. Rossard,  
Care The Billboard, Cincinnati, O.

**BENNER, G. L.**, Advance Manager,  
Complainant, Kenneth T. Miller, Inc.,  
P. O. Box 1899,  
Greensboro, N. C.

### GEORGE BROOKS THANKS

George Brooks, a road man, who lost his small tent and some paraphernalia by fire on the fair grounds at Mason, Ga., the night of October 24, wishes us to thank the concessionaires and others playing the fair for their donations in his behalf. A list of the contributions enclosed in Mr. Brooks' letter shows that forty-one of the folks raised a total of \$85. He stated that he will be in Jacksonville, Fla., for the Florida State Fair.

### CHRISTY SHOW

(Continued from page 82)

The night shows and the matinees in Southern Louisiana are all light. The Christy Show is making its old territory and, expecting a three-act show, the folks are astonished to see fourteen and the big street parade.

Manager Christy took three days off the first of the week and made a visiting tour to the Golden Brothers and Paterson shows. He had a good time, was cordially received, and came back with his head full of new ideas. The show is getting pretty well equipped with losses now, the latest arrivals being Jim Irwin, as boss hostler, and Clint Graham, as transducer. Harry Sells has the canvas and looks after things in general. Bessie Blacken, a former prima donna with the show, joined last week and is riding menage and appearing in the "Spec." Jack Fenton surprised even himself when one day last week he had all the bulls and the camels filled with banners and some on the wagons. It was his biggest day since he joined the show.

Legal Adjuster Bowman Robinson and his assistant, J. S. Johnson, both observed their birthdays the past week and the bunch did not forget them either. The former received a handsome diamond ring and the latter a gold Elks' card case. Bandmaster Everett James has his hand filled up now and is splitting it in parade. The roster is as follows: Everett James, bandmaster and solo cornet; Thomas Fallon, J. P. Chase, cornets; Frank Novak, Walter Hodgen, clarinets; Fred Mayberry, Charles Sumner, Tex Chenettel, George Kelling, trombones; John Bernhardt, tuba; Major LeRoy, Weber Gayman, alto; Louie Mittendorf, baritone; Dan Brodder, Lee Smith, drums. The band now gives its concerts in the ring and is making a big hit.

Two more zebras have been added to the menagerie and are being broken to work in the rings. Billie Barow, a real oldtimer, drove all the way from Meridian, Miss., to see the show last Wednesday and meet old friends.

## HOLIDAY SPECIALS

For Stores, Bazaars, Agents, Salesboard and Premium Men.

REDUCED PRICES ON THE FAMOUS

**SHEBA DOLLS \$35.00**  
PER 100

With Flapper Plume and Dress.

With Extra Large Size Flapper (Corenson) Plume and Dress, \$40.00 per 100

Without Plumage, \$20.00 per 100

Packed 50 to a barrel.

## TORCHIERI

15 inches high, \$15.00 per Dozen

21 inches high, \$18.00 per Dozen

### BULLDOGS

10 inches high, \$25.00 per 100

7 inches high, \$15.00 per 100

### VASES

9 inches high, beautifully painted, \$12.00 per 100

Write for New Circular and Price List.

Prompt service. One-third deposit with order.

**PACINI & BERNI**

Day and Night Phone, Monroe 1204,  
1424 West Grand Avenue, CHICAGO, ILL.

Billie is now a veterinary, working for the State and has a big ranch near Meridian, where he says troupers are always welcome.

FLETCHER SMITH (for the Show).

## NEW TURNS AND RETURNS

(Continued from page 23)

scene enacted in an imaginary prison following, increased their popularity twofold. Another number, "Sweet Juanita", was as big a hit as their first, and the comedy bits coincident to the song occasioned numerous laughs. The boys encoored twice, the first time rendering "Maggie, Yea M'am, Come Up Stairs", and the second, "Away Down In Kokomo". Both have good personalities, an "at-home" feeling on the stage and, last, but not least, exceptional voices. They will go big wherever they play.

R. C.

## JACK AND JOE MURPHY

Reviewed Thursday evening, November 1, at Grand Opera House, New York. Style—Singing and comedy. Setting—One. Time—Eleven minutes.

Jack and Joe Murphy, man and woman, open before the house drop with "Chase Me, Charley", a comedy number, which reveals the fact that Miss Murphy hasn't much of a voice. The comedy part of the routine is the only redeeming feature of the turn, this being very funny and scoring many laughs. A scene in an imaginary hospital and a scene in which the lady is apprehended stealing a piano is made the most of, evoking hilarious laughter. An eccentric dance is done for the finish, which gets a good hand, and the turn takes three bows.

## "WEE" GEORGIE WOOD

Vaudeville's Peter Pan

Portraying British Boyhood in a Playlet, Entitled "HIS BLACK HAND"

Supported by

DOLLY HAMER and TOM BLACKLOCK

Reviewed Monday afternoon, October 29, at Palace Theater, New York. Style—Playlet. Setting—Three. Time—Twenty-five minutes.

"Wee" Georgie Wood is the cleverest delineator of child types ever seen by the writer. He is natural, artistic and technically superb. Aided by Dolly Hamer and Tom Blacklock, he presented a sketched written expressly to give him an opportunity of showing his talents. A young boy about to grow into manhood. His braggadocio, fear, bravado, sorrow, joy and sense of humor all registered. His character bits done at the conclusion of the playlet, in one, were just as clever as his preceding work. He cries in a manner to make one feel sorry for him—this is real art.

His Scotch bit with the candy, his speech of thanks at the conclusion and his whole offering in general stamps him as a true artist and a showman.

M. H.

## MISS FRANKIE HEATH

Reviewed Monday afternoon, October 29, at Palace Theater, New York. Style—Singing. Setting—One. Time—Sixteen minutes.

Frankie Heath, assisted by Eden S. Litchfield at the piano, offered a series of special numbers, which pleased highly and made a distinct hit. Miss Heath had a tough spot—next to closing—but handled it admirably. She is class, has style and knows how to put a number over.

Took several bows to good, legitimate applause and made an unqualified hit when reviewed.

M. H.

## WARD AND MAHON

Reviewed Tuesday afternoon, October 30, at Fox's City Theater, New York. Style—Singing and dancing. Setting—One. Time—Twelve minutes.

Ward and Mahon unfortunately are devoid of that which is necessary to make them popular as a song team. Without adequate voices and minus the technique to put numbers over these two boys don't get far with their singing. They are 100 per cent better dancers, and if the dif-

ference in the applause given them when they sang and when they danced meant anything, this estimate is conservative. The patter used between numbers and dances is for the most part banal and lacking in humor. If Ward and Mahon, who do their stuff ambitiously, were to specialize on the dancing, and have better gags substituted, they no doubt will be a big go.

R. C.

## HAMEL SISTERS AND STROSS

Reviewed Wednesday afternoon, October 31, at Loew's American Theater, New York. Style—Musical. Setting—One and special, in two. Time—Twenty-five minutes.

The feature of this act is the cornet playing of Stross, who, according to an announcement made, was formerly soloist with Sousa. Stross certainly can play a cornet—cleverly, artistically and remarkably. He held one note for so long that not only the audience, but the members of the house orchestra were filled with wonderment. He not only held it, he pulled it up crescendo several times, he played with it, toyed with it, blasted it out and made it exceedingly piano. The writer recalls that Innis, who in later years became a bandmaster with a band of his own, was reported to have done the same thing—and that there was some talk and press matter concerning a patent valve. It seems impossible for any human being by unaided method to hold a note as long as Stross holds it. If he does use a valve it is a good trick, and if he doesn't—it is a wonderful piece of technique. He was a riot.

The four girls in the act dressed as kids sing an opening number, seated on the stage at the footlights. Following they double in brass, doing some good ensemble and solo numbers, among which the "Gypsy Maiden", from the "Fortune Teller", stood out well. The vocal efforts were not quite so good—"Steady, Eddie", failed to arouse much enthusiasm, altho the idea of a vocal selection or two to break up the monotony is good.

The girls change to blue satin jumpers for the finish. The one who plays the trombone does it well. Stockings for the girls in both the first appearance and later would help, as the bare legs do not fit the act, detracting from the class and dignity of the musical selections.

A good flash and medium-time act that can and will make good in any spot. It lacks the class, dignity and polish for the two-day houses, for which, in all probability, it was never intended.

The "Yankee Doodle" BACKWARD, encore, is an old gag, rather small time, and did a flop anyway. The audience did not get it when the writer was present, and its omission would help.

M. H.

## JEAN AND JACQUES

Reviewed Wednesday afternoon, October 31, at Loew's American Theater, New York. Style—Gymnastic. Setting—Specials, in two and three. Time—Seven minutes.

Man and woman who make their initial appearance before a drop representing the seashore. There are two dressing tents on either side of the stage in which changes are made to bathing costumes, the man in comedy getup.

Following a number of contortionist stunts are done on a bench and the woman does several tricks with rings.

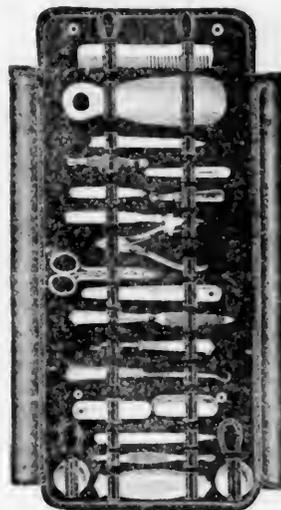
In three, the woman, in change of costume, and lying on her back, supports with her legs a small platform to which there is affixed an apparatus holding rings upon which the man does gymnastic tricks. The apparatus is guyed four ways at the bottom, and as many at the top.

The opening is weak and the finish would be better, and less annoying to an audience, if the woman did not seem so fearful about her short dress exposing her nether limbs. Wearing bloomers of some other color than a very brilliant crimson, would attract less attention to the particular locality she seems worried about—if that is the main purpose.

Failed to get over with any punch when reviewed and lacks showmanship.

M. H.

## SURE MONEY GETTERS



Save money by buying direct from Importers. We import direct from Europe and not through jobbers. Our prices are the lowest.

21 - Piece La Claire Imitation Ivory Manicure set. In attractive lined roll of embossed leather etc. Two specials at

**\$12.00**

per Doz.

and

**\$15.00**

per Doz.



24-in. Opaque La-Claire Pearls, cream, white or pink, with sterling silver, double as a set, rhinestones class.

**\$5 cents each**

30-in. Opaque La-Claire Pearls, with same class.

**\$1.15 Each.**

30-in. Opalescent, same class.

**\$1.45 Each.**

**SUPER SPECIAL**

30-in. La-Claire

Opalescent Pearls,

silver lustre, with

solid gold, genuine

fine diamond clasp.

Extra good value at

**\$3.00 Each.**

Heart-shaped, velvet-lined Leatherette Boxes at 20 cents Each.

Beautiful assortment of Imported, lined Beaded Bags, in a large variety of colors and designs at

**\$5.40**  
Per Doz.

Positively no goods shipped without 25% deposit.

**F. WEINTRAUB**  
91 Orchard St., New York.

## THE WELL-KNOWN "WILL-O" PEARLS

Guaranteed unbreakable. Sterling silver white stone clasp. White, pink and buff. 24 inches long. Put up in a handsome push-lined case.

**\$1.25** IN DOZEN LOTS

EACH

Prompt service. Orders shipped same day as received. 25% deposit with all C. O. D. orders.

**WM. E. OFFENBERG, NEW YORK**

390 Canal St., Cor. West Broadway

When in town come in and see me. I carry all kinds of Pearls in stock.



## CHINESE BASKETS

No. 145—4-Legged

**Baskets**

4 to a Nest, Double Decorations on each.

**\$6.00**

PER NEST

No. 133—5 RING, 5-TASSEL, \$2.00 PER NEST; SAMPLE NEST, \$2.50, PREPAID.  
No. 135—10 RING, 10-TASSEL, \$2.50 PER NEST; SAMPLE NEST, \$3.00, PREPAID.  
25% WITH ALL ORDERS. BALANCE C. O. D. LONG DISTANCE PHONE, DIVERSEY 6064.  
A. KOSS, 2012 North Halsted Street, Chicago.

## CONCESSION SUPPLIES WHEEL MANUFACTURERS

**ZEBBIE FISHER COMPANY,**

60 EAST LAKE STREET,

CHICAGO, ILL.

## ALUMINUM

WILL LEAD AT ALL

## INDOOR EVENTS

THIS WINTER

The largest line in the country. Get our prices before buying.

**THE ALUMINUM FACTORIES**

234-238 S. Wells St., CHICAGO, ILL.

# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

## ARRANGEMENTS COMPLETED

### Indoor Circus at Albany To Have Full Two-Hour Program

Albany, N. Y., Nov. 2.—A thrilling and sensational program of twenty-two numbers, embracing a diversified collection of circus acts, will be presented at the Veterans of Foreign Wars Exposition and Circus, which will open November 12 for six days and nights.

All industrial and automobile, as well as concession, space has been sold, and only the sound of the equestrian director's whistle is needed to start the greatest indoor show ever held in the Capital District of New York. The entire city is abuzz with advertising, and the advance sale of tickets has gone far beyond the expectations of the promoters and committee in charge. All applications for space ten days ahead of the opening has, thru necessity, been refused, as the committee has determined nothing shall interfere with the circus program, regardless of the sale of floor space. When the circus contract was signed it was agreed that only a limited number of spaces were to be sold, and this policy is being lived up to by the letter.

A local newspaper has taken over the Tuesday matinee in order that all the orphan children of this vicinity may witness the performance, November 15 has been set aside as "Elks' Night" and Exalted Ruler Schieberling expects to bring along no less than 500 "Bills" with him. Special decorations and lighting effects will be used.

Headlining the circus acts will be Ernest Clarke and the Clarke Family, who will offer the principal riding numbers, also introducing for the first time indoors in this section, the "Mechanic". Other acts will be the Segrist-Silbon Troupe, casting act and aerial butterflies; the Plechiana Troupe of seven acrobats; Milvano's Singing and Dancing Elephant act; Billy Long, a long-time circus feature; Lady DeMarco and Company of five in contortion, comedy acrobatics and Jiu-Jitsu; Anderson Brothers, European gymnasts; The Carlises, Australian whip manipulators and novelty entertainers, together with Buck Baker's troupe of cowboys and comedy "Ford" number. Several lesser acts will also appear on the program, making the performance a full two hours. The 10th Regimental Band, of Albany, will furnish the musical score.

The local committee of the Veterans of Foreign Wars is highly elated over the prospects for the show and the members have worked hard for its success. Particularly are they proud of being able to secure so many feature acts for the circus proper. It is the first big indoor circus ever given in Albany and no expenses has been spared. The committee is headed by Captain Reynolds King Townsend, general chairman; Major Edward R. Thorne, treasurer; Major Frank A. McNamee, vice-chairman; with Tom Terrill, director general, and R. F. McLendon, secretary.

## SHOW PROPERTY HELD

Utica, N. Y., Nov. 1.—Owners of property used as part of the indoor circus which played at the State armory the past two weeks are unable to move it, owing to attachments levied for unpaid bills. Two attachments were issued Monday by Justice of the Peace Dan T. Burke on behalf of a local hotel proprietor and a produce dealer. The former claimed bills amounting to \$261, and the latter alleged that he was owed \$19 for fruits and vegetables furnished as feed for the animals. The attachments were levied on monkeys, kowpee dolls and other property which had been held here pending litigation. The monkeys were the only animals covered by the attachment papers, the other animals being carried with the removal of the circus to another city. Local veterinarians are caring for the monkeys. Coming on the heels of the recent stranding of a circus at Mohawk this incident has not served to help the indoor circus business around here.

## BAZAAR AND MARDI GRAS

Scheduled for Naval Reserve Armory, Detroit

Detroit, Mich., Oct. 31.—The Detroit Reserve Club, composed of officers and members of the U. S. Naval Reserve, will hold one of the early "doings" in Detroit this winter, which is a Bazaar and Mardi-Gras, to be held in the large U. S. Naval Reserve Armory, on East Jefferson avenue, near the Palace Gardens, Blyevlew Park, December 3-8. The floor being 100x250 feet gives plenty of space to hold an event of this kind.

Arrangements have already been made and the executive committee appointed—Paymaster Roy M. Paymaster Smith, R. M. Pierce and Louis P. Brozo.

The advance sale of tickets is in the hands of all members, and at the last meeting of the committee the report was made that same was moving fast. Vaudeville and circus acts will be used and a number of concessions of different kinds of merchandise. The Naval Reserve Band, which is composed of forty members of the organization, will furnish the music. An automobile is to be given away. Harry Logan has been secured to handle the contest and program. The Detroit Winter Circus and Carnival Company has the contract to manage and furnish all attractions.

## ELABORATELY PRESENTED

### Theater Beauty Revue and Style Show Goes Over Big at Binghamton, N. Y.

Binghamton, N. Y., Nov. 1.—The recent three-day Beauty Revue and Style Show given at Binghamton Theater here was a decided success, and drew heavy patronage to the theater. It was elaborately presented.

Among the features of the affair the management presented "Miss Syracuse" and "Miss Binghamton", two of the participants in the last Atlantic City Pageant, also took advantage of the fact that Rudolph Valentino played here and that during his engagement he personally selected a young lady as a representative of this city to appear in the coming Madison Square Garden Beauty Show. These three principals, plus thirty-five Binghamton high school girls, not alone proved an excellent entertainment but a tremendous drawing card, giving the Binghamton Theater, which seats over 2,200, a capacity audience three times a day. The performance was on twenty-six minutes, with two changes of scenes, a runway into the audience and special lighting effects and music.

## RADICE DIRECTING EVENT

New York, Nov. 2.—Gayton A. (Tommy) Radice, treasurer of the Gayety Club, Inc., of Buffalo, N. Y., writes from that city to the effect that he is still in the show world and at present directing Buffalo's Big Fashion Show and Ball, which is to be held in the E. Wood Music Hall November 23-24. Radice, it will be remembered, was formerly a clown with the Sells-Floto Circus and later a tenor singer of considerable repute, representing the Broadway Music Corporation.

The officers of the Gayety Club, Inc., are: Harry DeVore, president; Arthur Gervais, vice-president; Barry L. Blakely, secretary; Gayton A. Radice, treasurer; Larry Ross, Steward, and the Misses Della Ross and Ruth Janal, press representatives.

WANTED FOR ELKS' 10c BAZAAR  
CAPE GIRARDEAU, MO., WEEK NOV. 12th  
LOCATED IN NEW GARAGE, CENTER OF CITY.  
SHRINE 10c CIRCUS  
CAIRO, ILLINOIS, WEEK NOVEMBER 19th  
LOCATED IN ARMORY.  
First Show of This Kind in Either City.  
WANT FREE ACTS THAT CAN WORK IN BUILDING WITH 20-FT. CEILING.  
WANT CONCESSIONS OF ALL KINDS—Palmistry, Candy Floss, Grab Joints, Drinks, Ice Cream, Waffles, Novelties, etc. No Games or Wheels wanted, except Glass Blower with pick-out.  
PRICE, \$25.00 EACH.  
Attendance in both towns now assured by ticket sales. Will play one or more dates before Xmas. Consider silence a negative. Capt. Emerson is now operating H.ter Frolic, and am no longer in any way connected with it.  
W. H. (BILL) RICE, as per route.

## EXPOSITION CALLED OFF

### Stamford (Conn.) Merchants Against Experienced Directorship

Stamford, Conn., Nov. 3.—The exposition scheduled for the week of November 5 under the auspices of the National Guardsmen has been abandoned upon suggestion of the Merchants' Activities Association. It was decided at a meeting held here Monday.

Two New York men, familiar with shows and displays, who had been engaged to assist the committee, met with considerable difficulty in signing merchants to fall in line and buy space at the show. The fact that out-of-town men were conducting the exposition met with the disapproval of the Stamford merchants.

Approximately one week ago, when the returns were slow in coming, an inspection was made by officials of the National Guard. They found that the merchants were willing to assist in conducting anything local, but, with the New York men in charge, many of the merchants voted their objections. Their services were immediately dispensed with and the guardsmen, with but a short time to complete arrangements, took it up where the outsiders left off.

With but eight of the fifty booths sold and coming as it would in a season when it would be difficult to spare salesmen and saleswomen from the respective stores and with so short a time in which to perfect the details, it was decided to abandon the project.

Considerable money had been lost last summer in conducting a carnival and the same may be said of other enterprises attempted here.

## CIRCUS AT CORNING, O.

Corning, O., Nov. 1.—The Elks' Indoor Circus staged here last week was a gratifying success. The entertainment attractions were presented by Prof. Eckhardt and daughter, Gladys, an aerial act, and Madam Bonal Lucas, with her trained dogs and ponies.

## TWO WEEKS' SHRINE CIRCUS

### At Convention Hall, Washington, D. C.—John W. Moore Co. Producing the Show

Washington, D. C., Oct. 31.—Preparations are being completed for the big Almas Temple Shrine Circus which will open Monday night at Convention Hall and continue until midnight, November 17. Proceeds will go to defray expenses of delegates of the local temple who will represent Washington at the imperial council session of the order at Kansas City next year.

Because of the success last year of the John W. Moore show company it has been engaged this fall, and for the past week E. M. Lawton, of the organization, has been in Washington outlining settings for the big hall. Leonard P. Steuart, illustrious potentate of Almas Temple, is chairman of the general committee, and in a letter sent out he urges cooperation of all nobles. It also has been announced that \$8,845.50 worth of free gifts will be dispensed in the circus.

## ANOTHER SHRINE CIRCUS

### Tigris Temple Again Sponsors at Syracuse, N. Y.

Syracuse, N. Y., Nov. 2.—The Tigris Shrine Indoor Circus will again be staged this season, the dates being arranged for next January, starting the 14th at the State Armory.

Relative to entertaining the orphan children of this vicinity a different program will be carried out, as the performance will be carried to the various institutions instead of bringing the youngsters to the armory. Last winter the orphans were guests of the Shriners at the opening performance in the State Armory. It took so long to get all the orphans to the show and back again, and there were so many of them to look after, that it was decided that plan involved by far too much risk to be repeated. Robert D. Honey, chairman of the Tigris Shrine Circus committee, will send out tickets to all members of Tigris Temple this week.

## SURPASSED EXPECTATIONS

Saratoga, N. Y., Oct. 31.—The first Fashion Show and Mercantile Exposition held in Convention Hall recently, under the management of the Merchants' Bureau of the Chamber of Commerce, surpassed the success expected by even its most optimistic supporters. More than 4,000 persons attended the show the second night, double the number of the opening night. Vocal solos by Howard E. Balch, with Albert Platt as accompanist, and dances by young Janet Marks comprised the entertainment program the second night, with Hartigan's Orchestra playing for dancing after the show. The models wore different gowns each night.

## UNIQUE AFFAIR AT NEWARK

Newark, N. J., Nov. 1.—The Newark Museum and Public Library are putting on, beginning November 17, an exhibit of "China and the Chinese". It will be, as nearly as possible, a comprehensive survey of Chinese civilization from agriculture and manufacturing to the fine arts. It is announced that 500 organizations and individuals in America and in China have co-operated in making this exhibit. The Chinese theater is represented in the exhibition by a very interesting collection of material of which photographs are being made.

## FOOD SHOW AND FAIR

### Catholic Churches Giving Annual Event at Leavenworth, Kan., Late This Month

Leavenworth, Kan., Nov. 1.—The Catholic Churches of Leavenworth county are preparing to again give a big Food Show and Fair the last week of November. It will be held at the new Catholic high school. It is given yearly for the benefit of the school.

## THE TIDEWATER'S BIGGEST INDOOR EVENT

Seven Big Days in the Heart of Norfolk  
Two Saturdays, December 1st to December 8th  
MILITARY CIRCUS

Under Auspices of Norfolk Infantry and Ambulance Companies

(700 members), assisted by every service organization in the city and backed by every city official. We can place all kinds of Legitimate Concessions, no exclusives except Juices and Grab. Want few more Platform, Circus and Vaudeville Acts. No Animal Acts. Have eight weeks' work for right kind of Acts. State salary in first letter. Address all mail and wires to NORFOLK'S MILITARY CIRCUS, Committee Room, Third Floor, City Armory, City Hall and Monticello Avenues, Norfolk, Va.

## 74th Regiment Armory, Buffalo, N. Y.

### FLOWER MARKET BAZAAR, Nov. 12 to 17

Biggest Indoor Event of Season. Benefit Soldiers' Club House and Home. Armistice Night Ball for 5,000 overseas men. Six special nights. Elks, Shrine, Zuelika Grotto, Knights of Columbus, White Shrine, Orpheus, 74th Regt. Band for dancing every night.

Twenty important organizations co-operating. Space for Wheels, Exhibits and Merchandise, \$4.00 foot. Wire for reservations.

FLOWER MARKET COMMITTEE, - - 1130 Hertel Avenue, BUFFALO.

## CONCESSIONS WANTED CONCESSIONS

FOR

### RED MAN ANNUAL FUN FROLIC and STYLE SHOW

AKRON, OHIO

THANKSGIVING WEEK, NOVEMBER 26th-DECEMBER 1st.

All Legitimate Stock Wheels open and Grind Stores. Wheels, \$50; except Blanket, \$75. This means exclusive. Would like to hear from six more Vaudeville Acts, not over four people. One more Singing Orchestra. This is the first Show this season, so first come, first served. Pay your wires, I pay mine. ARMSHAN & FRIDDLE, Directors, 41 East Mill St., Akron, Ohio.

## American Legion CIRCUS & STYLE SHOW

CITY AUDITORIUM, BRAZIL, IND.

November 12-17

CAN USE Circus Acts doing two or more. At least two acts with man and woman, or two women.

FOR SALE—Palmistry, legitimate Grind Stores. Proposition for Decorator. Address AMUSEMENT COMMITTEE, Room 323, Citizens' National Bank Bldg.

WANTED Musicians, strong Cornet, for all winter. Play for Indoor Bazaar. Also opening at Lynchburg, Va., November 10. Wire at once. P. DELAURENTIS, care J. L. Cronin Shows, Concord, N. C., November 5 to 9.

# FREE TURKEYS—FREE TURKEYS—FREE TURKEYS—FREE TURKEYS

**SALESBOARD OPERATORS—THIS IS THE SEASON'S BEST BET.** You place the boards with the individuals listed below. They receive a turkey for disposing of their board, and the winner also receives a turkey. Both turkeys and board cost you about \$10.50. Board takes in \$19.10. Your profit, \$8.50 per Deal. **PLACE NO STOCK WITH OUR BOARDS,** as each board has a beautiful lithograph of a turkey. **YOU STILL HAVE 19 DAYS BEFORE THANKSGIVING.** Our boards as a rule are run off in a few days. The nearer it gets to Thanksgiving the better they go. Order now. We ship at once.

For Individual Salesboard Workers this deal was a knockout last year when placed with the following class:

STAGE CARPENTERS  
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YARD MEN  
CHURCHES  
CLUBS

CONDUCTORS AND MOTORMEN  
DANCES  
EXPRESS AGENTS  
FIREMEN IN FIREHOUSES  
FORELADIES IN CANDY FACTORIES  
FOREMEN IN ROUNDHOUSES, ETC.

GARAGE EMPLOYEES  
INFORMATION CLERKS  
JANITORS IN APARTMENT HOUSES, ETC.  
MAIL CLERKS  
MEAT PACKING HOUSES AND STOCKYARDS  
MILK WAGON DRIVERS

OFFICE HELP IN R. R.  
PORTERS  
SHIPPING CLERKS  
SHOE FACTORIES  
BAGGAGE AGENTS  
BANKS

BELL CAPTAINS  
BOX FACTORIES  
CALL BOYS  
CALLERS  
CAR SEALERS  
CHECKERS

Boards are \$3.00 per doz. or \$20.00 per hundred. \$150.00 per thousand. Full amount or 25% with order. None shipped without deposit.

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## MISSOURI POULTRY SHOWS

Trenton, Mo., Nov. 2.—The poultry show that is to be held in this city December 18 to 21 will be the biggest event of the kind that has been held in Northwest Missouri in several seasons. Entries already have been received from two Iowa breeders with a national reputation, their winnings including some of the best in Kansas City and Des Moines. A bunch of State fair winners will be sent here from Leavenworth, Kan., and many birds will be shown here that have won the blue ribbon in fast company. A large entry of fancy pigeons is coming direct from Convention Hall at Kansas City.

Maryville, Mo., Nov. 2.—The twenty-second annual exhibition of the Northwest Missouri Poultry Association will be held in the Armory in this city December 3, 5, 6 and 7. More and better premiums are being offered this year than ever before, and the entrance and attendance records are expected to reach a new high figure.

## BAZAAR STARTS AT UTICA

Utica, N. Y., Nov. 1.—The third annual Bazaar given by the Mohawk Athletics, Inc., was officially opened in Sons of Italy Hall Wednesday night by former State Senator Charles W. Wells, a candidate for mayor of Utica at the next week's election. The proceeds of the affair, which will continue until Saturday, will be devoted to the enlargement and improvement of the club house and other interests of the association. A large crowd gave the bazaar a successful start. There were eight booths, all carrying a full line of novelties. Dancing was enjoyed during the evening, the music being furnished by two orchestras.

# STOCK PAPER —FOR— INDOOR CIRCUS

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U. S. Naval Reserve Armory, East Jefferson Ave., near Palace Gardens, DETROIT, MICH.

One week, December 3rd to 8th, inclusive.

We want for this event and several other Indoor Bazaars and Carnivals: Vaudeville and Circus Acts. Give all information in first letter, size of stage and height required for your rigging, time used for Act; also if you do more than one Act.

For the above event we have all Concessions open.

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## OUTDOOR CELEBRATIONS

LATE SEASON DATES

NORWOOD TOOK HONORS

Not Materially Against Outdoor Event at Eaton, O.

Eaton, O., Nov. 1.—Despite the lateness in the season of the dates selected by the Schafer & Campbell Festival Company for the holding of the event here last week, under the auspices of the Eaton Concert Band, there was a wonderful attendance, and the results were quite remunerative to all concerned.

The affair opened October 22 and the weather was ideal—a real "Indian summer" day, and that night there was an excellent turnout of the citizenry of Eaton and vicinity. It was the third event of this nature in which Colonel L. Campbell, of the festival company, has been at the head of the "doings". There were plenty of amusements, including local merchants displayed their goods at the "Pumpkin Show".

While here S. C. Schafer, of the company, purchased an automobile, and at this writing is driving it to Tipppecanoe City, O., where the Schafer & Campbell Company will in the near future stage an Indoor Circus for the Triangle Club of that city. Mr. Campbell is on his way to Detroit, Mich., where the Boss Tent Company is making for them a new tent to be especially used for merchants' exhibits.

OPEN-AIR STADIUM

Spartanburg, S. C., Nov. 1.—A stadium is being built for Paeolet Mill village citizens, Spartanburg County, and to make room for this open-air stage some of the older buildings of the mill village are being demolished. The site chosen is naturally adapted to the purpose, and when the houses are removed the work of terracing for the seats will not be difficult.

The Paeolet Stadium will be on the elaborate scale of everything done for that progressive manufacturing plant by its president, Victor Montgomery, who has made Paeolet a model mill village for the South.

The spirit of "real fun" reigned supreme in Cincinnati and vicinity Halloween night. The customary festivities—street demonstrations, parties, dances, etc.—were pronounced in the Queen City and in each of the suburban communities "celebration" was also at its height. From a combined community standpoint, however, Norwood, O., doubtless again held the first honors, as it has the past several years. The main streets of Norwood were elaborately decorated for almost a week in advance for the occasion. There were no special professional shows, but there were parades in each of which prizes were awarded as they passed the mammoth reviewing stand built in front of City Hall. The local merchants and civic officials were solidly behind the event. It was estimated that about 30,000 persons witnessed the costume parade, which officially opened the carnival.

BIG HALLOWEEN AFFAIR

Independence, Kan., Nov. 2.—The fifth annual "Newwollah", given in this city October 31, was one of the most wonderful outdoor entertainments seen in this section of the country. The attendance was variously estimated to have been from 20,000 to 30,000. About fifty towns were represented, sending maids of honor for the "Queen of the Newwollah". Many bands from surrounding towns were here to take part in big floral parades in the afternoon and night. A prize lure-shoot-pitching contest by some of the best performers from Missouri, Oklahoma and Kansas was a big feature. In addition to this there were many other amusement features, including dances, parades, etc.

ARMISTICE CELEBRATION

Cherryvale, Kan., Nov. 1.—This city will stage a big Armistice Day celebration November 12. The program will include athletic contests, band concerts and other amusements and entertainment.

## "DOINGS" IN MISSOURI

Poplar Bluff, Mo., Nov. 1.—The annual carnival, "Witch of the Homines", which was scheduled to come to a close October 27, was continued until Monday and Tuesday nights, because continued rains had held down the attendance and made it impossible to carry out the various programs.

Fulton, Mo., Nov. 1.—The preliminary steps have been taken here to hold a monster celebration and pageant in this city in 1924 to commemorate the centennial of the city, and a mass meeting of the citizens of the town will be held soon to get expressions of opinion as to what form the celebration should take. It is practically certain that the colleges will have a big part in the celebration, three of them being located here. According to present plans the celebration will be held June 29, and it is likely that the after-pageant events will extend over several days. Clubs and civic organizations have been asked to take an active part in the management of the affair, and committees already have been named from the Rotary Club, Kiwanis Club, D. A. R., Women's Club, Commercial Club and City Council.

Bethany, Mo., Nov. 1.—A big Harrison County Corn Show will be held in this city November 30 and December 1. There will be a number of entertainment events.

Anderson, Mo., Nov. 2.—The local American Legion post will observe Armistice Day here with a big celebration. An old-fashioned Missouri barbecue, basket dinner, military parade and amusements will feature the day, and there will be a number of speeches by prominent men of Kansas City and other points.

## DATE CHANGED

Pageant at Monroe, La., November 12

New Orleans, Nov. 1.—The pageant to be given at Monroe, La., by six parishes adjoining will be held November 29 instead of November 12, as heretofore announced. The change is made so that all in the various parishes may participate. It will be one of the most complete historical events ever staged in Northern Louisiana.

## SAN FRANCISCO

C. H. BAILY

908 Market Street (Room 305)  
Phone: Douglas 3657

San Francisco, Nov. 2.—Richard Obee, publicity manager for the Curran Theater, has resigned to become manager for Guy Bates Post in the Edwin J. Locke drama, "The Climax", which is now touring the West. Walter Rivers will succeed Obee at the Curran.

Ruby Norton, vaudeville singer and dancer, born in San Francisco, and an orphan girl, has just returned from the Samoan Islands, where she stopped on her way back from Australia. At Pago Pago in the South Seas group she went ashore and nearly missed her boat because of the interest she took in the natives.

There is to be a change of companies at the Casino Theater November 10, when Monte Carter opens at the big playhouse with his own company numbering forty. Carter, who largely has been with tabloid shows, is just now launching out on a more ambitious scale, presenting full-length, recognized comedy successes. Among those in his company are Charles Marsh, former-

(Continued on page 114)

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**PIPES**  
by GASOLINE BILL BAKER

There's very little being heard from department store demonstrators. How cum?

A. P. Shield is among "those present" in South Carolina. He will probably work fall fairs in that section of the country.

A good lecturer with a small, snappy company almost unfailingly gets business—granting there may be "off" stands now and then.

Darby Hicks infoed that several of the paper boys made the Lancaster (O.) Fair, among them Bloom, Lindmar, Izzy Kemp and Tom Melrose, who was headed south.

Bruce Conlon's chest is expanded. He received a telegram at Clarion, Ia., announcing the arrival of a nine-pound baby boy (October 20) at his home in Moberge, S. D.

Had a two-column-wide picture ready for this issue, but will have to hold until later—until two-column news appears on one of the Pipes pages.

Report was that Billy and Eva Meriam, Fred Stock and wife and Gay and Essa Billings had closed their season and intend to lay off for a while.

One of the boys piped that "Deacon" Wilson blew into Fort Worth recently and had it that Dr. Fred Gassaway had been "taken in" for practicing medicine without a license, and that it cost Fred a grand. How 'bout it, Fred?

To one of the boys in Missouri; Possibly you overlooked the fact that the pipe stated the missus had opened her own show. Possibly there will be no jamming with this one—let's hope not.

Leslie E. Kell to Ed Frink: "The best and surest way to keep the poll parrot from scratching its bill is to cut it off—that is the bill." Next! (Ed may not be strong for a surgical operation.)

One of the med. men opines that there "will be 1,000 sketch teams start an equal number of platform med. shows in Illinois next summer—if they don't freeze 'stiff and a-grinnin'" during the winter."

Jack Bogart and wife are at home in Quincy, Ill., where Jack has a nice position with a music company. He has purchased a tango banjo and is taking lessons thereon—so look out for Jack and his "banger" next season.

What say you (note last word in each line)?  
He was known as Mr. Pleasant  
And his doctrine in words  
Was likely logic to Win  
(Pleasant words win) Friends.

Two of the "pitchers", A. H. (Dock) Cromes and Vic Cody, shocked that they have played Pennsylvania and Maryland with good success, with oil and herbs, and will make the Southland for the winter. At the time the boys were living in a flat in Washington, D. C.

Dr. Lee Ranger infoed that after a two weeks' rest following a successful summer season in his "red six" car, he reopened for his fall season in Eastern Ohio, and that so far he has no complaint to make regarding business.

American-made toy balloons are very popular in most foreign countries, especially England, France and Spain, according to a recent press dispatch, they being used at dances, carnivals, etc., hearing business firm's ads and sold to youngsters on the streets by street vendors.

Rleton, besides his rooming house business in Cincy, is playing dates with his juggling and magic. Wednesday of last week, by the way, he worked the Hippodrome, Newport, and the next night gave his magic in a church at Twelfth and Elm streets.

Dr. Harry DeForrest informed from San Antonio, Tex., via a pictorial postcard that he was on his way to California. "Let me wish 'Billyboy' many more anniversaries," added Harry, "as thirty years ago when it was started I read it and am doing so today."

Ralph Francisco, pen salesman, was killed at Dayton, O., Wednesday of last week when the car he was driving crashed into a freight train at a crossing. Further details appear on the obituaries page this issue. Al Glover kindly sent us a newspaper clipping of the fatal accident.

W. K. Johnson, according to advice from Wichita, Kan., has invented a new machine for making embroidery, the device being so arranged as to fit any sewing machine. It was also said that Mr. Johnson expects to immediately put his item on the market in large quantities.

When reading the pipes, week after week, don't get "bill's" suggestions and the individual ideas of the pipesters mixed up. The boys have a right to express themselves as they see things, and when they pull good ones (of benefit to the profession) the credit should go to them personally.

Walter Copp piped: "Have been in Alabama all fall to a good business. Birmingham was well represented by the subscription frat. a short time ago, as I saw while passing thru—Barfield, Nickerson, Pickens, Lady Daly, McLean and several others. Let's hear from Reed O'Brien and some of the others."

Dr. J. J. McRea, of San Antonio, made a sixteen-day stand in Denison, Tex. Harry ("Blues Boy") Shanks pipes that weather was not the best during the first week, but business held up fine, Harry says he has been a med. show entertainer the past ten years, but was never with a manager of more honest

(Continued on page 110)

**WHITE GOLD FILLED**  
B.B.7720—25-Year Guaranteed White Gold-Filled Case; Tonneau shape; latest style; handsomely engraved rim; jeweled crown; stem wind and stem set. Fitted with reliable 8-jeweled Swiss Movement and attractive, fancy dial. Accompanied with high-grade silk gros grain ribbon, trimmed with white gold-filled buckle. Each set in attractive velvet-lined box. Big number for Premium and Holiday trade.  
Complete \$4.25  
25% DEPOSIT WITH EVERY ORDER.

**SINGER BROS.**  
536-538 Broadway,  
NEW YORK  
Established 1889.

**FREE**  
OUR NEW  
**WHITE STONE**  
and wholesale jewelry catalogue mailed to your address absolutely free, postage paid. Send us your address today.  
It Tells You How To Get the Money

**KRAUTH and REED**  
Importers and Manufacturers  
335 W. Madison St., CHICAGO

**ATTENTION! DEMONSTRATORS—AGENTS**  
If you are heading SOUTH write us. SUPREME NO-CEMENT WHITE RUBBER TIRE AND TIRE PATCH, fastest selling patch on the market. Gets the money any place. Southern territory now being assigned. For new prices and particulars write  
SUPREME PATCH MFG. CO.,  
333 W. 2d Street, Los Angeles, Cal.  
135 Winder Street, Detroit, Mich.

**COLLAR BUTTONS**  
I'll Make 'em—You Sell 'em  
Send 25c for Sample and Prices  
J. S. MEAD, Mir., 4 W. Canal St.  
Cincinnati, Ohio

**RUSSIAN, GERMAN AUSTRIAN SOVIET MONEY**  
Direct selling agencies of the century. Every body buys. Cheap enough for giveaway advertising to boost sales. 100 Banknotes, well numbered \$2.00, \$1.00, 50c, 25c, 10c, 5c, 2c, 1c. Other bargains and ideas for you in our big FREE circular. Largest dealers. Get our price list on anything. We'll save you MONEY.  
HIRSCH & CO., 847 Hunsontown Ave., New York.

**EARN \$100 A WEEK**  
The 1923 Mandette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. We TRUST YOU. Write today for our pay-as-you-earn offer.  
**CHICAGO FERROTYPE CO.**  
2431 W. 14th St., Dept. B. CHICAGO, ILL.

**Just Received**  
A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

**Running Mice**  
Per Gross, \$3.50  
Every one guaranteed  
We require a deposit of \$1.50 on every gross ordered.

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**

**DUKE-EM-IN—DUKE-EM-IN**  
MEN'S SILK MERCERIZED SOCKS  
\$2.00 PER DOZ. (GROSS LOTS). SELL FAST AT FOUR PAIR FOR \$1.00.  
MEN'S PURE SILK SOCKS  
\$2.75 PER DOZ. (GROSS LOTS). SELL FAST AT THREE FOR \$1.00.  
SILK NECKTIES  
\$2.75 PER DOZ. (GROSS LOTS). SELL FAST AT THREE FOR \$1.00.  
Old-timers cleaning up in Los Angeles and San Francisco. Territory going fast. Send \$1.00 for four samples.

**25% ON ALL ORDERS**  
COMMERCIAL CLEARING HOUSE, 135 1/2 N. Spring St., Los Angeles, Calif.

**Now for My New "RED JACKET" Eagle Fountain Pen**  
Just Like Red Rubber Ready To Ship Nov. 15

GET MY NEW PRICE LIST ON FOUNTAIN PENS AND PENCILS

The Great Naisé Maker, "CRY BABY" for Fairs, Carnivals and Street-men. Oh, Boy, some fun. Just squeeze me. Everybody wants one.

WONDERFUL GYROSCOPE  
The Little Wonder Telephone  
Better than ever. Get My new Price List.

FULL LINE OF GYROSCOPE TOPS  
ARMY AND NAVY NEEDLE BOOKS, - - MY PRICE \$4.50 PER GROSS  
You all know the Button Package that's getting the money. Don't let them fool you.  
**KELLEY, The Specialty King, 21-23 Ann St., NEW YORK**

**HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY**  
TRADE MARK  
PRICES  
59130—Fine Combs, 3 1/2x1 1/2.....Gross, \$13.00  
59150—Fine Combs, 3 1/2x2.....Gross, 23.00  
56314—Dressing Comb, 7 1/2x1 1/2.....Gross, 13.00  
56312—Dressing Comb, 7 1/2x1 1/2.....Gross, 21.00  
56313—Dressing Comb, 7 1/2x1 1/2.....Gross, 21.00  
56638—Barber Comb, 8 1/2x1.....Gross, 13.00  
56216—Pocket Comb, 4 1/2x1.....Gross, 8.00  
Lathemite Sides, 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.**

**A Big All-Year Money Maker**  
Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera. \$11.00 and up. No dark room, flash 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 1/2x3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2x2 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 package. 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 tins or cards for \$1.00. Write for catalogue.  
**DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.**

**CLEAN-UP FOR THE HOLIDAYS**  
With the 3 Best Items  
AGENTS EVERYWHERE REAPING A HARVEST

**RUBBER BELTS, With Grip Buckles, \$15.00 per Gross.**  
Sample, 25c, prepaid.

**FIBER SILK KNITTED TIES, Per Doz. \$3.50 Gross, \$39.00**  
Sample Tie 50c, prepaid.

**RUBBER KEY HOLDERS, Per Doz. \$1.10 Per Gross, \$11.50**  
Sample, 25c, prepaid.

Get our samples and be convinced. 25% with order bal. C. O. D.  
**HARRY LISS, Chicago, 25 South Dearborn Street.**

**NEEDLE BOOKS**  
Gold and Silhouette Cardboard Covers

No. 103—(in style illustrated), \$14.00 Gross panels and folds like wallet.  
No. 104—Same as above with 3 10.00 Gross folds  
Self-Threading Needles, \$2.75 1,000 (100 Packages)  
Samples of these three items sent for 25c in stamps.

**\$1.00 deposit will bring gross order, balance C. O. D.**  
We guarantee full satisfaction or money refunded. WE DEFY ANYONE TO UNDERQUOTE US. Circular FREE upon request.  
**NEEDLE BOOK SPECIALTY CO., 2 to 20 East Fourth Street, NEW YORK CITY.**

**AGENTS**  
The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.  
**Motorists' Accessories Co., Mansfield, Ohio**

# WINDOW SIGNS

**AGENTS 500% PROFIT**  
**Genuine Gold Leaf Letters**  
**GUARANTEED TO NEVER TARNISH**



For Store Fronts, Office Windows, Bank Windows, Office Doors, Panels, Board Signs, Trucks, Automobiles and Glass Signs of all kinds. Anyone can put them on and make money right from the start without previous experience. All you have to do is to show your samples; the letters are very attractive and easy to sell. Letters costing 3/10 sell for 25¢. One agent says: "Your letters are the best thing I have seen in years; I have made \$125.00 the first week and still going strong." Paul Clark says: "Smallest day \$28.70." H. Gilder made \$385.00 in six weeks.

**\$60 to \$200 a Week**

**GENERAL AGENTS**—It is easy to appoint with-agents for this line. We pay you 20% cash commission on all orders we receive from local agents appointed by you anywhere. We allow you 50% discount on your own orders. You can sell to nearby trade or travel all over the country, as you please. Large demand for window lettering everywhere. Write today for free sample, full particulars and liberal offer to general agents.

**METALLIC LETTER CO.**  
 439 N. Clark St., Chicago

# POCKET FLASKS

**17c each**

A beautiful, practical, metal-covered, glass-lined flask. Screw cap. Warranted unbreakable. Gold color finish. Looks Like A \$5.00 Article. Size, 6 in. high, 3 in. wide. Sold in gross lots only.

**\$24.00 Gross**  
**SAMPLE 25c**  
 POSTPAID.  
 25% cash with order, balance C. O. D.

Hip-Fitting Curve.  
 150,000 Sold in Last Three Months.

**ASSEMBLED PRODUCTS CO.**  
 10 White St., New York

# BALLOONS

**GAS AND GAS APPARATUS**

Your name and ad printed on a No. 70 and shipped a same day, \$21.00 per 1,000.

No. 90 — Heavy transparent, 800 balloons, Gross, \$3.50.

As above, fifteen different colors, 500 balloons, Gross, \$3.00.

70 Air, Gas, 5 Assort. Color Balloons, \$2.25 Gross.

Squawkers, \$3.00 Gross.

Balloon Sticks, 35c Gross.

Write for particulars on our Gas and Gas Apparatus. Catalog free. 25% with order, balance C. O. D.

**YALE RUBBER CO.**  
 15 East 17th Street, NEW YORK CITY.

**EARN BIG MONEY Selling Shirts**

DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.

**THE SENECA CO.**  
 145 West 45th St., New York

The word "Billboard" in your letters to advertisers is a boost for us.

# Fastest Seller Known

That's What Our Representatives Say of the **PREMIER KNIFE and SCISSORS SHARPENER** 200% PROFIT OR MORE.

**HUSTLERS MAKE \$25 A DAY**

Simply demonstrate it and it will sell itself to every HOME, RESTAURANT, HOTEL, TAILOR SHOP, DELICATESSEN, BARBER SHOP, Etc. Pays for itself the first day in saving of sharpening cost. Sells for 50¢. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.

The Premier quickly sharpens dulled KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, etc., to the keenest edge. Any one can use it. Hottest article in the home Highly recommended everywhere.

**MORE THAN A MILLION IN USE**

**PITCHMEN**—We also have an all-metal Sharpener that sells for 25¢. Price to you, \$11.50 per Gross.

**PREMIER MFG. CO.**  
 808-G, East Grand Blvd., DETROIT, MICH.

**FLYING BIRDS**

No. 1. Flying Birds—Long decorated sticks, blue and yellow birds, very life-like. Best ever made. New stock. Why pay more than we ask? Per Gross, **\$5.00**

No. 2. Mammoth Flying Birds—Very large. Assorted colors. Per Gross, **\$12.00**

CALIFORNIA GOLD SOUVENIR RINGS—Selling like wild-fire. Ideal for Congressmen and Salesboards. Halves, mounted as shown in illustration. Sample, \$1.00 Each, \$7.50 per Dozen, \$84.00 per Gross. Halves, mounted as Scarf Pins. Sample, 25¢, \$1.75 per Dozen, \$18.00 per Gross.

CHINESE FOUR-LEGGED BASKETS, \$3.00 per Nest of Four, F. O. B. San Francisco. CAYUSE INDIAN BLANKETS, \$8.00 Each, F. O. B. San Francisco.

**KINDEL & GRAHAM, 782-784 Mission St., San Francisco, Cal.**

**Men's Rubber Belts, \$13.50 Per Gross**

With high-grade Roller Bar Adjustable Buckles, or \$14.00 per Gross, with finest Lever Clasp Buckles.

Finest Belt and Buckle on the market today. These Belts come in brown, black and gray, walrus, stitched and plain. We are the largest rubber product distributors in the country and our Belt and Buckle is sold quicker than any other on the market.

MEN'S COMPOSITION RUBBER KEYHOLDERS, \$12.00 per Gr. \$3.00 deposit required with each gross ordered, balance C. O. D.

**OSEROFF BROTHERS, Rubber Product Distributors, 1125-27 S. Main St., AKRON, OHIO**

**STAR GOGGLES**  
 Gauze Side Shield, Cable Temples, Amber Lenses. DDZ., \$2.25. GRDSS, \$24.00.

**7-in-1" OPERA GLASS**  
 Made of Celluloid. NEW ERA OPT. CO., 17 No. Wabash Ave., Chicago.

**MILITARY APEX**  
 Imitation Gold Large Round, Clear White Coated Lenses. All numbers. DOZ., \$3.00. GROSS, \$35.00.

**Silk Knitted TIES**

**SPECIAL \$3.00 DOZEN \$30.00 Gross**

Wonderful Value. Splendid Assortment. Beautiful Designs. Every Tie Guaranteed First Quality.

Send today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D., or send full amount and we will prepay all charges.

**Mac Manufacturing Company**  
 Montclair, New Jersey.

**MAKE \$3.00 AN HOUR**

**SELLING THE HANDY FOLDING EGG BOILER**

Sells for 25¢. Price to Agents, \$1.30 per Dozen, prepaid. Sample, 25¢.

We offer agents the largest line of Steel and Wire Specialties on the market.

The Big Profit Metal Specialty Line.

WIDTH 5 1/2 INCHES. 5 Oliver Street, NEWARK, N. J.

**GENERAL PRODUCTS CO.**

**Sell Shirts**

Sell Madison "Better Made" Shirts, Pajamas & Nightshirts direct from our factory to wearer. Nationally advertised. Easy to Sell. Exclusive patterns. Exceptional value. No experience or capital required. Large steady income assured. Entirely new proposition. Write for Free Samples.

**MADISON SHIRT CO., 803 Broadway, N.Y. City**

**REDUCED PRICES ON TONIC**  
**BEACH'S WONDER REMEDY CO., Columbia, S. C.**

**QUALITY MAKES NEW STRIDES**

When in need of high-grade, snappy preparations that do more than fill the bill—get in touch with the "Quality Line" of Medicines; built especially for Medicine Men and Agents.

Under your own name at the same price.

**QUALITY DRUG CO.**  
 P. O. Box 859, Cincinnati, Ohio.

**MAH-JONG**

THAT GREAT CHINESE GAME with full instructions and complete outfit, at a price never before heard of

**\$36.00 Gross**  
 Send 25 Red Stamps for Sample.

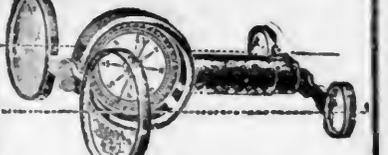
**EVERITE NOVELTY CO.**  
 Knickerbocker Bldg., 42nd and Broadway, New York City.

**Stylish Furs**

WE CATER TO **PAVIES AND CANVASSERS**

**S. P. PLATT WHOLESALE FURRIERS**  
 308 S. Market St., Chicago

# PITCHMEN'S GOODS



**REDUCED PRICES**

No. 789—White Celluloid Scissors, Gross, \$18.00  
 No. 4571—Ima. Razors, Black Handles, Doz. 2.90  
 SPECIAL—Domestic Black Handle Razors, Dozen 2.90

No. 534—Old Reliable Bill, Fold and Memo. Book Comb, Gross, \$5.00  
 Serpentine Garters, The Best Made, Gross, 7.50  
 E. H. 3-Piece Button Combination, Gross, 14.50

**NEEDLE BOOKS**

ARMY AND NAVY—Contains 5 Papers Silver Eyes and a full Pad of Darning Needles, \$6.00 Gr.

ASCO NEEDLE BOOK—Contains 4 Papers Silver Eyes, 1 large Paper Gold Eyes and a full Pad of Darning Needles, \$7.50 Gross.

REINFORCED NEEDLE BOOKS—Same contents as Asco Book, \$7.50 Gross.

FORTUNE WALLET—Beautifully finished. Contains 50 high-grade Gold Eyes of assorted sizes, \$8.50 Gross.

ASCO WALLET—Glazed Paper Folder. Contains 100 high-grade Gold Eyes of assorted sizes, \$8.50 Gross.

25% deposit required with all C. O. D. orders.

**ED. HAHN**  
 "He Treats You Right"  
 222 W. Madison St., CHICAGO, ILL.

# SAME SUPERIOR QUALITY

**\$19.50 Gr.**

No. B-7—GENUINE FINE BLACK LEATHER 7-in-1 Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". POSTPAID. Sample, 35c. PER DOZ., \$2.00. PER GROSS, \$19.50. WITH OUTSIDE SNAP FASTENER. DDZ., \$2.15; GROSS, \$20.50. One-third deposit with order, balance C. O. D. Gross Lots, F. O. B. Chicago.

**BREDEL & CO., 337 W. Madison St., Chicago, Ill**

**Patriotic Calendars**

**BIG SALES STARTING**

Agents Wanted—Over 200% Profit  
**GET OPEN TERRITORY**  
 7 styles—Samples 10c each.  
 Get quantity prices.

**VETERAN'S SERVICE MAGAZINE**  
 209 Canal St., NEW YORK

# Street Men, Read This

Manufacturers

**Radio Pete, The Trained Frog**  
 Selling Like Wild-Fire. Now is the time to get on "Pete" if you want a bank roll for Xmas. One street-man cleaned up \$172.00 last week in Columbus, O., on the streets. Samples, 15c. Write for prices.

**LE PO NOVELTY CO.**  
 2059 E. 4th Street, CLEVELAND, O.

**LAYS FLAT on Home or Flat RADIO**  
 WILL FIT SATISFACTORILY

63 West Chicago Avenue, Chicago, Ill.

**GERMAN MARKS**

100,000-MARK NOTES, \$3.00 HUNDRED.  
 50,000-MARK NOTES, \$2.00 HUNDRED.  
 SAMPLES, 10c.

Selling big everywhere. Great as an advertising novelty. Cash with all orders.

**WORLD ADVERTISING NOVELTY CO.,**  
 Three Park Row, New York.

**AGENTS "TAKE ME HOME PACKAGE"**  
 contains merchandise valued at \$3.00 and sells handsily at a bargain price, \$1.50. Send 50c for sample package today and prices in quantity lots.

**NEW YORK STATE TRADING GOODS CO.,**  
 53 East Houston Street, New York.

# PAPER HATS

CONFETTI SERPENTINES NOVELTIES

Noise Makers Etc.



- No. 512—Crepe Hat Assortment, Gross.....\$ 4.50
  - No. 527—Crepe Hat Assortment, Gross..... 4.75
  - No. 528—Crepe Tassel Hat, Gross..... 5.00
  - No. 565—Crepe Over Sea Hat, Gross..... 5.00
  - No. 504—National Hat, Gross..... 4.50
  - No. 506—Fine Silk Crepe Hat, Dozen..... 1.00
  - No. 524—Bulk Confetti, 50 lbs..... 3.00
  - No. 523—Serpentines, Assorted, 1,000..... 3.00
  - No. 525—10-Inch Blowouts, Gross..... 1.00
  - No. 521—21-Inch Blowouts, Gross..... 2.50
  - No. 522—R. W. B. Wire Beaters, Gross..... 3.25
  - No. 526—Confetti, in Gasoline Tubes, Per 100..... 1.80
  - Per 1,000..... 17.75
- Noise Makers, Masha, Floor Wax, Balloons, etc., of all kinds. Catalogue free. 25% deposit, balance C. O. D.

J. T. WELCH

333 So. Halsted Street, CHICAGO, ILL.

# Agents and Canvassers



Get your Clock Medallions from the originators, and not from the imitators. We have the only original line of Photo Medallion Clocks, Photo Medallions, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We have always been packing all our Medallion Boxes in separate Medallion Boxes. Sent for our free catalogue—it tells everything. You can't beat Gibson for work or service. We have been doing this work for thirty years. We guarantee satisfaction and shipments in four days. ASK ABOUT OUR NEW NICKEL SILVER MEDALLION FRAME.

GIBSON PHOTO JEWELRY CO.,

Section 9, 608-614 Gravesend Ave, Brooklyn, N. Y.

# ATTENTION

**\$13.50**  
TO  
**\$66.00**  
PER DOZEN.

If the Price and Quality Are Right It Must Be a Universal Product

Originators and Largest Manufacturers of ELECTRIC LIGHTED VANITY CASES. Write for October Catalog and New Prices.

The Universal Leather Goods Co.

(Dept. A) 142 to 148 North Wells St., CHICAGO, ILL.

For Dealers, Agents, Carnivals, etc.

# GOLD FILLED WATCHES

With Bracelet or Ribbon and Box

**\$3.25** TO **\$10.00**

**\$3.25** TO **\$10.00**

LEON HIRSCH CORPORATION  
37-39 Maiden Lane, NEW YORK, N. Y.

LOOK—PITCHMEN—LOOK  
CROWDS MEAN MONEY.

After thirty years' experience in the pitch game, I have discovered how to attract every man, woman and child on the street. An absolute crowd getter. Nothing mechanical. No blackboard. No freaks. No performer. No expense. Send \$5.00 today for full and complete instructions. Try it once. If not satisfied with results your money will be refunded. PAT DALTON, 228 Milwaukee Ave., Chicago.

# PIPES

(Continued from page 105)

and straight-forward methods than Dr. McRea. Mrs. Shanks went home for the winter, and Harry is doing blackface, along with his banjo and guitar specialties. He praises the Park Hotel at Denison.

D. M. Roll stopped off at Phillipsburg, Pa., where he met Joe Rae, subscriptionist, with the result that the two of 'em intend to hustle paper and corn salve thru the Keystone State and New York State the coming winter, some of the same spots they made last winter. Rae, he says, has bought himself another "gas buggy".

G. O. Smith has been handling novelties all summer. He and Mrs. Smith worked Wichita and Winfield, Kan., with a specialty of Smith's origination (he intends to advertise it in the near future) and says the two weeks' tryout of his article was fine and dandy. From Winfield they were headed to Arkansas City. He added: "Boys, I'm yours for clean workers."

It seems that no sooner than one "celebration" is over another is on tap at Jim Kelley's, New York. Monday morning of last week who should drop into Jim's place on Ann street but John McCloskey, Doc McCullough and Kid Owens, three oldtimers who had not met in fifteen or twenty years. The festivities continued until toward twelve o'clock that night.

Anthony Weiss, known as the "living wonder" (back broken, etc.), is earning his living in Philly, working cards and pencils. Market street, he informs, is decidedly an off-color location just now, there being no person allowed to place stands along the curb—or virtually anywhere else. Seventeen of the street salesmen were "vamoosed" from working a couple of weeks ago.

Members of the Bennett Comedy Company were given a banquet in Huron, S. D., recently. Those present included A. H. Bennett and wife, Edw. C. Conklin, H. C. Barclay and wife, Robt Barclay, Mrs. and Mrs. Willie Beck, Lucy Hirschmann and Edward Frink. Everybody had a fine time, with a big dinner with all the trimmings, and they had their picture taken to boot.

Neil Korb, formerly with Dr. George Groom and others as entertainer (musician and singer), now headquartered in the Cincinnati vicinity, visited the writer's desk one day last week. He is looking fine and dandy. Neil informed that Joy Eubler, the guitar-playing expert, who was also formerly with Groom, is working now, in Central Southern Ohio. Eubler had out a dandy white minstrel show under canvas the past summer.

Word came from our Chicago office last week that Andy and Jennie Adams, the widely known sketch team, had closed their twelfth season with the J. J. Ray Show, which played its closing engagements at Huron, Ill., ending October 27. Andy told, Billboard man that the season was a good one for the Ray Show. The Adams will be at their home, 4723 Superior street, Chicago, until after the holidays.

Speaking about California and the oil business, let's recall a few of those formerly of the pitch game who during the past few years went into it, some to be "weaned" away from their old "love" (pitchdom), others returning to the fold. There was Sam Wells, Hal Curtis, James Ferdon, Ben Bruns, Will Vurdick, Monty Ferdon, Harry Daly and several others. Some of the boys also forsook the ranks to go into it in Texas and Oklahoma.

From Ray Adams: "I closed a very pleasant season with Bart's No 2 Show in Pennsylvania, under management of Roy Whirrell. My wife, my nephew and myself are playing the South-eastern fairs, pitching Buddha and doing good—albeit these fair men are charging unreasonable privilege fees. We expect to land in Cuba by Christmas. I will not attempt to mention all the boys working the fairs in this country, but all seem to be getting along nicely."

Mack and Foye write from Concord, N. H.: "We opened our season September 11 at the Roderick Theater, Monson, Mass., and played to good business, in that State. Started in New Hampshire territory at City Hall, Nashua, October 16, and expect to finish in this State in two weeks. We will go into New Jersey after Christmas and have plenty of territory in New England to keep us busy until then. Our performance consists of Punch, magic and ventriloquism, the latter being worked in a clown makeup."

It is probable that Monroe (Monty) Ferdon will not take to the road in the med. business again. One reason is that his family is now too large (Monty is the proud father of two boys and a girl) and another cause is that he is meeting with excellent results in other lines, among which are jobbing specialties, his Pizaro Medicine Co. at Des Moines, Ia.; his patents on special articles, etc., his headquarters being in or near Los Angeles. Monroe's friends among the knights of pitchdom are legion and doubtless all the boys will wish only continued success for his efforts and remarkable energy.

Dr. Frank Ayers, the health book man, piped from Knoxville, Tenn.: "I worked Lexington, Ky., all last week to fair business—cold weather hurt a little. Had a terrible drive to Knoxville—roughest road I have passed over this year. The Dixie highway starts beautifully in Ohio, but it gets miserable not far below the Mason-Dixon line in Kentucky. Opened here Friday (October 26) to good business and will probably remain here a week. The officials are very kind and gave me corner of Wall avenue and Gay street, the busiest corner in town. Pitchmen driving automobiles and coming South should not figure on too pleasant a drive over the Dixie highway, especially some parts of it."

Fred Haynes pipes his first one from St. Joseph, Mo.: "We opened in houses last week and did fair business, rainy weather being against us. I have Pauline Doonee, Lucie Montell, Ed Colling, Harry Holden, Lew Walton, (Continued on page 112)

# GOODYEAR RAINCOATS

GAS-MASK RAIN COATS—

These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut, all around belt, tabs on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

**\$1.90**  
EACH  
IN DOZEN  
LOTS.

INDOCORD BRAND RAINCOATS—

These coats are made of whipcord cloth, GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. None genuine without our trade-mark. Men's Sample Coat, \$2.50.

**\$2.25**  
EACH  
IN DOZEN  
LOTS.

Prompt shipments direct from factory. 20% on deposit, balance C. O. D. Cash or money order only. Write for our complete catalogue of Men's, Women's and Children's Raincoats.

A Full Line of Rubberized Household Aprons (all colors) \$36 Gro., \$3.25 Doz

# Goodyear Co. INC.

AGENTS WANTED Dept. B, 529 Broadway, New York City  
NOTE: NO CONNECTION WITH ANY OTHER CONCERN USING SIMILAR NAME.

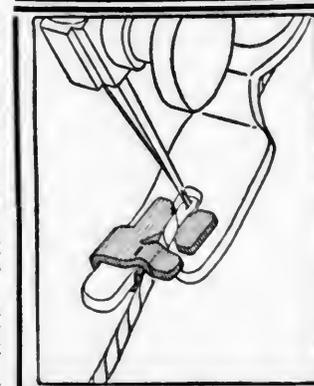


DEMONSTRATORS:—A Brand New Article That Sells on Its Merits

# The W. K. JOHNSON Embroidery Guide

The business is six weeks old, with one hundred and sixty-five demonstrators out, and every one of them making good. Now, it's up to you. Territory free and protected. Sample guide and small sample of the work 50c. The wholesale price is right. Patented.

W. K. JOHNSON, INVENTOR AND MANUFACTURER  
138 New York Street, WICHITA, KANSAS



# Spangler Leaders

- |  |                |
|--|----------------|
| KEYSTONE SHAPE, ELECTRIC LIGHTED VANITY CASES.   | Dozen, Sample. |
| Genuine Grain Leather, in Brown, Black or Gray.....  | \$25.00 \$2.25 |
| OCTAGON ELECTRIC LIGHTED VANITY CASES—With Tray, Beautifully Fitted and Lined, Key Lock..... | 42.00 3.75     |
| In Cowhide.....  | 54.00 5.00     |
| OVERNITE CASES—12x20 Inches.....   | 45.00 3.75     |
| LARGE PLYMOUTH BAGS—Cretone Lined.....   | 7.20 .75       |
| MANICURE SETS—21-Piece, Embossed Cover.....  | 9.60 1.00      |
| MANICURE SETS, 21-Piece, Very Special, Hand Engraved.....                                    | 48.00 4.25     |
| 3-IN-1 SHOEING BAGS—In Black, Highest Grade Made.....  | 5.75 .50       |
| In Spanish MoleSkin.....   | 9.00 .85       |
| BOOK ENDS—Beautifully Designed and Hand Burnished.....                                       | 9.00 .85       |
| TORCHIER LAMPS—With Mica Shade.....  | 18.00 1.75     |
| PEARLS, INDESTRUCTIBLE—Individual Boxes, Plush Lined.....                                    | 18.00 1.75     |
| PURE RUBBER TEA APRONS—With Butternut.....   | 9.50 .85       |

- |   |                |
|---|----------------|
| BOUDOIR LAMPS—With Attractive Silk Shades.....  | \$24.00 \$2.25 |
| MEN'S RUBBER BELTS—With High-Grade Buckles..... | .25            |
| Gross.....                                      | \$13.60        |

All Spangler Merchandise sold under a money-back guarantee



160 No. Wells St., CHICAGO

# \$750 PROFIT

One of our agents in Missouri, last month, made \$750 net profit selling our HAPPY HOME MAKER SHAMPOO. Sells like wildfire. Everybody wants it. Many others average \$25 to \$30 to \$75 per day. This amazing shampoo is just the thing for Medicine Show Men, Pitch Men, etc.

YOU CAN MAKE 500%

You can make 500% net profit. We also furnish HAPPY HOME MAKER SHAMPOO in bulk for your own wrapper. It will pay you to get our proposition now. Write to Department E.

Geo. A. Schmidt & Co.  
238 W. North Ave., Chicago, Illinois

# \$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS

\$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40c, Prepaid. Made of finest grade of Gingham and Percal checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors. Write for our price lists. 20% deposit, balance C. O. D. GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.

# Novelty Holiday Box

A Knitted Tie and a Silk Tie, both packed in a 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., 24 E. 21st Street, New York.

# Men's Shirts

EASY TO SELL EVERYWHERE BIG DEMAND

Make \$15.00 daily

Undersell stores. Complete line. Exclusive patterns. Free samples.

Chicago Shirt Manufacturers

41 W. Van Buren, Factory 110, Chicago, Ill.

# NECKWEAR AGENTS

Let us introduce to you Slim Jim's better half—SNAPPY SLIM. BETTER is right. It is 100% better in every way—looks and quality. Snappy Slim is a real KNITTED tie—not a braid. It is a narrow knitted fabric, made in various patterns and assorted colors. Gives that natty, neat effect with small knot young dressers like. Guaranteed by us to give satisfactory wear. Big 65c seller.

\$3.75 DOZEN, \$42.00 GROSS. Send \$1.00 for three Samples.

A FEW OF OUR OTHER VALUES:

SILK GRENADINE KNITTED TIES, \$4.50 Dozen, \$1.00 Gross.

SILK KNITTED TIES, only \$3.00 a Dozen. Send 75c for two samples, one of each.

Write for Illustrated Catalog, showing our other big Neckwear values, which are specially adapted for agents. All goods guaranteed perfect. MONEY BACK IF NOT SATISFIED.

M. & H. BLOCK CO., 139E Fifth Ave., New York  
Manufacturers of Men's Neckwear.

# GO INTO BUSINESS for Yourself

Establish and operate a New System of Candy Making. Money-making opportunity unlimited. Either men or women. Big Candy Pocket Free. Write for it today. Don't put it off! W. MILLER RAGSDALE, Drawer 628, EAST ORANGE, N. J.

# "STAR" Self-Filling Fountain Pen

Never Fails— Holds more ink than any other pen on the market. Beautiful Gold Finish. Very flashy. Biggest Seller in the Fountain Pen Line.

With Attached Clip **\$21.00** Per Gross.  
Sample Dozen, **\$3.00**

**EVERY PEN GUARANTEED** Hurry your orders to be insured by prompt shipments. One-third deposit with order, balance C. O. D.

**BERK BROS.**  
543 Broadway.

**KELLEY, The Specialty King**  
21 Ann Street.

**CHAS J. MACNALLY**  
21 Ann Street.

**House of MYER A. FINGOLD**  
21 Union Square.

**Sterling Metal Novelty Mfg. Co.**  
174 Worth St., New York City  
AND YOUR OWN JOBBER.

# AGENTS 200% PROFIT

Sell **CABLE GRIP** Adjustable Cover Remover and Sealer  
**Make \$10 to \$20 Daily**

One man sold 120 in 1 1/2 hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY. Seals Fruit Jars perfectly, SAVING CONTENTS.

BUY DIRECT FROM MANUFACTURERS.  
Sample, 25c. Send \$2 for Sample Dozen in Display Box and get started.

**BOYLE LOCK CO.,** 284 WALKER STREET, DETROIT, MICHIGAN.

**Sells For 35c** PATENTED Aug. 30, 1921

# REAL SPARKLERS

No. 402. Platinoled plated. Extra fine White Stone. \$1.00 DOZEN, \$10.50 GROSS.

No. 403. Platinoled plated. Extra fine White Stone. \$1.25 DOZEN, \$12.00 GROSS.

No C. C. D. without deposit. Send for White Stone Catalogue.

**S. B. LAVICK CO.**  
104-406 South Wells Street. CHICAGO, ILL.

# Bamboo Self-Filling Fountain Pen

"IT MAKES CARBON COPIES"

Send 50c for Sample and Agents' Proposition. Best seller on the market.

**TAIYO TRADING CO., Inc.,** 101 Fifth Ave., New York

# A Great XMAS ITEM For Street Workers!

Package is 13 in. by 4 in., brightly colored blue and red. Contains 1 Balloon that blows up to 25 in. long by 5 in. wide. Millions already sold. Going strong from 15c to 50c retail. Send 25c in Stamps for sample, postpaid.

Manufactured by **NATIONAL TOY AEROPLANE CO.**  
621 Broadway, NEW YORK, N. Y.

# BIG PROFITS SELLING Genuine Leather Jerkins

U.S. Inspection Label

Remember! GENUINE LEATHER, with all-wool blanket lining. Can be worn under or over the coat. For men and women. Sizes 28 to 46. Length, 30 to 32 inches. Retail at \$5 to \$7.

Base \$2.75 ea. | Lots \$2.90 of 10 ea. | Sample \$3.25

**SKYLIN MILLS, Dept. B**  
104 Hanover Street, BOSTON, MASS.

# LOOK HERE! AT LAST

The "1849" SOUVENIR MINT CONCESSION MEN, AGENTS WANTED AT ONCE

## California Gold Souvenirs

QUARTERS AND HALVES THE LATEST JEWELRY CRAZE.

Send no money—we will send you prepaid \$5.00 Assortment on approval. Pay postman. After examination, if not satisfactory, return to us and will make refund.

**J. G. GREEN CO.,** 991 Mission St., SAN FRANCISCO, CALIFORNIA.

# FLYING BIRDS NOVELTIES BALLOONS

Best Make Birds, Long Sticks, Gross.....	\$ 6.50
Best Make Birds, Short Sticks, Gross.....	5.00
Best No. 75 Transparent Balloons, Gross.....	4.00
Red, White and Blue Cloth Parasols, Per Dozen	4.00
Bobbing Monkeys, Per Dozen.....	1.90
Perfume in Glass Bottles, Per Gross.....	1.25
Jap Blow-Outs, Per Gross.....	2.00
One Doz. Assorted Aluminum Goods, Dozen.....	10.00
Plume Dolls, Assorted Colors Plumes, Dozen.....	10.00
Tissue Paper Parasols, Per Gross.....	5.00
100 Ass. Snappy Art Mirrors, Pocket Size Hand Colored, Per 100 Lots.....	6.00
1,000 Give-Away Slum, Gross.....	8.00
No. 60—Large Whistling Squawkers, Gross.....	3.50
No. 60—Large Balloons, Gross.....	2.50
100 Assorted Novelty Toys, Gross.....	7.00
Jazz Kazoo Whistles, Per Dozen.....	.85
100 Assorted Knives, Gross.....	6.00
No. 2—100 Assorted Cans, Gross.....	6.50
No. 5—Rubber Return Balls, Threaded, Gross.....	4.25
No. 1225—Tissue Folding Fans, Gross.....	1.50
Running Mice, Best on the Market, Per Gross.....	4.25
Balloon Sticks, Per Gross.....	4.00
Joke Books, 25 Styles, Assorted, Per 100.....	4.00
100 Assorted Shape Paper Hats, Per 100.....	6.50
100 Assorted Nolas Makers, Per 100.....	6.50
Army and Navy Needle Books, Per Dozen.....	.75
Fruit Baskets, Baskets, Aluminum Goods, Wheels, 1923 Illustrated Catalogue Free.	

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

**NEWMAN MFG. CO.**  
1289-93 West 9th St., Cleveland, Ohio

# SILK KNITTED TIES

WONDERFUL VALUES

**\$2.85 DOZEN** **50¢ SELLERS**

DIRECT FROM MANUFACTURER  
**WELDEN KNITTING MILLS**  
70 E 12 STREET, NEW YORK

# HEAT The New Way

Amazing invention does away with coal or wood. The INSTANT-OAS Oil Burner sets in 5 min. of easy range, heating stove, or furnace; burns 90 per cent air and 4 per cent kerosene. Gives three times the heat of coal, and cheaper. Better cooking and baking. Start instantly with turn of the valve, turn high or low to suit and stop with a touch of the finger. Installed in five minutes; no damage to stove. Sold on money back guarantee.

**30 Day Free Trial in Your Home**  
Write today for 30-day free trial offer and Free Book, "Scientific Oil Burning," sent postpaid. Low introductory price offer if you act quickly.

**INTERNATIONAL HEATING CO.**  
Dept. 208 119 South 14th St., St. Louis, Mo.

AGENTS: Write for exclusive territory and free sample case offer.

# A Quick Seller!

The tremendous sales made daily on this Comb Cleaner enable us to give highest quality goods at lowest prices.

Satisfaction and sales guaranteed or money refunded in 30 days.

**KENT SUPPLY CO.**  
104 Hanover Street, BOSTON, MASS.

# AGENTS

We want one representative in each town and city. Investigate this wonderful opportunity to make big money while giving your friends and customers the best value in Shirts at far below store prices.

**A. B. SHAINESS CO.**  
20 Lenox Ave., NEW YORK.  
"Makers of Fine Shirts—Direct to Wearer."

# A WONDERFUL XMAS GIFT

SAVE DOLLARS ON THIS WRIST WATCH.

Pay cash and save the difference on this beautiful wrist watch. New rectangular model; 23-yr. 11-karat gold-filled case; 6-jewel movement; fancy silver dial; jeweled crown. Write for FREE Catalog of other Jewelry Bargains. Send cash or deposit and pay postman balance C. O. D. Money refunded if not as represented.

**AMERICAN JEWELRY CO.,** 26 Q Arcade, Cincinnati, O.

# You Can Make Money With These Goods

Par Gross.

Finger Nail Files..... \$1.75, \$2.00, \$ 2.50  
Sachet, Small Size..... 1.35  
Sachet, Large Size..... 1.50  
Sachet, Crepe Paper..... 2.15  
Court Plaster..... 1.50  
Perfume Vials..... \$1.50, \$2.15, 2.50  
Needle Books..... \$5.25, \$7.00, 10.00

Postage extra on all the above goods.

**CHARLES UFERT, 133 W. 15th Street, New York**

# FURS

We have the kind suitable for Streetmen, Agents and Canvasers. Send \$3.00 for Ladies' Genuine Fur Neck-Piece, Imitation Skunk, size 48x14 1/2 inches, finely finished, silk lined. You will say it's a beauty.

Sells everywhere for \$15.00. Write us and we will tell you how to get into the fur business.

**SILVER FOX FUR CO.,** 419 Broadway, N. Y. City

# MAGAZINE MEN

We are open for a few good, clean producers on various trade publications, clothing, garage, clocks and suits, grocery, bakery, plumbing and heating, machine shop, laundry, taxicab, unsmith, printers, etc., etc. Write for particulars.

**TRADE PERIODICAL SERVICE CO.,**  
1400 Broadway, New York City.

# CONCESSION AND SALES BOARD ITEMS

Flying Birds, Yellow and Blue, concealed Beards, Best Grade, Gross.....	\$ 5.88
Jap Cans, 1,000.....	12.00
70 Gas Trans Balloons, Gross.....	3.50
150 Gas Giant Airship, Gross.....	6.50
Opera Glasses, Dozen.....	3.75
9 Balls, Gross..... \$1.60 1 Type Per lb.....	4.50
24-in. Cloth Parasols, Dozen, \$3.75; Gross, 44.00	
Gillette Type Razors, Metal Box, Dozen.....	2.65
5-in-1 Tool Kit, Pocket Size, Dozen.....	1.75
Gold Plate Military Cable Spectacles, Dozen.....	3.00
21-Piece Ivory Manicure Rolls, Dozen.....	12.00
Ladies' Head Bags, Draw String, Dozen.....	18.00
Ladies' Head Bags, Large Shell Frame, Each.....	3.75
Photo Cigarette Cases, Dozen.....	1.75
Gent's Buckle and Belt Chain Set, in box, Doz.....	6.00
White Gold-Filled Brace Watches, \$4.50, \$5.50, 7.50	

Send name and permanent address for catalogue.

**GOLDBERG JEWELRY CO.,** 918 Wyandotte Street, KANSAS CITY, MO.

# AGENTS! CANVASSERS!

Reduced Prices!!!—3-1 BAGS

"The Bag of 100 Uses." Ideal for sleeping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.

**\$3.25** Per doz. Sample bag, prepaid, 50-  
**\$35.00**

Per Gross, in Gross Lots.

"AUNT MAY" WOMEN'S WATERPROOF APRONS  
Size 24x36. Twelve different percale or cretonne patterns to choose from.

PRICE, \$3.60 PER DOZEN.  
\$40.00 per Gross, in Gross Lots.  
Sample Apron, 50c, Prepaid.

Plymouth Bags, \$5.25 Dozen, Sample, 60c, prepaid.  
Write for catalog containing full line of Sanitary Rubber Goods, Baby Pants, All Rubber Aprons, Bibs, Sanitary Aprons, Felt Hats, etc., etc. Over 45 fast sellers. 25% deposit. Immediate shipment.

**CENTRAL MAIL ORDER HOUSE,**  
223 Commercial St., Dept. B, Boston, Mass.

# Wanted, Able Agents

(Men, Women) to sell a permanent Phonograph Needle. Must be experienced in selling to stores and private families. Great profits.

**A. LANZETTAS,** New York City.  
P. O. Box 46, Sta. S.

**PITCHMEN—**Folding Paper Tricks, \$5.00 per 100. Edith-Louise Macle Circulars, \$1.00 per 100. Sample of Each, postpaid, 10c. **MODERN SPECIALTY CO.,** No. 3 N. 18th St., St. Louis, Missouri.

# AGENTS—Whirlwind Seller!

Once used, always used. PATENTED PATCHES for the repairing of inner tubes. No vulcanizing. Large saver in money and time. Sells to all auto owners, garages, repair men and accessory dealers. Agents make big money. Repeat orders. Write for samples and particulars. **KARBONOL CHEMICAL CO.,** P. O. M. Box 42, Elyria, Ohio.

# AGENTS, STREETMEN, CANVASSERS

We can supply your wants at lowest prices in the country. We will dispose of your surplus stock for cash. **FRIEHELD INDUSTRIES, Merchandise Brokers,** Desk 22, Woodhaven, Long Island, N. Y.

# KINEMATOGRAPH

Sample, 50c, with quantity prices. Shows attractive pictures. \$2.00 brings 19 big selling Novelties, including a Kinematograph.

**FRANCO-AMERICAN NOVELTY COMPANY,**  
1383 Broadway, New York City.



**SAMPLES, 25c**



**Rubber Belts With King Tut Buckles**

Per **\$15.00** Gross

Plain, Stitched and Walrus, Black, Brown and Grey

THE GREATEST BELT SELLING SENSATION SINCE THE DISCOVERY OF THE RUBBER BELT.

The Fastest Selling Proposition at Fairs, Carnivals, etc., on the Market.

Same Belts, with our high-class nickel-plated buckles that others are making \$15.00. Our Price, **\$12.25 Per Gross. No Seconds**

LADIES' BELTS, 7 Colors.

Key Cases, \$11.50 per gross

Running Board Mats, Novelty Rubber Goods, Rubberized Aprons, etc., etc.

25% cash with order, balance C. O. D.

Everything Made in Rubber

Get our Free Circular. Special Prices in large quantity lots.

If It's Made in Rubber Ask Us

Rossen Rubber Products Co.

AKRON, OHIO

**Car Owners Wanted**



To show and sell the greatest improvement in Spark Plugs since Gasoline Engines were invented. Unbreakable, translucent core shows at a glance just which cylinders are firing.

**Beacon Lite Spark Plugs**

You Can See Them Fire

Just lift the hood and look. See instantly which cylinders are "dead". No guessing. No testing. Cost no more than ordinary plugs. Sure fire. Extra durable. Sold only by "Paul Men". Agents smashing all existing records. Exclusive territory. Write quick.

THE PAUL RUBBER CO. (15)

142 Paul Park, Salisbury, N. C.

**NEGRO DOLLS, WALKING, TALKING and MAMA DOLLS**

LISTEN, MR. DEALER-AGENT. DOLLARS are waiting for you with our line of pretty, popular price, unbreakable Colored Dolls. Every colored mother buys on sight. Hundreds of Best Dolls are yours from now to Christmas. Twenty-four-hour service.

STANDARD PRODUCTS CO., New York.

**WATERPROOF RUBBERIZED APRONS**

Direct from the Manufacturer, **\$3.25 PER DOZEN**

White Satin Finish Binding, \$3.50. Bound and Trimmed with Pocket, \$3.75. Made of fine quality Tuxedo, rubberized to a silk finish.

MEN'S FINE QUALITY BELTS. Any style, in Gray, Black and Maroon, with high-stitch buckles, \$13.75 per Gross.

THE AKRON RUBBERIZED FABRIC COMPANY, Akron, Ohio.



**PURE FIBRE SILK KNITTED TIES**

All Firsts—No Seconds. EVERY TIE GUARANTEED. PER DOZEN **\$3.50**; PER GROSS **\$39.00**. Sample Tie and Big Catalog, 50c Prepaid. Send for your sample order today.

M. K. BRODY, 1118-1120 S. Halsted St., Chicago.

**MATCH SCRATCHERS**

Latest useful novelty cut. Can be pinned on belt or waistband of trousers, coat or vest. 75c per Doz., \$9.00 per Gross. Sample, prepaid, for 25c.

W. T. HODGEN, P. O. Box 232, Campbellsville, Ky.

amounts to anything. Elmira is closed. Corning open—\$2 reader. Canandaigua, \$2; Penn Yan, \$10; Henriington, closed; as is Endicott. Utica open. Schenectady closed. Have met quite a few of the boys in Buffalo, including Benny Ward, the pen man; Billy Benya, buttons; C. O. Connor, razor straps; Patsy Boliver, nickelplate and oil; James Reed, oil and soap, and others. And all seem planning to leave, as I will soon, after I get what I came to get—a nice "speed wagon"—then South. Worked London, Ont., last Saturday, on the market, and had a very good day. Met there another oldtimer, Eddie Lewis, and his daughter, working soap. They had as nice a frameup as I ever saw, which is saying quite a bit—a brand-new closed car, with two big arc lights and a big set of cathedral bells—and when they were ready to work they sure had a crowd. And if that young lady of eighteen can't work I never saw a good worker—she sure does take after her 'dad'. A cleaner pair of workers I never saw, either, and as to good business, I saw it myself. They were working a fifty-cent package. Besides, Eddie Lewis could get a good salary, or should be able to, in good vaudeville, as his monologing to the crowd was simply great and he had the people laughing continuously. Was in Rochester and saw Spiegel, with Jimmy, J. Kydd, and others; Bill Case, pen—but no one working. Probably, Bill, many of the boys will not remember me, as I have been 'out of it' for quite a while. But I hope to meet many of them on my travels."

**VERY ENJOYABLE EVENT**

Ladies' Auxiliary, H. of A. S. C., Ushers in Social Season With Halloween Party

Kansas City, Mo., Nov. 1.—The Ladies' Auxiliary of the Heart of American Showman's Club gave its first social affair of the season when the Halloween party occurred last night in the ballroom of the Coates House. The room was beautifully and tastefully decorated in the orange and black colors typical of the night. By ten the floor was comfortably crowded. Dancing was indulged in until after midnight. During intermission refreshments were served. Kuhn-Chaquette's jazz orchestra, consisting of five pieces, played popular and snappy music, and the entire evening was "wonderful" and one of the most successful parties ever given by the Ladies' Auxiliary.

The writer could not secure all the guests' names, but did observe present Mr. and Mrs. Sam Hanecher, Doc and Mrs. C. F. Zeiger, Mr. and Mrs. Jim Russell, Mrs. G. C. Loomis, Mrs. Abner Kline, Mrs. James Patterson, C. J. Sedlmayr, Mrs. Joe Hahn, Mr. and Mrs. George Engressor, Jack Randall, George and Hattie Hawk, Honns Howk, Mr. and Mrs. P. W. Deem and Helen Brainerd Smith, president of the auxiliary, and there were many others.

**MORRIS & CASTLE SHOWS**

Beaumont, Tex., Oct. 31.—The State Fair of Louisiana held at Shreveport, which closed this year's event last Sunday night, set many records to shoot at in the future; also gave the Morris & Castle Shows their best gross business experience during the life of the organization. Ideal weather was enjoyed and during the entire eleven days not a drop of rain fell—in fact everything moved along smoothly. The fair association gave an enjoyable barbecue to the acts, fireworks people, auto drivers, band, artists and the executive staff of the Morris & Castle Shows, held a few miles out from town. Among the guests were Messrs. Cameron and Corey, president and secretary respectively of the Iowa State Fair. Among the shows' visitors, besides those mentioned in last week's issue, were Messrs. Cameron and Corey, Con T. Kennedy and Alex Sloan, the latter coming in from Waco, Tex.

The Morris & Castle Shows' train pulled into Beaumont about ten o'clock Monday night for their engagement on "Peacock Alley" at the South Texas State Fair, which opens Thursday (tomorrow) for ten days and nights. At this present writing the midway of the Morris & Castle Shows is up to the mark for the opening day, and a large attendance is looked forward to, as is also "Children's Day".

JOE S. SCHOLBO (Director of Publicity).

**WADE AND MAY SPLIT?**

It was rumored in Chicago recently that Messrs. Wade and May, of the Wade & May Shows, had split. A telegram was sent to E. C. May, 84 Tyler avenue, Detroit, Mich., October 30, by The Billboard asking that the details be flashed by mail, but up to the time that this item went to press nothing had been received.

**We Pay \$8 a Day**

taking orders for Rotastrop for sharpening Safety Razor Blades. Every man a prospect.

**600 Shaves From One Blade**



Quick velvety shaves. Models for sharpening nearly all makes of Safety Razor Blades. Wonderful invention. We make deliveries. No collecting. All you do is take orders. Absolutely guaranteed or money back. Write for territory.

BURKE MFG. CO., 485-A W. 5th St., Dayton, O.

**RAH! RAH! RAH! Attaboy THE FOOTBALL SEASON IS NOW ON**

MINIATURE FOOTBALLS. Per Hundred.....\$3.50  
 LARGE BELLS for Badges. Per Gross.....\$9.00  
 All Color RUBBONS, 10 yards to a roll.....35c  
 LADIES' SWAGGER STICKS, big seller at all the Football Games. All colors.....\$2.50, \$4.00 and \$6.00 Per Dozen  
 No goods sent without a 25% deposit.

NADEL BROS., 128 Ludlow Street, NEW YORK, N. Y.

**YES—WE HAVE HOSIERY!** LADIES' HOSE PREPARE FOR CHRISTMAS

205—Silk, three-seamed back, 1/2 doz. to the box.....\$ 5.00 Doz.  
 203—Same as 205. Clocked.....5.50 "  
 1503—Fine Silk Hose. Semi-Fashioned. Mercerized Tops. 3 pairs to box.....9.00 "  
 273—Woolen Sport Hose. All Florida. Camel Shade. 6 to box. Assorted patterns.....10.50 "  
 276—Sheer Hose. Pure Thread Silk all the way to welt. Exceptionally high reinforced heel. Packed in individual glassine envelopes, 3 prs. to box.....\$11.50 Doz.  
 550—Full Fashioned Hose, Pure Thread Silk. Extra heavy. Special formal heel. 3 to box.....\$19.50 Doz.

**MEN'S HOSE**

300—All Mercerized Hose. Fine Gauge.....\$2.50 Doz.  
 700—Heather Hose. Assorted colors. Brown, Green & Navy, to box 2.50 "  
 500—Fine Gauge Silk Plaited Hose.....5.50 Doz.  
 501—Same as 500, with fancy clocks.....5.25 "  
 1800—Fine Silk Hose. Seamed Back.....5.25 "  
 Last 3 numbers packed 6 to the box. All numbers in Men's and Ladies' Hosiery have double soles and reinforced heels and toes.

PREMIER HOSIERY CO., 799 Broadway, New York, Agents Wanted. Hosiery from Mill to Wearer.

**OCTAGON-SHAPED, ELECTRIC LIGHTED VANITY CASES**

200% PROFIT

Large size, in black, brown, blue or grey, with two beveled mirrors and elaborately fitted tray. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced **\$42.00** Doz. Sample, prepaid, \$1.50. Square or Kerstone. Made of Genuine Leather, in Black, Blue, Brown or Gray. Lighted.

**\$19.50** Doz. Sample, prepaid, \$2.25. All orders shipped same day. 25% deposit, balance C. O. D.

**N. GOLDSMITH MFG. CO.**  
 29 S. Clinton Street, CHICAGO

**FOOTBALL BALLOON**

Colors: Red, Green, Blue, Yellow, Orange.

**\$6.50 per gross**  
 Five-Gross Lots, \$6.00 per Gross.  
 Sample, 10c.  
 25% with order, balance C. O. D.  
 Everything in Rubber. Write for prices.

**NOVELTY SUPPLY COMPANY**  
 208 Wood Street, PITTSBURGH, PA.

**AGENTS Big Profits**

Can be made selling the "WORLD BEATER", a sanitary mechanical water driven mixer and beater for kitchen use.

An efficient, practical and convenient labor-saving appliance for stirring, beating, whipping and mixing all kinds of food and drink preparations.

Send for complete particulars about this easy selling device. (We sale always leads to more. You can't go wrong—we tell you how to proceed.)

**Maderite Sales Corp.**  
 500 Ralph Ave., Brooklyn, N. Y.

**Money Talks!**

Of course you are interested in selling something that will bring you big money! Isn't that right? Very well, then, here's a line that will net you from **200% TO 400% PROFIT** We guarantee that!

Selling the Perry Hand-Colored Photo Medallions, Photo Jewelry, Photo Advertising Novelties, Photo Buttons, etc., is one of the biggest money successes offered specialty salesmen in ten years. They sell all over the country, at all seasons of the year—in constant demand. We furnish a beautiful light-weight Selling Case.

Write this minute or you will regret it.

**PERRY PHOTO NOVELTY CORP.**  
 Sect. 22, 360 Bowery, NEW YORK CITY.

**Medicine Men and Agents**

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Blue Gum Rubbers, with carton, \$5.00 gross; Marshall's Pain Mover, with carton, \$12.00 gross; panel bottle; Marshall's Cure, with carton, \$5.00 gross. **MARSHALL MEDICINE CO.**, 4921 St. Clair Ave., Cleveland, Ohio.

# Additional Outdoor News

## BANQUET AND BALL

### Of Showmen's League Promises To Be Record Breaker, Says Chairman Neumann

Chicago, Nov. 3.—That the ball and banquet of the Showmen's League of America to be held in the Gold Room of the Congress Hotel, Tuesday night, December 4, will be the biggest and most successful in the history of the league, was again predicted by Edward F. Neumann, chairman of the banquet and ball committee, at the regular meeting of the league last night. Mr. Neumann said the signs are so good that it is hard to believe the work is so far along this early as it really is. He cautioned all members, however, not to put off making their reservations until the last minute, as some of them always do, but to get their tickets arranged for and have their reservations made early, as this will greatly expedite the work of himself and his committee.

Sam J. Levy, chairman of the entertainment committee of the league, promises an abundance of high-class entertainment for the banquet and ball. Mr. Levy's highly successful efforts along this line in the past are a guarantee that his end of the program will be well taken care of.

A big basket of apples, the overflow from a bushel that John W. Gates, "America's oldest lillopster," sent the Halloween party this week, were passed among the brotherhood. The league atmosphere had been in a most tranquil condition up to this time but it didn't last. Something was started by somebody, somebody else differed vigorously and one subject after another blended itself with its predecessor until in the confusion the argument followed about as straight a course as a cork-screw. The chairman gave the orators free rein and they used it all and some more.

Fred Barnes suggested an insurance proposition for the collective league membership and this consumed about three-quarters of an hour with many speakers. Charles G. Kilpatrick made a tentative offer to an emergency fund for the league. At the close of another discussion the matter stood about where it started.

Harry G. Melville visited the league for the first time this season, being busy with his show, and spoke emphatically on some steps he believed the league should take during the season the shows are on the road. More discussion.

Leon Berezniak, returning to the matter of insurance, thought he could get some data together in a couple of weeks that would enlighten and guide the membership in dealing with the insurance question. Mr. Berezniak called on Thomas J. Johnson for an opinion on the subject. Mr. Johnson, speaking with apparent familiarity on the legal requirements, said that much work would necessarily have to be done before the league could properly take such a step, but that it might be feasible.

## T. A. WOLFE SHOWS

### Have Good Start at Charlotte (N. C.) Engagement

Anderson, S. C., Nov. 1.—Business at the State Fair of South Carolina was fine indeed for the T. A. Wolfe Shows. Thursday is dubbed "Big Thursday", and it turned out just as it reads and sounds. There was one day of rain (a real pounder) and two days were cool (mutely whispering "Jack Frost") and but for this the Wolfe Shows would have broken all records as to midway receipts.

The shows are at Charlotte this week. Charlotte hurred about two years ago. Not long since the Wolfe Shows were the big feature of the Gaston Fair, at Gastonia, about twenty miles distant, and many people from Charlotte were at that fair and "took in" the midway provided by Mr. Wolfe and his showfolk. The outcome was that the County Commissioners and city officials have unanimously voted a license to the shows and admitted them within the gates. Business is nice, the people here not having a carnival to go to in two years. The opening was Monday night. The next day the Ringling Bros.-Barnum & Bailey Circus pitched tents. It was a great day for showfolk, and those on the two shows visited each other—some had not met for years. About two-thirds of the Wolfe people attended the performances of the Ringling show, and not a single one was turned down on the doors. This fact has been recorded in the show's log book as a tribute and approval by "The Greatest Circus in the World".

Those of the circus noticed on the Wolfe midway were Fred Worrall, Charles Hutchinson, Lew Graham, Carl Hathaway, Fred C. DeWolfe, William Patterson, Frank Denman, Fred Bradna, John Agee, Clyde Ingalls, Merle Evans, Charles "Chick" Bell, Al Webb, John McLaughlin, Thomas Lynch, Alfonso Francis, Roland Dillar, Frank Dial, Leo Cook, Raymond Elder, "Duke" Mills, Gene Dubac, Townsend Walsh, press agent; "The Major, the Smallest Man in All the World", and most of the performers.

The writer accompanied T. A. Wolfe to the Spartanburg Fair. In the party were "Promoters" of the Gastonia Chamber of Commerce. The progressive touch of Paul V. Moore is everywhere noticeable in the "dolings" of this successful fair, and he has a knightly aide in E. O. Frierson, treasurer. Mr. Wolfe conferred with Johnny J. Jones, who provides this year's Spartanburg Fair midway. The writer was delightfully entertained by that "young gladiator" of publicity fame, Edward Salter (Ed Salter may be a "Hired Boy", but the truth is he is well hired, tested and not found wanting in the weighty essentials). An impregnable figure on the Jones shows is George W. Rollins—with him the writer tramped on the old Boston Show. An addition to the Wolfe Shows' personnel is "Baldy" Potter, who has taken charge of the train. He's speedy at loading and unloading. The shows will be at the Anderson Fair next week, then Orangeburg.

DOC WADDELL ("Just Broadcasting").

## RUBIN & CHERRY SHOWS

Gulfport, Miss., Nov. 1.—Ideal weather marked last week at Mobile, but the business done by the shows was only fair, the city folks evidently not taking the interest in the fair that would be expected. Secretary Mort L. Bixler worked hard to put the exposition over to a big success and he deserves credit for his determination to make the Mobile Fair a real event.

The Rubin & Cherry Shows arrived in Gulfport Monday morning, the Mobile Fair not closing until Sunday night, and by Tuesday morning, when the Harrison County Fair opened, all was in readiness to receive the thousands of children and their parents who swarmed all over the free fair grounds. A good opening day's business was done by the shows and rides, and with weather once more ideal, altho cold at nights, the outlook seems good for a profitable week's business.

Rubin Gruberg entered into an important contract this week with Fred Lewis, whereby the famous show front builder becomes superintendent and constructor general of the Rubin & Cherry Shows, his duties commencing next week in Montgomery. While the show is in Cuba Mr. Lewis will be busy in winter quarters building new fronts, wagons, etc., for next year's tour.

So successful has the Rubin & Cherry Trained Wild Animal Circus, under the supervision of Dan Riley, become that Mr. Gruberg has definitely decided to feature next season "the largest exhibition of its kind yet to travel with a carnival organization." Eight more lions have already been purchased, which will make a total of twenty-four that Mr. Riley will work in one group. In addition to the acquisition of other animals Mr. Gruberg is arranging to purchase from Jerry Mugavin two elephants, "Toto" and "Billy Sunday", which will be added to the animal circus. A magnificent carved front for this attraction, embodying ideas that, from what the writer has heard, should mark a distinct innovation in show fronts, will be constructed during the winter by Mr. Lewis, and it is Mr. Gruberg's determination to make this show the absolute peer of its kind in America.

Senor Canosa, the impresario from Cuba, has been with the show for a week, arranging final details with Rubin Gruberg regarding the Cuban tour, not a stone being left unturned to

mark the Rubin & Cherry invasion of the island on each in show business.

Frank S. Reed, the genial and popular secretary of the show, became one year "younger" last week, and, of course, was the recipient of gifts and felicitations galore. Next week Montgomery, Ala., where this show was "born", will have a chance to see the splendid amusement organization Rubin Gruberg has built up, and then on to Jacksonville, Fla., for the Florida State Fair.

WILLIAM J. HILLIAR (Publicity Director).

## FLORIDA STATE FAIR

Jacksonville, Fla., Oct. 30.—Twenty-five thousand general admission tickets to the Florida State Fair have already been issued to merchants and business firms of Jacksonville, who are planning to distribute them among their friends and customers out of the city, bringing them to attend the fair, according to Secretary R. M. Striplin.

Almost every inch of space in the Varied Industries Building at the fair grounds has been sold, it is understood, and many attractive booths are planned. A forty-foot walkway will penetrate the outdoor exhibits. The fence that has heretofore separated the grand stand and race track from the remainder of the fair grounds has been removed and fair visitors who do not care to buy grand stand tickets will be allowed to get to the track fence, where the free acts as well as racing events may be seen.

New floors, where necessary, have been put in the buildings and every accommodation and convenience for visitors as well as exhibitors is to be provided this year.

## SAN FRANCISCO

(Continued from page 107)

ly with "Frivolities" in New York; Virginia De Lillies, formerly with the Shuberts' "Lonely Romeo" in New York as well as with Lew Field and Ziegfeld; Blanche Gilmore, character comedienne, and Lenore Schiller.

Enter another California girl on the professional stage—Catherine Grant. She has started with eccentric dances with Fanchon & Marco's "Ideas" at the Wardfield Theater and is making good. Miss Grant is 19 years old, was "Miss Los Angeles" in the Atlantic City beauty parade this year, and has played lead parts in the movies. But this is her first attempt in the professional ranks of dancers.

Francis P. Shanley and Joseph C. Furness, proprietors of the Continental Hotel, one of the houses in the city catering to showfolk, are

retiring from the Continental to devote their entire time to three hotels they have in Los Angeles. Joseph Tremonton takes over the Continental with the announcement that show and theatrical folk are expected to make it their headquarters as formerly.

Madame Dee Jean, dramatic soprano of international reputation, who has specialized in presenting songs of India, Burma, Java and other Far Eastern countries, is spending a vacation in this city. She has sung in many parts of the world with such orchestral conductors as Julian Harrison and Charles Weber of London, Kiselevitch of Paris and Molinari of Rome. She claims India as her permanent home, altho she has lived for eight years in various countries of the Far East.

William Mathews is promoting a series of six outdoor pictures made from W. C. Tuttle's magazine stories, with Sigrid Nova as the star. The company is called the Sigrid Nova Productions. Mathews says the company is not selling stock. Work on the first picture begins next week. All will be taken around San Francisco Bay.

Sir Harry Lauder's popularity here seems to be increasing with the years. This week he has been getting a bigger ovation from the audience that fill the Curran Theater than at any other time he has been in San Francisco.

"The Theater Sha-nuar of Petrograd" is the latest theatrical venture here. It is the name taken by a group of twenty-five Russian theatrical people who intend to put on shows, including Russian skits and vaudeville in their own language. The Russian theater traditions will be adhered to as closely as possible. All those in the company are said to be talented people. Lidia Vinogradova, formerly with the Moscow Royal Ballet, is in the cast. The new company opens up at the Curran Theater soon.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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10 Cars, Sleepers, Baggage, Flats, Stock; 40 head Horses and Ponies, fifteen gaited Saddle Horses, Sables, eight sets harness, eighty-foot Round Top, two forty middles; 60 with two 30's; lot of smaller Tents and Banners.

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### Big Armistice Celebration at Portsmouth, Va. WEEK OF NOVEMBER 12

Auspices of the Spanish-American War Veterans

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BB. 940—Extra Value Wrist Watch, Platinoïd Case. Complete in satin lined box. SPECIAL..... \$3.25

BB. 941—Same as above, 25-year Touneau case, 6-jewel eplinder. In satin lined box. EACH ..... \$3.75

BB. 274—Watch Bracelet, gold plated, octagon shape, complete with bracelet and box. SPECIAL..... \$2.75

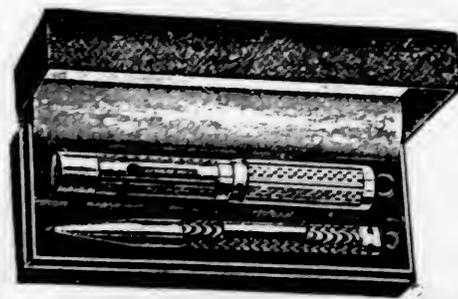
BB. 151—High-Grade 14-K. Gold-Filled, Self-Filling Fountain Pen and Pencil Set, repelling and propelling marazette pencil. Ladies' and gentlemen's sizes, beautiful velvet-covered, satin-lined box. PER SET ..... \$2.25

We carry a complete line of Toilet, Shaving and Manicure Sets, Silverware, Heated Bags, Jewelry, Aluminum Goods and thousands of special items suitable for the holiday business.

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Made with popular adjustable band.

"Broad-Tux"

Smartly tailored of excellent "Herald Square" fabric, in solid black and black on black stripe. Dozen.....

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For Correct Evening Wear.



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Created of beautiful PURE SILK and attractive designs. A wonderful 5/8c seller. Dozen.....

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## LOS ANGELES

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Los Angeles, Oct. 28.—The amusement situation in Los Angeles as far as the public is concerned is progressing profitably. "Trene", back again at the Mason Opera House, is proving popular. The Movie Ball at the Biltmore Hotel and the capacity of the ballroom will be taxed. The winter months look blue for some of those attached to the studios, as both the Universal and Famous Players-Lasky companies announce a practical shutdown for six weeks. Other studios have not as yet announced their plans, but as all are governed by the same atmosphere it would not be surprising to hear of other studios adopting similar action. The beaches and piers will continue to be business only on Sundays and holidays. The Gratto Circus will be another event of importance for November.

Eddie Phillips has been signed by Reginald Barker, who is producing "Cape Cod Folks" for Louis B. Mayer as a Metro release.

Ralph Lewis is undecided whether to appear in another commercial hero role to follow "The Mail Man" or to play the role of Jean Val Jean in "Les Miserables". He has the choice at the R. C. Studios.

Charles W. Nelson, of the famous Nelson Family, has joined the DeLicate-Bostick Amusement Service Association, now a fixture in Los Angeles. Nelson's experience in the booking line as well as the general amusement field makes him a valuable addition to this firm. He recently was with Selig Zoo.

Mr. and Mrs. Robert Z. Leonard (Mae Murray) are spending a vacation in the hills and valleys around Del Monte.

Word reached Los Angeles during the past week of the great success of Mary Lewis, who has been proclaimed by Vienna, Austria, critics as being greater than Leitzta in the role of Marguerite in Faust. The music-loving public of Los Angeles anxiously awaits her appearance in her home city, and a brilliant reception is in store for her.

Col. Wm. Ramsden gave a party to twenty friends at his home in Venice last week and among them were prominent showmen. The occasion was in the nature of a formal welcome to Mr. and Mrs. Curtis Ireland, who toured in auto from Atlantic City.

One of the most modern theaters in America that will seat 600 persons and which will cost around \$200,000 will be erected in Santa Barbara. Work of erecting it will start this week as announced by the Community Arts Association, which was recently endowed by the Carnegie Foundation of New York with an income of \$25,000 a year to extend its little theater work. Construction of this playhouse, which is expected to surpass any of the European art theaters in equipment and structural detail, will give California the world's model stage, drama, workshop and scenic laboratories, according to dramatic authorities.

Doc Barnett writes from Kansas City that he has closed his season with the John Francis Shows and will not return to California, but travel with H. H. Moore's Shows thru Ohio.

Thru the efforts of Will A. Smith, of San Diego lodge of Elks, a splendid entertainment was put on for the inmates of Barlow Sanitarium of that city recently. Many professional vaudevillians were on the bill and all donated their services. On the program were George Leves, D. Davidson, Clara Waback, Woodward and Stanton, Ralph W. Boyer, Bramhall and Danbury, Harry LeMar and Albert and Rosella. The evening was a big one for San Diego and the company afterwards gave a like entertainment for the old soldiers of Sawtelle, Calif.

L. Cecil Mears has done some big business on the Venice Pier this past summer exhibiting the "Up-Side Down" Family and "Billy, the Bird-Footed Boy". Many new additions to his attractions are announced for the winter months and the coming spring will find him in an especially built home for his curiosities and freaks.

George Donovan dropped into the city last Monday and reported that the Earle Midglets were doing a good business along the route on the Foley & Burk Shows.

"The Covered Wagon" began its 28th week on the 27th at Grauman's Hollywood Egyptian Theater. Already it has played to over 650,000 persons, which is a record. It is announced that it is in its last month of showing, yet it is impossible to get good seats unless arranged for several days ahead.

Ben Beno, who has played all over the Western Coast, filled dates at Long Beach and Ocean Park the past week. He has many more celebrations in this section which will carry him into the next year.

John Masfield, prominent in contemporary British literature, has called the Pasadena Community Players his permission to produce his dramatic success now playing in London, "Molloney Holtspur". The presentation will be on November 12.

Max Graf, supervising director of the Graf Productions, will have two big productions in "The Grain of Dust" and "The Soul Thief". With the signing of the Duncan Sisters, plans for which are now under way, he will maintain another all-star unit and will start production when he settles on either of the mentioned stories.

The Long Beach Amusement League is co-operating with the Chamber of Commerce of that town in the promotion of the first annual

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Per Dozen.....\$1.25

Per Gross.....\$13.50



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M 5017—"King Embroidery Needle," Doz. \$1.35. Gro. \$15.00

M 5067—"The Magnolia" Needle Wallet, 60 Gold-Eyed Needles in Each Wallet, 1/2 Gross in Box, (Sample, 10c Each.) Gro. \$7.50

M 5063—"Span and Navy" Needle Book, Gro. \$4.50

S 8501—Rubber Key Case, 11-1/2 x 6 keys, wears like leather, Sample, 10c Each.) Doz. 90c. Gro. \$10.50

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1550	Amer. Cigarette Holders, in Cases..... 5.00	621	Photograph Cigarette Case..... 1.25
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220	21-In. Mama Doll..... 15.00	131	Imported Opera Glasses..... 2.75
1320	25-In. Kindergarten Dress Mama Doll 19.50	400	Gold-Filled Expel and Repeel Pencils.. 3.00
1321	27-In. Kindergarten Dress Mama Doll 21.00	2033	Black Fountain Pen, \$4 Label..... 16.00
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D1	Beautiful Boudoir Lamp, Silk Shade 21.60	3000	Imported Vamp Soap Dolls..... 2.00
650	American Made Mahogany Clock..... 15.00	3340	Gold-Filled Half-Pint Flask..... 33.00
4321	Gilbert American Made Mahogany Clock 25.20	897	Platinum Finish Bracelet Watch..... 42.00
8080	Imported Musical Alarm Clock..... 48.00	807	Five-Year 21-Jewel Railway Watch... 72.00
6033	Large Size Ivory Tambour Clock..... 28.80	551	Five-Year 12-Size Harvard Watch..... 45.00
3760	White House Clock..... 22.80	1006	25-Year 6-Jewel Bracelet Watch..... 72.00
2049	Jade and Ruby Bead Necklaces..... 3.50	829	12-Size Octagon Shape Principal Watch 45.00
2050	Beautiful Topaz Bead Necklaces..... 2.25	830	16-Size, 7-Jewel, 10-Year Elgin Watch 99.00
2052	Newest Jet Bead Necklaces..... 1.50	831	16-Size, 10-Year Waltham Watch... 105.00
2072	French Beaded Bags, with Shell Frames 39.00	7671	2-Cell Nickel Flashlight..... 10.20
00687	Imported Beaded Bags..... 15.00	260	Asst. Lustre & Gold China Trays, Slippers, Vases, etc..... 2.00
00681	Imported Beaded Bags..... 9.00	3720	American White House Clocks..... 24.00
24/18	Genuine Cowhide Traveling Bags..... 48.00	192	Imported Desk Clocks..... 15.00
1595	11-Piece Tool Kit, in Leather Case... 18.00	1591	Champagne Bottle with Cig'ta Holder. 1.75
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728	9 1/2-In. Juggling Fur Monkey 6.00 Gross
M250	Clewn Monkey, with feather 7.50 "
C18	Monkey with Zulu..... 10.00 "
503	Squeaking Fur Dogs..... 21.00 "

No.	Per Gross.
736	Clay Pipes.....\$ 5.00
973	Pencil Sharpener, high grade..... 5.00
G17	Aluminum Pencil Sharpener..... 2.50
5	Genuine Cut Well Sharpener..... 7.50
199	Boy's Jack Knife, on Chains..... 10.50
G11	Whistling Bird..... 1.25
G12	Bobbling Zulu..... 1.25
G13	Bobbling Zulu..... 1.00
G14	Tambourine Noisemaker..... 2.00
G15	Wood Noisemaker..... 1.75
E16	Aluminum Trumpets..... 3.50
G20	Wooden Bird Whistles..... 2.50
A113	Blue Bird Brooches..... 1.00
M7	Stone Set Rings..... 1.00
1244	Gold Bead Necklaces..... 1.35
A107	Fancy Bead Necklaces..... 3.00
A104	Italian Long Chain..... 7.50
A106	Sea Shell Necklaces..... 4.00
G136	Graduated Bead Necklaces..... 9.00
E15	Revolver Crickets..... 1.25
E14	Slate Note Books, with Pencil..... 1.00
E12	Wood Extension Scissors..... 2.25
A100	Compass, with Mirror Back..... 3.00

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AGENTS  
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DEMONSTRATORS  
NOVELTY STORES

GREATEST MONEY MAKER IN YEARS!

## "PONYGO"

A REAL RACE-EXCITEMENT-FUN

IT'S HARD TO SAY WHETHER YOUTH OR AGE IS THE CRAZIER.



All furnished in a box, beautifully decorated by Tony Sarg, the great marionette artist.

### THE GAME

A STABLE, made of the finest steel, guaranteed mechanically perfect. Lithographic reproduction a real work of art—created by a nationally famous artist, Miss Ruth Eastman.

SIX HORSES and Jockeys, with individual colors designed by Charles Keck, New York's popular sculptor.

#### EASY TO PLAY

All horses are in the stable, the doors are closed. A piece of the trigger and the doors open. You have your horse. A further press of the trigger and they're off! Out of the stable they dash!

HERE'S YOUR PROFIT! Sold to you at \$9.00 Doz. A Pipe to sell at \$2.00 Ea.

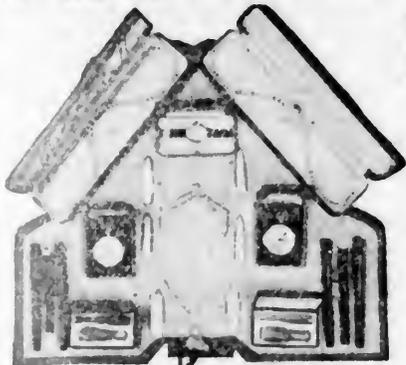
SAMPLE GAME, \$1.25.

25% with order, balance C. O. D.

GLENMORE MERCHANDISE CO., 66 Vesey St., NEW YORK, N. Y.

# SALESBOARD OPERATORS, HOW ABOUT THESE ASSORTMENTS?

It is our idea to try and keep all items that may tarnish or discolor off of Sales Pads. All merchandise on these Assortments is guaranteed by the manufacturer and by us

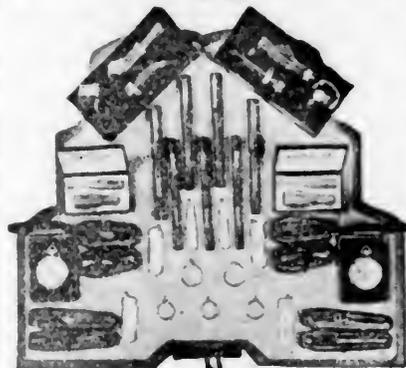


No. 50

## No. 50 ASSORTMENT

- 2 Pearls, 24-in., Gold Clasp, Indestructible, Very Good Color.
- 1 Wrist Watch, 6-J., Platinum Finish Case.
- 2 Harvard Gent's Watches, 7-J., Gold-Filled Case, Fancy Dial, in Boxes.
- 1 Silver-Plated Mesh Bag, Armor Mesh, on Platinum Oxidized Frame.
- 6 Pearl Knives, Good Blades.
- 2 Cigarette and Cigar Holder Sets, in Boxes.
- 4 Red Pens, 14-Kt. Gold Pen Point, Guaranteed.
- 2 B. & W. Pen, 14-Kt. Gold Pen Point, Guaranteed.

Complete with any size Board you require. PRICE..... \$42.50



No. 80

## No. 80 ASSORTMENT

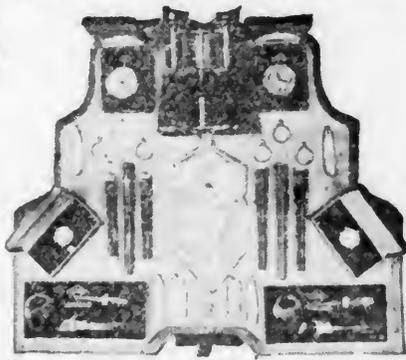
- 2 Smoke Sets, Genuine Italian Briar Pipe and Genuine Redmanol Cigarette Holder, 12-Kt. Plated Bands, in Boxes.
- 4 Red Pens, No. 8 P. P., 14-Kt. Extra Large Barrel, Guaranteed.
- 3 Red Pens, No. 4 P. P., 14-Kt. Guaranteed.
- 2 Cigar and Cigarette Holder Sets, in Fancy Boxes.
- 1 Elg. or Walth. in Box, 7-J., 25-Year, 14-Kt. G. F. Case, Fancy Dial.
- 1 Elg. or Walth. in Box, 15-J., 14-Kt. G. F., 25-Year Case, Fancy Dial.
- 6 Pearl Knives, Very Good Blades.
- 2 Cigar Holders, 2 1/2 in. Long, Genuine Redmanol Fishtail, Gold-Plated Band, in Flush-Lined Cases.
- 2 Cigarette Holders, 4 in. Long, Redmanol Fishtail, Gold-Plated Bands, in Flush-Lined Cases.
- 5 Coin Rings, Any Size.

Complete with any size Board you require. PRICE..... \$62.50

## No. 60 ASSORTMENT

- 1 Gent's Harvard Watch, 7-J., Gold-Filled Case, Fancy Dial, in Box.
- 1 Elg. or Walth. 7-J., 14-Kt., 25-Yr. Gold-Filled Case, Fancy Dial, in Box.
- 1 French Opera Glass, with Box.
- 1 Mesh Bag, Armor Mesh, on Platinum Oxidized Frame.
- 2 Wrist Watches, 6-J., Platinum Finish Case.
- 2 Red Pens, 14-Kt. Pen Point, Guaranteed.
- 4 B. & W. Pens, 14-Kt. Pen Point, Guaranteed.
- 6 Pearl Knives, Good Blades.
- 2 Smoke Sets, Genuine Italian Briar Pipe, Genuine Redmanol Cigarette Holder, 12-Kt. Plated Bands, in Boxes.
- 6 Coin Rings, Any Size.

Complete with any size Board you require. PRICE..... \$55.00

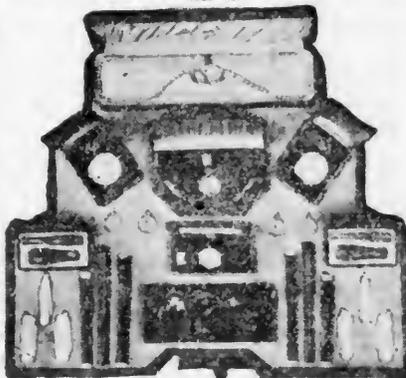


No. 60

## No. 70 ASSORTMENT

- 1 Pearls, 24-in., Gold Clasp, Indestructible, Good Color, in Fancy Box.
- 2 Harvard Gent's, 7-J., Gold-Filled Case, Fancy Dial, in Boxes.
- 1 Wrist Set, Jeweled Watch, with 2 Wrist Straps, in Box.
- 1 Wrist Watch, 6-J., Platinum Finish Case.
- 2 Cigarette and Cigar Holder Sets, in Boxes.
- 1 Smoke Set, Genuine Italian Briar Pipe, Genuine Redmanol Cigarette Holder, 12-Kt. Plated Bands, in Boxes.
- 2 Red Pens, 14-Kt. Pen Point, Guaranteed.
- 4 B. & W. Pens, 14-Kt. Pen Point, Guaranteed.
- 6 Pearl Knives, Good Blades.
- 4 Coin Rings, Any Size.

Complete with any size Board you require. PRICE..... \$45.00



No. 70

We carry a complete line of Blankets, Dolls, Robes, Silverware, Emblem Goods, Leather Goods, Clocks, Sales Boards, Vending Machines, etc. Everything for Fairs, Parks, Bazaars, Club Rooms, etc. Beacon Wigwam Blankets, size 60x50, bound all around, each \$3.50. Packed 30 to the case. Beacon Rainbow Blankets, size 60x50, bound all around, heavy assortment of colors, \$3.75. Packed 30 to the case. Beacon Jacquard Comfortables, size 62x50, bound on ends in 3-inch sateen, \$3.50. Packed 30 to the case. We make immediate shipments. We know what it means to delay orders. WRITE FOR NEW CATALOGS.

SAM GRAUBART

AMUSEMENT NOVELTY SUPPLY CO., 422 East Water St., ELMIRA, N. Y.

MAX KENNER

## "CELL-U-PON" UNBREAKABLE LAMP DOLL



NO. 4 \$1.00

Complete YES, IT'S UNBREAKABLE

Save Express. No Breakage.

TERMS: 1/3 amt. with order, bal. C. O. D. Catalog, \$2.00.

UNGER DOLL & TOY CO., 509-11 Second Ave., MILWAUKEE, WIS.

## MAKE MONEY ON THE FOOT BALL GAMES

A Novelty Badge that everybody will buy. Will make up a badge with a Tin Souvenir Foot Ball, Silk Ribbon and 60-line Button, with special printing of leading Universities. In lots of 100 ..... \$2.50 Each 250 ..... \$2.00 Each 500 ..... \$1.50 Each 1000 ..... \$1.00 Each Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free.

M. K. BRODY, 1120 South Halsted Street, Chicago, Ill.

## BLANKETS, \$2.55

Chester and Flower Patterns, Size 66x81. Four different colors. 25% deposit.

FALLS TEXTILE COMPANY 229 Granite Block, FALL RIVER, MASS.

Carnival of States to be staged November 9 and 10. The event is being conducted under the auspices of the Federation of State Societies. The showmen and concessionaires on the pike and pier are assisting, thru the league, by handling a large share of the publicity.

Rob Wagner, nationally known author and humorist, is compiling typical "bugle" for the subtitles of "Two Covered Wagons", the new Will Rogers comedy now being made at the Hal Roach Studios in Culver City.

Sam C. Haller got in from his swing around the Eastern States on October 29 and is full of interesting stories of his trip.

Ackerman & Harris have established offices in Los Angeles and are booking vaudeville acts from this city. G. W. Ratcliffe, formerly of Melkeljohn & Dunn in San Francisco and this city, has been named manager of the local office.

Tom W. Ryan, well-known showman, and Will J. Sergel, secretary of the Long Beach Amusement League, have been sojourning at Ansbury Hotel and Baths at Elsinor, a hot-springs resort popular with showmen and morning picture people.

Epton Close (Josef W. Hall), a newspaper man, recently returned from China, has just arrived in Los Angeles for a series of lectures. He has allied himself with the new Fine Arts Theater in connection with the production of a one-act Chinese play, featuring Lucille Cavanaugh.

Harry Hargrave recently closed his war show in Los Angeles and in a good spot on the Long Beach pike is jamming them in.

"Nicola" the magician and his company arrived in Los Angeles last week from Honolulu. They have a number of splendid photos of the Japanese earthquake.

A. K. Mozoomdar, the Hindu metaphysician, who recently completed the filming of his first motion picture production, "Beyond the Veil", has received an offer to picture India's history.

The Foley & Burk Shows after a season of ten fairs in succession in California, played last week in Anaheim to good business, despite the lateness of the season. They move on to Santa Ana, Santa Marie and then into winter quarters.

At the completion of "The Signal Tower", her next starring picture for Universal, Virginia Valli will hike for New York with her husband, Dumarest Lamson, to spend the holidays.

Raymond Hatton, character actor of the screen, has arrived from New York, where he played a prominent role in Rex Beach's story, "Big Brother".

Sam Levy and Pete DuVall, both of St. Louis, arrived in Los Angeles, via auto, the past week for the winter. Their wives came with them.

John Aasen, largest member of the Pacific Coast Showmen's Association, is one of the chief attractions along the Rialto. His work in pictures with Harold Lloyd makes him doubly interesting.

The completed prints of three Warner Brothers' classics have been shipped to the New York offices for distribution. The features sent are: "Tiger Rose", "Lucretia Lombard" and "Conductor 1432".

The following additions to the membership of the Pacific Coast Showmen's Association were reported for last week: E. H. Dryer, Eddie Gamble, Frank Hudson, Charles C. Peterson, Martin P. Ross, C. O. Shultz, Geo. W. Sweeney, Karl E. Schaefer, Fred C. Wilkens and Beverly White.

J. Sky Clark is finishing his season with the Foley & Burk Shows and will then come into Los Angeles to take part in the winter activities of the showmen.

Madge Bellamy, Thomas H. Ince star, will organize her own company following the termination of her present contract. Miss Bellamy states that her move will bring to light the fact that a number of other famous motion picture stars are contemplating independent productions.

The following Billboard callers were listed in the Los Angeles office during the past week: A. Merrill Gilbert, musical director; F. W. Babcock, Sherman Hotel; George Korps, motion pictures; H. C. Rawlings, vaudeville; L. Cecil Mears, showman; Chas. W. Nelson, booking vaudeville; John Miller, showman; Sam Levy, pitchman; Fred T. Cummins, Wild West; Sam C. Haller, president Pacific Coast Showmen's Association; Pete DuVall, pitchman, of St. Louis; King C. Keene, of Venice; Frederick Hastings, vaudeville; David Clifford Dunlea, magician; F. W. McClellan, "Somewhere in France"; Rue Enos, vaudeville; Kate Johnson, operatic; Charles Handwerk, concessions; George Donovan, showman; Frank Curran, promoter; C. O. Shultz, showman, and E. H. Dryer, Prismo Beach.

## SAUTELLE DRAWING 'EM

Fort Edward, N. Y., Nov. 1.—Sig Sautelle's Humpty-Dumpty Circus played to 1,000 children at the Empire Theater in Adams Falls last Saturday morning. Manager Lew Fisher, of the Broadway Theater here, has booked the attraction for a performance at four o'clock Thursday afternoon, when the school children can be present. Fort Edward is the place where Sig got his start in the business at which he later became famous, and he is getting quite a little publicity in the papers hereabouts for that reason. In his travels around the country he is said to have given this place lots of advertising and the papers are returning the compliment.

## WILSON IN CHICAGO

Chicago, Nov. 3.—Harry Wilson, twelve years ago with "Uncle Lew" Hodges' Museum, in Chicago, and who has been a long time on the Coast, is visiting Chicago friends. He met a lot of them in the Showmen's League club rooms.

## LOOK AT THIS Wonderful Offer



\$1.15 Ea.

## Complete

24 inch, finely graduated, American-made, Indestructible Pearl, with a sterling silver safety clasp, stone set, complete, with a fine silk-lined, rich velvet, good-luck horseshoe display box. In dozen lots.

Send \$13.80 for one dozen same sets, complete, and see the wonderful bargain we are offering.

25% deposit, balance C. O. D.

PETER B. FLIASCHNICK, 64 Fulton Street, NEW YORK.

## PEDDLERS and AGENTS

Your Success Is Assured

A gabardine rubber-lined Raincoat with an extra cap to match, which is the newest thing in 1923. The next best thing you ever saw. This cap will give you the biggest success to help sell the coat. Both together at \$2.75. 25% deposit is required on all orders, while the balance is sent C. O. D. Order sample of the caps and coats today.

AMERICAN BEAUTY RAINCOAT CO.

608 St. Clair Ave., W., Cleveland, Ohio



**BOSTON**  
DON CARLE GILLETTE  
Room 301 Little Bldg., 80 Doylston St.

Boston, Nov. 1.—David Warfield as Shylock in "The Merchant of Venice" has replaced the "Ziegfeld Follies" at the Colonial Theater, and the atmosphere in that quarter has become considerably less exciting. Belasco has given the Shakespearean piece an elaborate and well-studied production, and it is eliciting high appreciation from local theatergoers.

**Closings and Openings**

"The Dancing Girl", which has been drawing very poorly, will be shelved on Saturday night, and "Mary Jane McKane", featuring Mary Hill and Hal Skelly, will occupy the Shubert beginning November 5.

"The Awful Truth", with Ina Claire and Bruce McVie, will come into the Hollis when "Thank-U" leaves at the end of this week.

**Shows Continuing**

"Kiki" has had all capacity performances thus far. "The Old Soak" is drawing well, and so are "The Cat and the Canary" and "Sally, Irene and Mary". "Caroline" is averaging fair.

**Coming Attractions**

The eighth annual edition of George White's "Scandals" will follow David Warfield at the Colonial November 12. The "Scandals" engagement is for four weeks.

**Actors and Salaries**

Apropos of the local vaudeville troubles that have been getting a airing lately, M. J. Meaney, of the Brewster Amusement Company, remarks that the way actors regard the matter of salary is a puzzle beyond his understanding. The Brewster office engages a great many people for its various vaudeville attractions. Sometimes as an accommodation it also looks people for outside shows. No commission is charged for this service, the salaries are generous and the work is steady. Yet actors who work around town at three and five dollars a night for other agents will invariably place a fabulous figure on their services when the Brewster office wants to engage them. When actors turn down offers of regular work at fifty dollars or more a week and try to make a living by playing occasional dates at a few dollars each, something is wrong under their hair if they have any.

**Interesting Items**

John J. Geary, who will be remembered as a member of the old Boston Museum and Castle Square companies and subsequently for eleven years in moving pictures with the Lubin Company, is still active and about town. He occasionally takes part in productions of the Boston Stock Company at the St. James Theater.

The Malsley-Payne Company has established itself in attractive new quarters, two floors above its old location at 104 Hanover street.

Many theatrical folk attended the annual Halloween party and dance given by the Boston Art Club on Wednesday night, under the auspices of the Green Room Club for the Actors' Benefit Fund. Martha Hedman acted as the reception committee for the showfolks.

Jerry Hoyle says there is more news in a two-line squib in The Billboard than there is in a half-column story in some other theatrical paper. That's "according to Hoyle."

**J. N. WISNER RETURNS**

**After Extended Tour of Europe—Was Formerly With Harris' Nickel-Plate Shows**

New York, Nov. 3.—A welcome caller at The Billboard office today was J. N. Wisner, formerly general agent of the Harris Nickel-Plate Shows, who left here last June for an extended tour of the European countries. Mr. Wisner arrived at Boston on the "Franeonia" November 2 and came directly to this city, staying only a few hours before leaving for Chicago.

While in Europe Mr. Wisner told us that he had seen some of the finest circus acts it has ever been his pleasure to witness, laying particular stress on the performances at the Circus de Puro at Paris and at Hazenbeck's at Holland, where he announces having seen acts that were extremely out of the ordinary.

While at Venice he was overly impressed by the wonderful animal acts at the Circus Krone and adds that he met numerous circus people who were ready and willing to make his visit a pleasant one. Among the many, and perhaps the best known of his acquaintances met on the trip was John D. Tippett, formerly connected with the Nickel-Plate Shows and who now has one of the finest estates in England. Mr. Tippett, it will be remembered, was the European representative for the Universal Film Company and now furnishes most of the celluloid used in the manufacture of motion picture films.

After his visit to Chicago Mr. Wisner will go to his beautiful home, which he has named "On the Beach", at Bay St. Louis, Miss.

**NIGROS THRU CINCY**

Mr. and Mrs. C. M. Nigro stopped off in Cincinnati the forepart of last week while on their way to Chicago. As previously stated in The Billboard the Great White Way Shows ended their season and the paraphernalia was placed in winter quarters at Martins Ferry, O., and Mr. and Mrs. Nigro will rest up in Chicago a couple of months before returning to Martins Ferry to reside the remainder of the winter in their palatial stateroom car and Manager Nigro to superintend the building, rebuilding and painting to be done in winter quarters.

**FIVE DAYS OF RAIN**

**At Texas Cotton Palace**

Waco, Tex., Nov. 2.—Wet weather has cut into the receipts at the Texas Cotton Palace, where the Con T. Kennedy Shows are furnishing the midway features. Rain has fallen steadily for the past five days. The Cotton Palace opened October 29 and closes next Sunday.

**SCOTT'S GREATER SHOWS**

**Want High-Class Performers for Minstrel Show**

Those that double brass preferred. Can place a few legitimate Concessions. Bamberg, S. C., Free County Fair on streets, this week; Camden, S. C., Free County Fair on streets, week November 12th. Brunson and St. George Fairs to follow.

**JOHNNY J. JONES**

**WANTS FOR**

**Habana Park, Havana, Cuba**

Wild West Show (Milt Hinkle, wire). For the Interior of Cuba: Pit or Side Shows, also a few Concessions and one small Grind Show. Show leaves Augusta, Ga., Nov. 18; leaves Jacksonville Nov. 19. If you cannot join above dates don't telegraph. Address week Nov. 5, Charleston, S. C.; then Augusta.

**SCOTLAND NECK COUNTY FAIR**

**November 12 to 17, Inclusive**

Free gate, on streets. Wanted—Shows, Rides, Concessions; no exclusive. Six Days and Nights. Dont write, wire.

**LEE MANCHELL, Secretary of Fair, Rocky Mount, N. C.**

**MOBILE FAIR**

**EXCELLENT LIST**

Mobile, Ala., Oct. 26.—The Mobile Fair, which opened Monday, is going to register a decided success according to all indications. Attendance has been excellent, exhibits are large, and the program of entertainment very good.

A crowd estimated at 10,000 persons thronged the grounds on opening day. This was School Day and a special admission price of ten cents was made for school children. Attendance has continued excellent, the crowd on Thursday being particularly large, the day being designated Rotary and Civilian Day, Old Soldiers' Day and New York, Pennsylvania and Ohio Day.

The Rubin & Cherry Shows on the midway have been getting a good play since the opening night. They have a lineup of really meritorious attractions and are finding favor with the public. The big Pageant of the Golden Saturna, scheduled for tonight, is expected to draw record crowds. A big fireworks spectacle each night is a popular feature.

In addition to the Rubin & Cherry Shows on the midway the entertainment features include five days of horse racing, auto polo twice daily, auto races on Saturday, the Four Readings, human jugglers; Rose Kress Four, roller skating and dancing; Roman chariot and Roman standing races; Dynamite, the bucking mule; Kentucky hurdle racing mules, push ball, C. W. Martin, the man who sings with and beats the band, and others.

In the educational line there are county and community exhibits, boys' and girls' club exhibits, U. S. Vocational School exhibits, agricultural and live stock displays, merchants' and manufacturers' show, horticultural show, water fowl show and numerous others.

J. C. Wilkins is president of the fair association, and Mort L. Bixler secretary and manager.

**FAILED TO GET WARRANT**

Syracuse, N. Y., Nov. 3.—Lincoln W. Dygert, "self-appointed censor" of carnivals in Syracuse, lost out in his fight in Police Court this week to secure a warrant for the arrest of Chief of Police Martin Cadin, whom he charged with failure to perform the duties of his office during the week of September 22 in not causing the arrest of men Dygert says were operating gambling devices at a street fair.

Justice Shove refused to issue the warrant, saying there was no evidence at all that the chief had violated the duties of his office. He said the chief acted promptly and without discrimination. The court room was packed with people at the hearing.

Previous to his attempt to have the chief arrested Mr. Dygert had filed charges against District Attorney Malpass with Governor Smith, charging neglect of duty. Malpass was present in court and Dygert wanted to know what he was there for. Malpass told him he did not see why he should answer him.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

According to the following list received late last week of contestants and exhibition riders, ropers, etc., already arrived in New York City for the rodeo at Madison Square Garden, starting November 4, not only will there be a large roster of participants, but a notable change in the cast, so to term it, from the shows previously staged in the metropolis, altho some of them were in the previous events:

Jack Brown, Marie Franks, Vera McGinnis, Bonnie Gray, Charlie Aldridge, Rene Halley, Bee Kieran, Fox Hastings, Tommy Douglas, Mike Reed, Fred Reed, Doc Hoskins, Jimmy Galen, Pinky Gist, Dick Collins, J. Kimbark, Charley Murphy, Joe H. Tzer, Ben Burnett, Walter P. O'Grate, Tommy Kieran, Tom May, Red Pruitt, George Pruitt, George Coleman, John Cannon, Floyd Coleman, Jim Stewart, Ted Elder, Fred Spaul, Buddy Timmons, Jack Baker, Shorty Kelso, Merrill Hunt, Leonard Stroud, Roy Quirk, Jack Coates, Jeff Coates, Dick Kieran, Hank Durnell, Shorty Price, "Powder River," Thompson, Slim Talbot, Johnny Davis, Jack Fritz, Blundy Georges, Lee Robinson, Squandle Slim, Fred Beeson, Ike Rude, Herb Myers, Tack Chote, C. Frank Hadley, Chester Byers, Barton Carter, Ben Johnson, Ted Barnes, Barney Hopkins, Carly Roberts, Rubie Roberts, H. D. Johnson, Roland Smith, Homer Holcomb, Soapy Williams, Bud Hurley, C. R. Williams, Ray Bell, Lloyd Saunders, Frank Johnson, Bobby Atkins, Paddy Ryan and others whose names had not been received.

Many of these boys had never before seen Broadway and much of their time was being spent taking in the sights. H. D. Johnson, who announced at the Stadium show in July, will announce for the Garden affair.

**ATKINSON'S CIRCUS**

Atkinson's Circus is heading toward the Great Imperial Valley in California, reports Prince Elmer. The staff and those with the show include Tom Atkinson, sole owner and manager; Mrs. Atkinson, secretary; Pete Colender, general agent; Prince Elmer, press agent and manager side-show and producing clown; Fred Morgan, manager advance car and contracting agent; King Halle, twenty-four-hour man, also contracting agent; Mr. Atkinson, equestrian director; Ethel Atkinson, air calliope player; J. J. Hoyt, superintendent canvas; Pop Atkinson, superintendent stock; Sandy Jack Donhey, superintendent lights; James Reasley, superintendent properties; Atkinson's concessions and privileges handled by Joe Bradley; Dad Atkinson, superintendent commissary department; Mrs. King Halle, wardrobe mistress; Tuck Reesley, manager concert; George Miesler, superintendent motive power; Ted Miesler, head chef; Mrs. Carrie Atkinson, reserved seat ticket seller; F. Hoyt, outside man; E. V. Knight, tickets on the side-show; Pittsburg Joe, driver of service truck, and Jack Chriss, superintendent animals.

The show travels on ten trucks and four trailers. The top is a 100-foot round top, with a thirty-foot middle.

**RINGLING-BARNUM CIRCUS**

**Has Big Halloween Party and Costume Ball at Winston-Salem, N. C.**

The Ringling-Barnum Circus last week had the coldest weather it has experienced since the consolidation of the two shows, but without business was larger than expected. Cupid's dart got to lowering around the show and at Knoxville Princess Wren was the lucky one. Knoxville City Sherry Matthews of May's Band in the Side-Show led to the altar. Bushman says you can look for him to get married any day now.

Knoxville was a big day for Tom Nelson and Juanita, as they were busy with their many friends and relatives. James Morris, of the animal department, is also a Knoxville boy and spent the day with his many "kinfolks". Morris is called "Tommy" by his associates, and the show also has another boy, from Memphis, who has the same name of plume, so to distinguish them one is called "Front-Door Tommy" and the other "Back-Door Tommy".

As the combined shows have outgrown most of the lots it was not a surprise that they could not use the usual lot in Knoxville, but Fred Warrell was equal to the emergency, as he had looked over the Nelson avenue lot last year and immediately had the show changed to that location. At Asheville, Bergen Pennel, former city attorney, was waiting for his old friends, John Brice and Frank Cook. As they were out at Asheville, but business was good notwithstanding. Everyone was thankful for an early Sunday morning (October 28) arrival at Greenville, S. C. During the two days' stay there the show had as visitors Larry Du Bid, Birch Fredericks, Nellie and Josephine Jordan, Jimmy Dutton and Evan Prosser. Evan has been with the show off and on for a month, getting ready for the disbandment at Richmond November 5.

At Charlotte Gilbert Tyler spent the day with Al White. He was accompanied by a Mr. Rowlands. Ethel Dore came and looked the show over before departing for Washington, D. C. L. D. Sparks and Liddle Jackson were on hand from early morning until the last wagon left and were loud in their praise of the wonderful organization and the happy personnel of the show from front to back. Gene Milton visited all day with his many friends. Heard Wade-Waddell was in town but didn't see him. Noticed the Bremen boys in Charlotte.

At Winston-Salem the annual Halloween party was held and, like everything else with this organization, from a minor affair it has grown into a massive event. Every detail to give the party a success was perfected, and when it was started one found a commodious tent as ornately decorated as was ever one possessed by an Algerian chief, with tables burdened with splendid food and presents. This was not all, as a front yard was roped off and ample room and paraphernalia on hand for many games and amusing stunts. Jennie Rosney won the prize, with Emily Silbon a close second for climbing the greased pole. Mrs. Le Claire received many congratulations for her wonderful costume and impersonation of Willie Green. They had the real Willie summoned on a ruse and it was hard to distinguish between them. She certainly has shown the folks marked talent in character takeoff. After dinner, present giving and games were over, the party, led by the band, changed base to the big top, where the time was spent in dancing until the doors for the night show opened.

Everyone present wants to thank Charles Ringling for making this event possible and such a huge success, and at the same time it would be unfair if the fact wasn't mentioned that Della Lillian Letzel worked day and night for days on the details and acted as hostess for the entire party. The kids around the show swear by her, as she never makes a trip to town that she doesn't bring them back an armful of presents.

Colonel Dwyer was on hand to see his old friend, Ed Norwood, but at the same moment was reading a letter from him from Paris, and want to say that Mr. and Mrs. Norwood are having the time of their young lives, and from the glowing accounts he sends luck it makes one's pulse quicken and his head whirl with a desire to take the first boat for the continent. Colonel Wash made his last town and returned for Albany after the matinee.

At Durham, Sherwood Uphurch and Buck Jones, with a party of Raleigh people, came over to invite the show people to a barbecue and chicken fry to be held after the night show at Raleigh. He said: "We have two pigs, twenty-five chickens and everything for a party and so come one and all." Buck Jones has been doing this every year the show has made Raleigh.

Billy McLean spent the day with his folks at Durham and found Top Dutton presiding in his absence. Lou Bertha visited at Durham and Dan De Borch and Mr. Mesghan came on to help close up.

**STANLEY F. DAWSON (for the Show).**

**GREENHAW WITH SPARKS SHOW**

L. B. Greenhaw closed as contracting agent for the Sells-Floto Circus at Jonesboro, Ark., and joined the Sparks Circus at Huntsville, Ala., the next day, succeeding Roland Butler as general press agent. Mr. Butler left for Boston to resume his duties on The Boston Post. The press agents with the Sparks Circus are L. B. Greenhaw, general press agent; Harry Black, contracting press agent, and Eddie Jackson, press agent with the show.

**FALLON IN POLITICS**

J. B. Fallon, of Troy, N. Y., who is popularly known in the outdoor amusement world, has become active in the campaign to nominate Governor Alfred E. Smith, of New York, for President. Pottles, however, is not Mr. Fallon's strongest line. He is a man of ideas and gets getting quillies, and at every church fair, bazaar and carnival film takes place in the State of New York he manages to place a pretty good line of the blankets and merchandise he handles.

# LINE O' TWO OF NEWS

Waynesburg, Va., Nov. 3.—The Elks' lodge of this city will present a circus and bazaar, opening November 10. C. A. Pressey, of Norfolk, is staging the event. Paul Elert is one of the local celebrities active in committee work.

Jacksonville, Fla., Nov. 3.—The Duke's indoor circus opens here Monday. The attractions are being supplied by the Associated Amusement Company of Savannah, Ga., of which Sam Wirebach is manager.

San Francisco, Calif., Nov. 3.—Charles Carter, internationally famed magician, on his arrival here from Japan, will plan a tour for South America, according to present intentions, as word at sea en route.

New York, Nov. 3.—B. C. Sheppard, well-known professional, arrived this week for an engagement at the John W. Moore Indoor Circus at Washington, D. C.

Philadelphia, Pa., Nov. 3.—John L. Fehr and William S. Miller are planning to launch an indoor amusement enterprise.

New York, Nov. 3.—Jack Weinberg arrived this week from Chicago. He plans to leave soon for Pittsburg, Pa., to embark in the indoor bazaar business in partnership with Maxwell Kane.

New York, Nov. 3.—J. J. Mistrot, the well-known producer of water spectacles, was in town Wednesday, from his home on Staten Island. He will build a big show for next season.

New York, Nov. 3.—Albert K. Greenland is back in town and very active in the interests of the R. S. Izzell Corporation.

New York, Nov. 3.—Mike Zigler, manager of the National Enterprises Company, Inc., which operated a carnival the past season, is back here in this city for the winter. Their season closed in Goshen, N. Y., last Saturday.

New York, Nov. 3.—Sir Edward St-Ra Diem, lecturer and slide-show entertainer, who has been with Namy Sallie's Dream and S de Show on the Johnny J. Jones Exposition since the Toronto engagement, arrived this week. He closed with them at Macon, Ga.

New York, Nov. 3.—Samuel J. Golden, well-known talker, past season manager motordrome in the Low Four Shows, was in the city from Brockton, Mass., early in the week. He may take a position with a radio broadcasting station.

New London, Conn., Nov. 3.—R. S. Uzzell, of New York, was in the city this week on some park matters.

New York, Nov. 3.—Another small carnival is due to sail for Southern ports soon. This time it is one for Hamilton, Bermuda. The main side of the situation, as pertaining to companies going to the West Indies and South America, is that they do not carry advance men acquainted with the conditions they have to confront. George L. Friedman, advance for the Casey Island Attractions, went on the same boat with the company to Kingston, Jamaica. W. J. Hanley and A. M. Robins, general agents fully conversant with South America, have not signed with any of them yet and are still in this city.

New York, Nov. 3.—Amy Manualing, known as "Amy, the Fat Girl", has been engaged by W. T. Larkin, director of arts and amusements for the John Wanamaker Store, to entertain children at the Christmas show to be held at that merchandise emporium.

New York, Nov. 3.—John R. Van Arman, owner and manager Van Arman Minstrels, played vaudeville, booked by the Pat Casey Agency, was in town this week. The attraction plays Providence, R. I., next week.

New York, Nov. 3.—Fred C. Murray, Eastern representative Thearle-Indell Fireworks Co., of Chicago, is reported ill in a local hospital.

New York, Nov. 3.—John L. Buck, well-known stage mechanic and formerly in the outdoor show game, is still working at the New York Hippodrome. At night he is back stage with Sothern and Minnow at the Al Johnson Theater.

New York, Nov. 3.—E. J. Loranzo, past season manager Barber Park, Bellows Falls, Vt., is in town. He is looking to take up another line of work.

New York, Nov. 3.—Gus Hornbrook, producer of the Western vaudeville act, "The Yengee Days", came here this week to arrange New York bookings. Palace Theater, Detroit, this week and next week at Buffalo. After he gets his route arranged he will go to Los Angeles.

## Georgia Expo. Shows

ALMA, GA. THIS WEEK.

Con. price Shows and Concessions. Grind Stores, \$30; Wheels, \$35. Jessup Fair, 12th to 17th, Brunswick, Ga.; Blackshear, Ga. First Show in four years. Want to hear from organized Plant. Show. Have complete outfit for same. Want Musicians to strengthen Band.

where he has built a home. It is probable he will become associated with Harry Lubregue, producer of fashion shows under canvas, on the Pacific Coast.

Cornellville, Pa., Nov. 3.—The International Amusement Company, under the management of Art L. Goodwin, is organizing an indoor bazaar to open here Armistice Week. It will be aided, it is said, by a most efficient staff.

New York, Nov. 3.—Jay Josephson's band is due to sail from this port November 1 for Havana, Cuba, to join the Santos & Artigas Circus, booked by John E. Friedman, of this city.

Columbia, S. C., Nov. 3.—A Shrine Circus will hold forth in this city week November 21. Circus headquarters have been opened in the Masonic Temple. C. A. Pressey, of Norfolk, Va., will direct the event and now has his promoters at work here. H. H. Bam, general contracting agent for Mr. Pressey, left here after closing the contract. He has since contracted several important events for his firm. Pressey's indoor circus and bazaar has four crews of promoters in advance.

New York, Nov. 3.—Tom Simmons is back from Europe. He is thoroughly experienced in circus properties. Mr. Simmons will open a shop in this city to build and repair stage bicycles, horizontal bars and gymnastic apparatus and trick properties for novelty acts.

New York, Nov. 3.—Felix Blid came in Friday from Demopolis, Ala., via Alexandria, Va., where he attended the George Washington memorial cornerstone ceremonies. Mr. Blid will remain at the Flanders Hotel for some time before leaving for the showmen's convention at Chicago.

New York, Nov. 3.—W. C. Glynn arrived from his home in Boston, Mass., yesterday, en route to Wilmington, N. C., to join C. A. Pressey's indoor circus company as second agent. He will travel from Wilmington to the various towns booked in an automobile.

New York, Nov. 3.—Mr. and Mrs. Lew Duffour and Mr. and Mrs. George W. Hamilton motored in yesterday from Brockton, Mass. The party will make side trips to Philadelphia and other places in the interest of the Lew Duffour Exposition, of which Mr. Hamilton is general agent.

New York, Nov. 3.—Julius Zandig sails for Europe soon to present his mind leading a t in the principal halls of the continent.

New York, Nov. 3.—Baba Delgarian came in from Chicago yesterday in the interest of Sternad's Midsets, of which he is manager and booker. After a few days here on business he will return West. He is interested in some indoor events.

New York, Nov. 3.—The Great Leon, still playing vaudeville, was in off the road late this week for a few days' rest. Resumes bookings Monday and is routed well up into next year. He has laid off nine days in seventy weeks. Mr. Leon will be busy himself next summer building some Englewood near Los Angeles. He may take a week or about Christmas to visit friends in New York.

New York, Nov. 3.—Peter Conklin, once famous clown, is back from a visit to his grandchildren at Chicago. He appeared as a clown before the late Queen Victoria in London, England, in 1863, and has been selected to play court jester in the play, "Queen Victoria", which opens in this city soon at the 48th Street Theater. His costume will be one of the handsomest ever worn by a semi artist, supplied by the Hayes Costume Company, of this city.

New York, Nov. 3.—E. J. Kilpatrick, international amusement dealer and promoter, arrived from England yesterday on the Cunard liner S. S. Berengaria, accompanied by Mrs. Kilpatrick. He is over at this time especially to attend the park men and showmen's convention at Chicago. While at Margate, Eng., recently, he closed contracts with J. Henry Hess, proprietor Dreamland, Margate, for an "Over the Falls" show and "entertainment" plus to be presented at the British Empire Exhibition, Wembley Park, London, in 1924.

New York, Nov. 3.—Among the prominent visitors to the city this week were Marie Mitchell, owner; Wm. J. Malcomson, manager; Charles L. Carter, general agent, and Wm. Mitchell, concession manager, of the Maple Leaf Attractions, of St. Catherine, Ont., whose tented organization is now in winter quarters. The party is motoring from Canada to Florida to winter as tourists and sightseers en route, which will take several weeks. They will visit a number of carnivals along the way and in winter quarters south.

New York, Nov. 3.—David Sklower, past season concession manager J. E. Murphy Shows, has opened a bazaar and concession supply house in this city.

New York, Nov. 3.—Many of the cowboy and cowgirl contestants at the rodeo, which opens at Madison Square Garden next Wednesday, were seen on Broadway this week. Several were Billboard visitors. C. Frank Haly (California Frank) went to Portland, Me., and shipped his stock in. In the party was himself, Mamie Francis, Rene Haly and "Little Joe", the diminutive Wild West roper and clown. The city has been fairly well billed for the event.

New York, Nov. 3.—Richard M. Wheelan, representative Stratford Candies, Inc. of this city, has returned after a successful trip covering the northern section of this State. He travels in a fine automobile.

Boston, Mass., Nov. 3.—The California Exposition Shows recently closed their season. Sam Anderson, general manager of the company, is

making this city his headquarters for the winter.

New York, Nov. 3.—Robert H. Lesley, former well-known cones runner, now in a commercial line in Baltimore, Md., motored in from that city today. He is on a buying tour.

New York, Nov. 3.—Captain and Mrs. Harry LaBelle, of pit show fame, left today for Chicago, for San Francisco and Los Angeles. They plan to remain on the Pacific Coast until about January 1, when they will return to New York.

New York, Nov. 3.—R. C. Carlisle, of the Carlisle novelty Wild West act, arrived from Quebec City, Canada, this week. The act has been booked by Tom Terrill for his indoor carnivals and will open in Albany, N. Y., November 12.

## SAVANNAH TRI-STATE FAIR

Savannah, Ga., Nov. 1.—Secretary-Manager B. K. Hanaford is well pleased with the attendance at the Savannah Tri-State Fair so far. This is Mr. Hanaford's first year at Savannah, and he has left nothing undone to make it a successful year. Each day has been designated a special day of some sort, with the result that interest is well sustained and attendance is large. A second Children's Day is planned for Saturday, November 3, Larry Boyd, of the Boyd & Landman Shows, co-operating with the fair management in making a special day for the kids.

Governor Walker and his party attended the fair Wednesday afternoon, adding interest to the day's program. On Wednesday morning a colorful parade was staged, with the Governor and many other prominent officials in line, and many beautiful floats shown. The fair is proving the success that was expected and bids fair to close with a splendid record for 1923.

## TEXAS COTTON PALACE

Waco, Tex., Oct. 31.—Pauline Breustedt was crowned Queen of the Cotton Palace last night amid scenes of pomp and splendor. This was one of the outstanding features of the exposition, and was witnessed by large crowds, and "Cinderella and the Children's Court", produced Monday night and in which hundreds of Waco school children took part, also was one of the high spots of the exposition, and, despite a downpour of rain, the largest crowd assembled in the Cotton Palace Auditorium this year was present.

The Cotton Palace this year has offered a succession of colorful entertainment features that probably surpass anything they have offered in other years. Their highlights, auto races—features too numerous to mention—have been the fare, and the public has liked it immensely. The "Warpath", as the midway is known at the Cotton Palace, has done a splendid business, it being especially heavy on Saturday and Sunday, when the attraction lane was jammed with humanity on pleasure bent.

## SEVERAL MISHAPS

Last Week Among H.-W. Concert Folks

The closing week of the regular season (last week) of the Hazenbeck-Wallace Circus was marked by several accidents among the personnel of the concert.

First to be injured was Bill C. Davis, whose horse fell during a performance in the big show performance during the night show at Jackson, Miss., October 30, he receiving a badly broken right arm at the elbow. It is thought he will be incapacitated for several weeks, and he has returned to his home in Pineville, Ky. The same night, during the concert, the horse ridden by Mrs. Al (Lena) Faulk slipped on a wet place in the track during a "five-horse-catch" and fell, Mrs. Faulk being thrown beneath the hoofs of the horses. She was struck on her right cheek, causing a severe bruise; one of the horses stepped on the right part of her right thigh, causing a bruise and a slight cut, and one of the horse's feet stepped on her right ankle, bruising it, but there is thought to be no bones broken in any part of her body. Mrs. Faulk returned to the home of her parents in Newport, Ky., Monday, her husband, incidentally, stepping off at Louisville, Ky., to look after his horses which have been pastured there during the summer. During one of the performances at Jackson, Tenn., Friday, Mary Shaw fell with her horse and suffered a broken leg below the knee. At the same stand Charles (Sarty) Flinn, known as the "cowboy Jew clown", reported sick and left for St. Louis, Mo. Mrs. Faulk's "bruising up" will not prevent her and Al from opening with the Hazenbeck-Wallace Winter Circus, and they are making all preparations—writings, etc.—to be on hand at the Coliseum, St. Louis, for the initial winter season event starting November 12.

## GLICK TO NEW YORK

The announcement came from Baltimore, Md., last week that Wm. Glick, general manager of the Barnard Exposition Shows, would leave that city Sunday for New York City, where he would make his headquarters at the Continental Hotel until time to leave for the meetings in Chicago early next month.

## G. M. MOORE IN HOSPITAL

J. M. Moore writes that he is in the St. Joseph Hospital, Omaha, Neb., having undergone an operation. He says he is an old-time circus showman, and would appreciate a little help from his friends.

## FESTIVAL A SUCCESS

Birmingham, Ala., Nov. 3.—The Birmingham Merchants' Festival which closed Saturday night is reported to have been an unqualified success from every standpoint. It will become an annual event.

Savannah, Ga., Nov. 1.—Shows and rides just about broke even at the Savannah Tri-State Exposition which closed here Saturday night. Concession business was a decided flop.

**Notice, Salesboard Operators, Canvasers and Blanket Men, Get Busy. Here's Some Real Flash**



You will absolutely make big money with our flashy Blankets. Hundreds of boys are using them. We manufacture them and sell them to you at wholesale prices.

No. 802—As advertised, Men's Robe, Indian Patterns. Price, \$3.75 each. This Robe is trimmed with silk cord and silk girdle.

No. 806—Ladies' Robe. Trimmed with silk ribbon and silk girdle. Flashy colors. Price, \$3.75 each.

No. 830—Ladies' Silk Corduroy Robe, in attractive colors. Price, \$3.75 ea. THIS IS A SELLER. It comes in three sizes—small, medium and large.

Plaid Blankets, 68x80, Each \$3.00—A Leader

Beacon Wigwag Blankets, Size 60x80, Bound Edges, Each \$3.75

Beacon Chinese Stripe Blanket, Size 60x80, Bound Edges, Each 3.50

ALL-WOOL DOUBLE PLAID BLANKETS, Bound in Satin, 60x80, Price Each \$7.50

This blanket retails for \$15.00.

STOCK ON HAND FOR IMMEDIATE SHIPMENT.

Terms: 25% deposit with order, balance C. O. D.

**H. HYMAN & COMPANY**  
358 West Madison Street, CHICAGO, ILL.

**The Original House of FOOTBALL BADGES**

Made up with any lettering on Button and Special Color Ribbon.

100 for \$14.00  
300 for 36.00  
500 for 50.00

Button 1 1/2 in. in diameter. 25% with order, balance C. O. D.

Delivery guaranteed on orders for Thanksgiving Day games or sooner. Can fill orders on two days' notice.

**Cammall Badge Co.**  
363 B. Washington St., Boston, Mass.  
"Special Badges for all occasions"

**WANT Wild West People**

**SOUTH ALL WINTER WORK SOUTH**

Good Treatment and Sure Salaries, my motto.

**Dakota Max Wild West Show**  
Week Nov. 5, Fountain Inn, S. C.

**D. D. Murphy Shows**

**WANT Shows and Concessions**

Out all winter. Best spots already booked in Louisiana. Wire or come on. Baton Rouge, La., November 5th to 18th; Lafayette, La., to follow.

**WANT Man and Wife To Work on Concession on Singles**

Out all winter. Hurtsboro, Ala., this week.

**S. J. CANTARA.**

**FOR SALE**

550 FT. SLIPPERY GULCH OR INDOOR BATAAR SCENERY.

Address W. J. ALLEMAN, Coates House, Kansas City, Missouri.

## SANTOS & ARTIGAS CIRCUS FOUR CIRCUSES CLOSE SEASON

Has Bookings for Twenty Weeks in Cuba—Show Opens This Month

Havana, Cuba, Nov. 1.—The Billboard representative just had an interesting interview with Jesus Artigas, of the firm of Santos & Artigas, well-known Havana circus people and theater managers. Don Jesus has just returned from a long journey of the principal European capitals, looking for attractions for the circus and his theater. He visited Spain, France, Germany, Austria, Belgium and England and has been away from Havana for several months. His partner, Pablo Santos, has just got up from a sick bed, having been laid up with a serious stomach trouble from which he is slowly recovering.

Their circuses will open at Havana at the old stand, the Payret Theater, in the heart of the city, about the middle of November. They will book engagements for twenty weeks—four weeks in Havana at their theaters and sixteen weeks in the country. Some of the attractions that have been contracted for are the Monkey Conical, Vellens, the human aquarium; the Jinetes family of six people—three men and three women—that do all sorts of stunts on stilts; the Sells-Floto Circus Band of twenty-five pieces; the Flying Floyds (five pieces), three very clever Spanish clowns, Boston Bros., bar and ring performers, band balancing, etc.; Scheel's Mixture Circus of performing ponies, monkeys and dogs; and the Two Zallias. They have also bought outright for their own circuses the Walter Main performing lions (six), under the charge of Captain Wintholt. Other new acts will be contracted for as the season progresses and new attractions are needed.

They will also operate a side-show, in the lot across the street from the Payret Theater, and have engaged the wonderful Negro dwarf, Wee, Wee, also Abomb, the Negro giant, Jolly Ray, the fat lady, and others.

For their Capitolio Theater, they have engaged for the December season a Robinson Girl Revue of twenty ladies, dancers and singers, and the Heelocks. The Gonzell White Jazz Band, that made such a hit with the Havana audiences, is coming back for a return engagement some time this month.

They operate their own circuses train of twenty cars, including Pullmans for the performers and fat cars for the wagons, animals and other attractions.

## BILL MURPHY KILLED

Operating Executive of Murphy Bros. Shows Shot at Ashland, Ala.

November 2 the Cincinnati office of The Billboard received the following telegram, signed Al H. Murphy, from Talladega, Ala.: "Bill Murphy, owner Murphy Bros. Shows, killed at Ashland, Ala. Details later." Up to this writing (Monday noon) no further details have been obtained direct by the publication office. However, a member of the New York office staff has forwarded the following report of the fatality: Bill Murphy, brother of A. H. Murphy, manager of the Murphy Bros. Shows, was fatally shot at the Clay County Fair Grounds here (Ashland, Ala.) Thursday night, a legend by a man named Casey, also known as G. Bringer. According to report of eye witnesses, A. H. Murphy had ordered Casey from the midway because of alleged disorderly conduct, and Casey returned about twenty minutes later and began firing at A. H. Murphy, the shots striking Bill Murphy, who was conversing with his brother. The wounded man died at eight o'clock Friday morning, while en route to a Talladega hospital. Casey has not yet been taken into custody. There were no other fatalities.

## MURPHY'S TROUBLES

According to a story in The Syracuse Evening Telegram, Syracuse, N. Y., of October 31, "J. F. Murphy is supposed to have left his show stranded in Utica, where several of his former employees are now waiting disposal of the stock and fittings, which were confiscated there in default of payment of debts. Property of the show left at the winter quarters on Canal street here was attached by creditors in this city and will be sold at public auction, it was announced today."

## TECH FRESHMEN BREAK UP SHOW

(Continued from page 5)  
vealed, the freshmen cheered loudly. Then a couple of men came on the stage and a roar of howls, hoots and jeers was hurled at them. It was plain that the college boys had paid their money to see the girls and not the men. The disturbance continued to get more annoying to the members of the show, culminating in the hurling of objects at the men in the cast, and the show was half over the final curtain was rung down without announcement, both the show and the management having had enough.

The students next formed in front of the theater and around the stage entrance. Police reserves were called out, but were hopelessly outnumbered and could do little. Arrangements were made, however, for the girls in the show to leave the theater by a different exit on Warren street.

A rigid probe of the affair has been started by the police and Tech. authorities, and it is expected that many of the students—most of whom were intoxicated—will be dismissed from the school.

## WARNS OWNERS OF M. P. THEATERS

(Continued from page 5)  
had presumed. Anyone who shows motion pictures not bearing the proper license of the State is liable to severe punishment. From now on such offenders will be prosecuted, Mr. Brown said. He pointed out that the law requires every theater man to know beyond a doubt that the pictures are legal before showing them. Altho several arrests have been made in Central New York in the State's war on dealers in the illicit films, the ring leaders have not yet been found. A clever gang of crooks is believed to be deriving large revenues from the unlicensed pictures leased and sold by their agents.

## DETROIT DELINEATIONS

(Continued from page 5)  
its season at Cape Girardeau, Mo., November 5, and is now en route to Peru, Ind., where it will winter for the second time.

Trenton, Tenn., November 5, was the closing date of the John Robinson Circus, and the show is due at the Port Republic, N. C., center 7.

The Walter L. Main Circus brought its tour to an early finish at Havre de Grace, Md., October 2.

Covering a total mileage of 14,751 miles, the Al G. Barnes Circus will conclude its tour at Paso Robles, Calif., November 24, and go into winter quarters at Palms, Calif., where the show wintered year before last. Last year it wintered at Dallas, Tex.

Besides the Barnes Circus, the larger shows still on tour include Sparks', Golden Bros. and Gentry-Patterson Combined Shows. It will be a matter of only a few weeks and these white tops will write finals to the 1923 season.

Richmond, Va., Nov. 5.—Bingling Bros. Barnum & Bailey Circus closed its 1923 season today in rain that fell incessantly for twenty-four hours. The tent was well filled, opening matinee receipts exceeding \$8,000, with indications of \$15,000 for the day. The show lost a sea of men.

"It has been an eminently satisfactory season," said Frank A. Cook, outside manager. Opening at Madison Square Garden last March the show covered the widest territory on record, going from coast to coast, and business counted best of the best previous season. The owners and managers are highly pleased with the season, which was remarkable for the few storms, casualties and mishaps encountered. Health conditions were never better.

The usual festival events mark the separation of the performers. All the feature acts are already booked for long seasons of vaudeville, ballmans leaving tonight carry many of the performers to New York; others to Cincinnati, St. Louis and other cities and towns in the Middle West.

Manager Cook and other staff men were guests this afternoon of State Senator Elmer William W. Workman, president of the Posters Advertising Association.

## HIP'S OPENING DATE UNCERTAIN

(Continued from page 5)  
If a later date for opening is determined upon, fifteen thousand feet of scaffolding are yet to come down, the auditorium seats installed and decorating and general furnishings completed. Double shifts of workmen are now employed to assure at least a Christmas opening.

## HERK A HARBINGER

(Continued from page 34)  
ting it better cast and has placed Rex Weber, a juvenile, with Harry Seyon, and Vivian Lavarado, soubrette, will be replaced by Frankie LaBlanc.

Lou Sidman, producing manager of "Flirts and Skirts", has engaged Harry Rose to take over the management of his company in order that Lou can look after the interests of his brother, Dave Sidman, in another venture.

George Jaffe has engaged Harry Rose to replace Ed Chipman as manager of Jaffe's "Oh, Joy", Company, to reconstruct, and reorganize the show for its Wilkes-Barre week by making part of the present company and combining it with part of the Academy Stock Company, the latter being disbanded in order that the Mutual Circuit shows can again play the Academy, Pittsburg, Pa., until such time as the building is torn down, when another theater in Pittsburg will play the attractions of the Mutual.

S. W. Manhelm has engaged Otto Killives to take over the management of his "Baud Fox Revue" when it arrives at Wilkes-Barre, Pa.

There are numerous other changes scheduled for shows that will in all probability take place during the coming week.

The West Circuit, taking in Janesville, Wis.; Dubuque, Clinton and Ft. Madison, Ia., and Quincy, Ill., has been dropped from the circuit, due to the long railroad jumps that made the towns unprofitable to the shows.

Route No. 1 Penn. Circuit is being revised to make Allentown, Monday; Bethlehem, Tuesday; Williamsport, Wednesday; Columbia, Thursday; Reading, Friday and Saturday.

On October 23 "Folly Town" played Reading in a heavy downpour of rain and grossed \$1,100 on the day.

Let them say what they will relative to I. H. Herk and his past activities, there is every indication that he has benefited by his past experiences and is now on his guard against a repetition of former errors, and it would not be at all surprising to see Herk at the head of a dollar-top musical comedy circuit that will take in a circuit of fifty-two consecutive weeks.

Stranger things than this have happened and, with shows that can be produced by experienced burlesquers and tab. people who know the game at less than half of what it cost to put on Schubert "unit" shows, there is every likelihood that Mr. Herk's dream of a dollar-top musical circuit may be realized along logical and practical lines, and, if he can make sufficient improvement in the Mutual Circuit shows by the end of the current season to warrant the investment by Western capital, that capital will be forthcoming long ere the opening of next season, for we have it on reliable authority that a well-known Western attorney will spend the rest of the season keeping tab on Mutual Circuit shows and houses in the interest of Western magnates, who, for reasons best known to themselves, would like to back Herk in a "dollar-top" musical comedy circuit. NELSE.

helm's "Bandbox Revue" Company on the Mutual Circuit.

FLO ROCKWOOD.

## SEEN AND HEARD

By NELSE

"The mills of the gods grind slowly." So do the mills of justice, which probably accounts for the published reports to the effect that the old suit of the American Burlesque Association against the Columbia Amusement Company had been discontinued during the past week. When I. H. Herk, president of the Mutual Burlesque Association and formerly president of A. B. A., was asked about the discontinuance of the suit he said: "Why you published that months ago, but the lawyers have just got around to it. What's a few law suits among friends anyway?"

Louie Epstein has a large crew of mechanics at work on his Majestic Theater, Scranton, Pa., repairing the damage done by the fire there recently, and the house will be ready to resume the presentation of Mutual shows in a couple of weeks.

Harry Hedges, manager of the Olympic Theater several seasons ago, has been engaged by Barney Gerard as agent in advance of his "Hollywood of the Day" show on the Columbia Circuit.

The "Barney Google" Southern Company closed at Atlanta, Ga., Saturday, October 27, and the company returned to New York City, but Charlie Bragg, the agent in advance, jumped thru to New Haven to go in advance of "Up and Down Broadway", a musical comedy company playing thru New England.

The George Quinn Agency has placed John and Anna O'Donnell with Fred Strauss' "Smugg Snaps", likewise Harry Heppner, Dolph Bernard, Rae Clifford, Harry Slater and Ross Gordon as principals for the Gayety theaters, Philadelphia and Baltimore.

Johnny Hudgins, the colored comic and dancer in "Town Scandals", made such a hit at the Columbia Theater last week that the managers of the Hollywood Inn, Broadway and Seventh avenue, induced Johnny to double up for the week and put his dancing specialty over in their "Creole Revue" after his performance at the Columbia, and when Johnny appeared in his lavender evening dress attire the electric lights appeared dim.

Nat Meritan, the agency man, is highly elated at his success in placing Joe Burton, a burlesquer, in a featured spot in a seven-people vaudeville act on the Keith Time, entitled "Yachting Frolics", in which Joe is doing a "Janitor Higgins" bit aboard ship.

## CHICAGO'S MOVIE FARE

Chicago, Nov. 2.—"Flaming Youth" is the film offering in the Chicago Theater this week. Pola Negri's "Spanish Bancer" has proven so successful in McVicker's Theater this week that the picture will be held over another week. "No Mother To Guide Her" is the photoplay being shown in Fox's Monroe Theater. "Thundering Down" is holding forth in the Randolph. "Saramouche" holds its big lead in the Woods Theater, and its popularity appears unabating. "Human Wreckage" is the offering in the Pantheon. "Strangers of the Night" is appearing in both the Stratford and the Woodlawn.

## MACLOON HAS FRENCH PLAY

New York, Nov. 3.—Louis O. Macloon, who sponsored the Equity production of "Why Not", has just acquired the American rights to a new play from the pen of Charles Mers, the noted French playwright. It will be presented on Broadway some time in January with the principal parts essayed by Violet Vanburgh, who will head the cast; Sam Livesly and Ralph Forbes. The latter is the son of Mary Forbes, who is now on tour in "Loyalities". Macloon and his wife, known on the stage as Lillian Albertson, are on their way to Los Angeles.

## ANXIOUS FOR "ABIE"

Chicago, Nov. 3.—It is said that more than one loop manager has been flirting with "Abie's Irish Rose", Ann Nichols' comedy, which is said to be what theatrical men call a "sure fire" proposition. It appears that Frank A. P. Gazzo, manager of the Studelaker Theater, will usher "Abie" into the Studelaker November 25. Miss Nichols is said to believe the piece will run in Chicago for two years. It is now playing a six weeks' engagement in Erie, Pa. The play destined for Chicago is said to be made up of the pick of six casts heretofore organized to play "Abie".

## "THE CHASTENING" IN BOSTON

Boston, Nov. 3.—"The Chastening", Charles Itann Kennedy's modern miracle play, was presented at Steiner Hall on Friday night. The performance was remarkably effective and it made a deep impression on the attentive audience that overflowed the house. The three parts were played by Mr. Kennedy, Edith Wynne Mathison and Margaret Gage.

## ADDITIONAL CONCERT AND OPERA NEWS

### MOTION PICTURE MUSIC NOTES

(Continued from page 31)

There is also an original dance number by Thalia Zanon, called "Goldwag", to the music of "My Sweetie Went Away", and as a prolog to the picture, "Resita", Doris Sims impersonates the character with her dancing. These presentations are among the most attractive ever shown at the Capitol.

Included in this week's music program at the New York Rivoli Theater is Hydin Wood's "Honey of Honey", sung by Miriam Lax, soprano, and Adrian daSilva, tenor, and two other solos by Eunio Bologna. In addition there is a dance divertissement by Paul O'Connell and Marley. Frank Stewart Adams and J. Van der Cooper are presiding at the organ and the Concert Orchestra is being directed by Irvin Tabor and Emanuel Baer.

The popular phonograph record artists, Arthur Collins and Byron G. Harlan, with their associated artists, played a special engagement at the Missouri Theater, St. Louis, last week. In the nuts of the series were heard Ellen Hopkins, lyric soprano, with H. C. Redfield at the piano, presenting "A Heart That's Free" (Haban); Mr. Collins and Mr. Harlan gave "Hans and Margie" (Myer) and "Nobody Else But You" (Gilbert), a piano-acordion specialty by Edward Hill, "The Preacher and the Bear" (Schubert), by Mr. Collins; "Since I Met This Irish Girl" (R. J. Mills), by Mr. Harlan; a number, "How Records Are Made", in which the artists make a special test record, and the grand finale by the gentlemen and associated artists. The orchestra, directed by Joseph Hering, played as the overture "Peer Gynt" Suite (Grieg) and the "Blue Hoosier Blues" (Friend Meskill-Baer).

At the Sunday symphony concert by the enlarged orchestra at the Palace Theater, Dallas, Tex., Dan Albert directed his players the afternoon of October 28 in a program of works by Goldmark, Paolu Conte, Drigo and the latest popular hits.

Helen Sherman, coloratura soprano, is soloist this week at the New York Rialto Theater. She is singing the Shadow Song from "Dino-rub", and there is also a classical jazz number, with Hugo Rosenfeld and Willy Stahl conducting.

Managing Director Kingsmore presented at the Howard Theater, Atlanta, Ga., the week of October 29, a novelty dance number, "Out of the Inkwell", and the program opened with the "William Tell" overture, played by the Howard Wampler Orchestra, directed by Enrico Lelie and Alex Keese.

Surrounding the comedy program given recently at the Million-Dollar Theater, Los Angeles, Conductor Maurice Lawrence presented as his overture Suppe's "La Barlesque". Edward House, at the Wurlitzer, offered four times daily a late comedy hit, "Hi-Lee Hi-Lo", in masterly fashion.

St. Paul's Capitol Theater Orchestra, directed by Oscar F. Baum, opened the musical program for the week of October 27 with the "Oberon" overture, by Weber. There were also numbers by Leonard M. Leigh; an organist, "I've Been a Fool"; Karl Karcy in musical cartoons and the organ recessional played by Mr. Leigh. At the noonday recital by Arthur Koener there were Galkins' "Festival March" and Rogers' "Intermezzo".

Mitchell Brothers headlined the musical attractions at a recent program at Grauman's Metropolitan Theater in Los Angeles, the noted bandists having been held over for a second appearance. Herman Heller led the orchestra in a new overture selection and Henry Martagb, at the Wurlitzer, played his own version of "Love Tales".

In place of the usual overture the Mark Strand Symphony Orchestra, New York, plays a prologue to this week's musical program, which is conducted by Carl Edwards. Managing Director Joseph Blunkett has arranged and is presenting in his prolog to the feature film a quartet of numbers, "Fascination", danced by the Mark Strand Ballet Corps; "Minuet", danced by Ballet Master Bourman and Premier Danesius Klementowicz; Estelle Carey, soprano, in a special song, and "Meditation" from "Thais", a solo interpretation by Mr. Bourman.

Interesting features mark the various musical programs for the current week at the Chicago, Tivoli and Riviera theaters in Chicago. Walter Pontus, tenor, accompanied by Julius Furman, flute, and Edw. Vito, harp, are giving the "Berceuse" from "Jocelyn", and there is also a specialty number, "Oriental Flower", featuring Bird Millman, assisted by Bernard Ferguson, baritone. At the Tivoli the program opens with "The Lost Chord" as the overture,

and the specialty number at this house is entitled "Twenty Minutes on a Bus", with the Tivoli Synopsators in part of the act. For the overture at the Riviera Carl Bitterl is singing "Asleep in the Deep". Ewald Graul is playing "The Rosary" as a cello solo and the orchestra is playing "The Animal Fair" as a novelty number.

Sunday, November 4, Nathaniel Finston, conductor of the symphony orchestra at the Chicago Theater, Chicago, presented an excellent program of classic music, including compositions by Glazounov, Herzog, Rachmaninoff and Elgar. Nina Meslow-Mineidin, pianist, was the soloist.

### UNIQUE RECITAL

Offered by Eva Gauthier

We'll know as an exponent of the unusual in music as well as for that which is new. Eva Gauthier presented a recital of ancient and modern music in Aeolian Hall, New York City, the evening of November 1. Her first group was given over to ancient music in which was included a cradle song by William Byrd which proved to be a charming lullaby and was well given by the artist. The third group was made up of rag-time songs including the well-known "Alexander's Rag-Time Band", "Carolina in the Morning" and several numbers from musical shows. The first two were the best in the group, as Miss Gauthier did not seem able to present the others with the rhythm and manner which Broadway singers have taught the public to expect. Nevertheless, the audience enjoyed this group immensely and recalled her for an encore. George Gershwin was accompanist for this group. The remainder of her program was given over to songs of Austria, Great Britain and France.

### ENDOWMENT FUND

Urged for Philharmonic Society of New York City

At the first meeting this season of the executive board and the directors of the Philharmonic Society of New York, Clarence H. Mackay, chairman, urged the establishment of an endowment fund in order that the organization might be enabled to offer certain benefits to its musicians which would further induce them to remain with it, also that the permanency of the society might be further insured. He commended the directors for their action in arranging a working agreement with the American Orchestral Society whereby the educational work of the society might be broadened in its scope and activities. Mr. Mackay praised Josef Stransky, former conductor of the orchestra, for his hard work and his faithfulness to the orchestra.

### GOOD MUSICIANSHIP

Marks Joint Recital Given by Nevada Van der Veer and Reed Miller

New York City, Nov. 1.—Last evening Nevada Van der Veer, contralto, and Reed Miller, tenor, both well known in the oratorio and concert fields, gave a joint recital before a large audience in Aeolian Hall. Three Handel numbers including the Recitative and Aria from "Aels and Galatea" were given with distinction and ease by Mr. Miller. Mme. Van der Veer's singing of two Strauss songs served to display to advantage the clarity and beautiful quality of her fine contralto voice. In the duets both artists sang with skill and ease and particularly worthy of praise was their rendition of the Schumann group.

Two new songs, "Lonesome Moonlight" and "Me and My Partner", by Lily Strickland, were given as encores by Reed Miller. At the piano was Charles Albert Baker, whose able accompaniments contributed in no small measure to the pleasure of the evening.

### SONG RECITAL

To Be Given in New York by Sigrid Onegin

At Carnegie Hall, New York City, Sigrid Onegin, contralto of the Metropolitan, will give a song recital the afternoon of November 17. Her program will include a group of old Italian and English arias, a group of German songs, also Swedish and Spanish songs, and will conclude with four songs in English.

### ONE MORE CONCERT

To Be Given in New York City by Myra Hess

Owing to the many requests after the successful recital given in New York recently by Myra Hess, the English pianist, Annie Friedberg, her manager, has announced another recital will be given in New York, at Aeolian Hall, November 17. For this recital Miss Hess will present a "special request" program. This November concert will be the last to be given by Miss Hess in New York until January, 1925.

### MIECZYSLAW MUNZ

Gives His First New York Recital of Season

The first recital of the new season to be given by the young Polish pianist, Mieczyslaw Munz, in New York City, took place in Carnegie Hall the evening of October 21. The Bach-Busoni Organ Toccata, Adagio and Fugue in C Major was the first number on the program, followed by twenty-four preludes, Opus 28, of Chopin; two Legends by Liszt, "St. Francis Preaching to the Birds"; and "St. Francis Walking on the Waves"; and the finale was Dohnanyi's fantasia on music from Debussy' "Nuits". In the Chopin group, particularly, Mr. Munz displayed his excellent technique, and showed himself to be a serious and conscientious student. He possesses a clean-cut touch, altho at times his interpretations showed a hardness and lack of sentiment.

### FIRST SUBSCRIPTION CONCERT

Announced for Lenox String Quartet

The Lenox String Quartet, which is composed of Sandor Harmati, first violin; Welfe Wolfensohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoerber, cello, will be presented in their first subscription concert on the evening of November 19 in Aeolian Hall, New York. They will include in their program Kodaly's "Serenade in F Major", Opus 12, which will be given its first performance in America on this occasion. For their second concert, which is scheduled for January 2, the Quartet will have the assistance of Harold Bauer, pianist, for their presentation of a new piano Quintette by Ernest Bloch.

### SEASON OPENED

By New York Symphony Orchestra

Before a large audience the New York Symphony Orchestra, Walter Damrosch, conductor, opened their season Thursday afternoon in Carnegie Hall. Mr. Damrosch chose for the first concert Franck's Symphony in D Minor, Symphonie Poem "Le Chant du Rossignol", Stravinsky, which was his first performance; "Finlandia", by Sibelius, and selections from "Pelleas and Melisande", by Faure. The symphony was well given and particularly excellent was the work of the strings. In the Stravinsky number the work of the first flautist was especially good, but the composition on the whole was uninteresting except to those who profess to enjoy the modern type of music.

### HIGH HONORS

Are Won by William Martin, Tenor of the Harvard Glee Club

William Martin, once principal tenor of the Harvard Glee Club, is being accorded many honors at the Opera Comique in Paris. According to reports reaching this country, his voice has gained in tone and he is steadily showing marked improvement in both his singing and acting. In addition to the several roles in which he has already appeared, he is to have an important role in Rossini's "Salute Odille".

## CONCERT AND OPERA NOTES

Mme. Georgette LeBlanc opened a long concert tour with her engagement in San Francisco on November 1.

The San Carlo Opera Company is to appear in Omaha, Neb., on December 3, when "La Boheme" will be presented.

Two engagements have been added to the tour of Myra Hess, eminent English pianiste, one at Poughkeepsie, N. Y., November 16, and at Holyoke, Mass., December 6.

A joint recital is scheduled for January 11, by Andre Polak, violinist, and Leonard Lewis, baritone, in Middletown, N. Y. Both artists are under the management of Annie Friedberg of New York City.

The Pageant Choral Society of St. Louis will give two concerts this season, and the dates are December 4 and March 4. For the first concert Wolf-Ferrari's "New Life" will be presented.

Felix Salmond, the English cellist, has announced November 13 as the date of his New York recital in Aeolian Hall. On that afternoon he will introduce a sonata for cello and piano by Frank Bridge, the English composer, who is now visiting in this country.

Under the auspices of the Aurora Symphony Association, which was recently organized in Aurora, Ill., to promote an interest in good music in that vicinity, three concerts will be

given during the season at the Rialto Theater by the Chicago Symphony Orchestra, Frederick Stock, conductor.

A new baritone has been engaged for appearances with the Chicago Civic Opera Association by the name of Alfred Gandolfi. The young singer has sung in operas at Cairo, Madrid and Barcelona, as well as thru Italy.

Mme. Marie-Lydia Standish and Emma Menke of the Mary Wood Chase School of Chicago, who recently included in their appearances the opening meetings of the North End Women's Club and the Catholic Woman's Club of Edgewater, are leaving this week for a short tour of Illinois cities.

The Cleveland Opera Company opened a successful season the evening of October 25, at the Masonic Auditorium, Cleveland, with an excellent rendition of "Il Trovatore". The principals in the cast were Joseph Royer, Lila Robertson, Alma Peterson and Walter Wheatley.

On the evening of December 10 Virginia Myers will give a dance recital in Carnegie Hall, New York City. Miss Myers will have the assistance of an orchestra, directed by Harry Bennett, and will give interpretations of the compositions of Bocherini, Macdowell, Poldini, Rachmaninoff, Luigini, Tschalkovsky, Strauss, Mozart and Baron.

The Edison Symphony Orchestra, Morgan L. Eastman, conductor, will give its next popular concert the evening of December 6 in Orchestra Hall, Chicago, with Estelle Vernet, soprano, as soloist. The twelfth annual concert of the orchestra will be given on December 11 and a special feature will be the production of the photoplay, "Robin Hood".

Arthur Amsden's twenty-piece band of Saginaw, Mich., has been given the contract to furnish the afternoon and evening concerts at Daytona, Fla., during the winter season. Mr. Amsden is well known in Daytona, having appeared in bands there during several winter seasons. Besides his regular organization Mr. Amsden plans to have special soloists.

Edwin Swain, baritone, has just been booked to appear at the Greenville Woman's College, Greenville, S. C., at the annual performance of "The Messiah", which is announced for December 13. Under the management of Annie Friedberg of New York, Mr. Swain will be heard in a number of colleges and clubs thru the South from the middle of November until the middle of December.

The noted pianist, Carl Friedberg, who has not been heard in this country for five years, arrived in New York the fore part of this week and will remain here until May. During the current month he will be heard in New York four times and will also have his master classes at the Institute of Musical Art. Shortly after the first of the year he will go on tour thru the Middle West and South.

The twenty-ninth school year of the Chicago Piano College, Chicago, was opened under the direction of Harmon H. Watt and Eleanor F. Godfrey, with an addition of four new faculty members. Grace Breiner Bradley is the new voice teacher; Ernest L. Gref, a new member of the violin department, has among his artist pupils another faculty member, Edna Baxter Bruner; Inez E. Chandler, piano teacher, and Bertha Smart Iredale, who will be instructor in ballroom, acrobatic and interpretative dancing.

An organization, in which thirteen colleges are represented, has just taken out incorporation papers, calling itself "The Intercollegiate Glee Clubs of the Midwest". Next February, on the 15th, in Orchestra Hall, Chicago, the combined choruses will give a concert, which will be in the nature of a competitive contest between the various universities which send singers. Those colleges competing at that time are Armour Institute, Beloit College, Grinnell College, James Millikin University, Lake Forest College, Purdue University, Wabash College, Northwestern University and the Universities of Chicago, Illinois, Iowa, Wisconsin and Michigan.

A complete revised report relative to the amounts expended by fair associations for their musical programs will be published in this department very shortly. To date the total exceeds \$500,000, and two fair associations in two different States are tied for first place. In letters which reached the editor when the first report was published in our issue of September 1, much amazement was expressed that fair associations were spending such large sums for their music. In this revised report will give much greater cause for astonishment. State and county fair officials are actively interested in more and better music at their fairs. Furthermore, from the reports which they have sent in ample evidence is given to demonstrate that the fairs are a factor and a vital one in bringing the message of music to the masses.

# DEATHS

## In the Profession

**AUSTIN**—A. Callen, 67, former fencing master who taught Lewis Morrison and other actors that art, died October 28 in a hospital in Philadelphia. He was an Englishman by birth and had toured America with a circus fencing act on horseback.

**BEACH**—Mrs. George, well known to English showfolks, died at her residence, Exhibition Ground, Kew, England, recently. The funeral took place at Hounslow, the Rev. J. Howard, chaplain of the London section of the Showmen's Guild, officiating.

**BROOK**—George, well known in South Yorkshire, England, musical circles as a flutist and who was associated with several orchestras there, died recently in England.

**BROWN**—Susan, 25, a cabaret singer, died recently in Chicago. She came from Wisconsin last winter to seek employment in local cabarets.

**BROWNING**—Mrs. Effie, grandmother of Ivan Harold Browning, of the "Shuffle Along" No. 1 Company, died at her home in Los Angeles October 15 after an illness of several years. Funeral services were held October 18 from the Johnson Funeral Parlor, Los Angeles, and interment was in a Los Angeles cemetery.

**CRONIN**—J. A. "Jack", well and favorably known in tabloid and vaudeville circles and former partner of Dick Hulce, died at the home of his mother, 3408 N. Harding avenue, Chicago, October 27, of Bright's disease. He was twenty-eight years old. "Happy Jack", as the deceased was familiarly known, was a clever straight man. During the past season he handled a concession at White City Park, Chicago. Surviving are his mother and father, two sisters and three brothers. Following requiem high mass at St. Vitor's church October 31, the remains were interred in Mt. Carmel Cemetery, Chicago. His last engagement was with the Byron Musical Comedy Stock Company at Wausau, Wis.

**CYRILLO**—A well-known clown, died recently in Paris, France. He had been appearing at the Cirque de Paris.

**FRANCISCO**—Raiph, 35, specialty salesman, of Detroit, Mich., was killed at Dayton, O., October 31, when the automobile he was driving was struck by a freight train. His skull was crushed and his left leg badly mangled. Undertaker Merle Alspach, of Dayton, who had charge of the body, made several attempts to locate relatives of the deceased, but with what success was not known at press time. Francisco's identity was established thru papers in his pockets.

**GARRARD**—Frederick, 39, third son of Jacob Garrard, M. L. C., died at Eastwood, Sydney, Australia, September 25. Mr. Garrard was a younger brother of "Jake" Garrard, of Haymarket Theatricals, Ltd.

**GILL**—Bob, of the Bricklayers Arms, Hallgate, England, a pal of showmen, died recently in England after a long and painful illness.

**GILLIATT**—Mrs. Ethel, 23, wife of Percy Gilliatt, English concessionaire, died October 15, in Victoria Hospital, Worsbush, England. Interment was at Clowne Churchyard October 19.

**GREENOUGH**—Clarence Seales, 27, bandmaster, died at his home in Schenectady, N. Y., October 23, following a two weeks' illness of meningitis. The deceased was born in Port Henry, N. Y., and had lived in Schenectady about 19 years. He studied the cornet under several well-known teachers. On May 1, 1917, Mr. Greenough enlisted in the 10th Regiment Band, New York National Guard, as a solo cornetist and first-class musician. Later he was promoted to sergeant bugler. He was with the American Expeditionary Forces on the Rhine for eight months. Following his return to this country, Mr. Greenough organized the Overseas Orchestra, which played for many social functions at the State Armory in Schenectady. In the spring he organized the American Legion Band, of which he was director at the time of his death. Before he went to France the deceased was director of the West Milton Band and he continued in that capacity on his return home, being in charge of the organization up to the time he was taken ill. In addition to his band work, Mr. Greenough was a teacher of music and was also employed in the plant of the General Electric Company. He was a member of the Schenectady musicians' local union. Surviving him are his wife, nine-month-old son, parents and one brother.

**GRIMSLEY**—James, concessionaire with the Harry J. Lewis Shows, died October 30 at Schenectady, N. Y., of ptomaine poisoning. Burial was at Schenectady and in charge of the members of the show.

**HEILMAN**—Clara, for a short time a member of a Chicago stock company, died recently as the result of injuries sustained in an automobile accident, in which one man was killed and another injured.

**HODGDON**—Mrs. Annie Fallon, widow of S. K. Hodgdon, of the B. F. Keith Vaudeville Exchange, died November 1 at her home on Long Island.

**THMSEN**—Mrs. Max, widely known in theatrical circles, died recently in Los Angeles. She was the widow of Max Thmsen, formerly publisher of The Los Angeles Examiner and previous to that a newspaper man and politician in New York.

**KELOGG**—Olive, 26, a dancer, died November 1 at her home, 222 Eighth avenue, New York City, after a long illness. She began her career at sixteen with the Hippodrome Company and later was with Gus Edwards' company two seasons. She also played in stock companies and with Clifton Crawford in "A Soldier Boy" and in "Nobody Home". Funeral services were held November 3 at the funeral church.

**KELLY**—Perry J., 41, theatrical manager, died October 30 at Dr. Amey's Sanitarium, New York City, as the result of a complication of diseases. Born in North Dakota, he moved to Minneapolis at an early age and received his education there. His theatrical career began under Jacob Litt in the Twin Cities. He recently had managed the tour of Roscoe Arbuckle. He was a Mason and a member of the B. P. O. E., No. 441. He is survived by a mother and sister. Services were held in Arcadia, Calif., where the body was shown for burial.

**KITCOCK**—Kittie, 29, trapeze performer, died

at her home in Chicago October 11 after a brief illness. Miss Kitcock was born in France, was formerly with the Selts-Floto, John Robinson and Kitzling-Barnum circuses and at one time was with the Nelson Family. For some time she was a partner with Azalea Fontaine. The funeral was held from Holy Name Church October 13, and interment was in St. Joseph's Cemetery, Chicago. Her husband, "Tip" Pugh, a nonprofessional, survives.

**LAX**—William W., 81, well-known English bandmaster and musician, died in Sunderland, England, recently.

**LOYD**—Harry V., known to Irish and English showmen as "The Count", died recently at Blackpool, Ireland. He was a conspicuous figure on the Central Pier, Blackpool, with his "Pot 'Em" and other games. He was a member of the Showmen's Guild, a prominent Free Mason and the founder of two lodges.

**LUNN**—Samuel, M. B. E., doorman at the Grand Theater, Adelaide, Australia, for a number of years, died in Adelaide September 11. The deceased, who was fifty-six years old, was the third attaché of the Grand Theater to die within the past six months. During the World War he became a great friend of the soldiers and raised a fund for the betterment of conditions among them, for which he was given the order of M. B. E. His funeral was the largest seen in Adelaide in many years.

**MERRILL**—Charles, of the Merrill Family of Cyclists, died at St. Joseph's Hospital, Denver, Col., October 20, of a complication of diseases. The deceased had appeared in Europe with two of his brothers, as the Three Merrills, for the past eighteen years. He went to Denver for his health last March.

manager of the first motion picture theater at Keokuk, Ia., died in Graham Hospital, that city, October 28. Mr. Reeves had been connected with theatrical affairs in Keokuk for a number of years, but at the time of his death was conducting a retail coal business there. However, he kept in touch with the show world by acting as agent for carnivals and various amusement enterprises that visited Keokuk. He was born in Salem, Ia., November 4, 1868, and became a resident of Keokuk at the age of twenty. Surviving are his mother and two brothers and sisters. Funeral services and interment occurred at Keokuk.

**REZAC**—Mrs. Frances, mother of the late Emma Stuckney and Emma Donovan, who was known to many showfolks, died in Cincinnati, November 3, at the age of 83 years. Interment in Spring Grove Cemetery November 7.

**RITCHIE**—Viola, 24, professionally known as "Tiny" Ritchie, died October 29. She had been a patient at the French Hospital, New York City, since October 5. She formerly did a single turn in vaudeville and later appeared in several of George Choss' acts. A mother and father (Mr. and Mrs. L. E. Toen), a five-year-old daughter and her husband, Harry Ritchie, a gunner in the U. S. Navy, at present with the fleet in the Pacific, survive her. She was buried October 31 at New Haven, where her family resides.

**RYAN**—The father of Coletta Ryan, of the "Passing Show of 1922", died August 28 at his home in New York City.

**SMITH**—The father of Joe Smith, member of the Avon Comedy Four, died October 27 at the age of 68 as the result of a complication of diseases.

**THOMPSON**—James Edwin, twenty-one-month-old son of Major Leslie E. Thompson, assistant to J. J. Murdock, general manager of Keitb's Circuit, died October 28 at the home of his parents, 600 West 110th street, New York City.

**THOMAS**—Norma, 26, formerly a dancer with the "Ziegfeld Follies", Monte Cristo, "George White's Scandals" and her husband, Harry Ritchie, a gunner in the U. S. Navy, at present with the fleet in the Pacific, survive her. She was buried October 31 at New Haven, where her family resides.

# ORLAND WALTER VAUGHAN

**ORLAND WALTER VAUGHAN**, former editor of The New York Clipper, and one time baritone soloist, favorite of the Primrose and Dockstader minstrel days, died Sunday, November 4, at King's Park State Hospital, where he had been committed by relatives following a nervous breakdown that seriously impaired his mental condition.

Walter Vaughan, as he was familiarly known, was born in Malone, N. Y., forty-nine years ago. He attended Brown University at Providence, and later went to Boston, where he had his voice cultivated, subsequently joining Denman Thompson's "Old Homestead" Company as baritone in the quartet of the cast. For two seasons, 1901-1902, he toured the country with Primrose and Dockstader Minstrels, making a hit with the song, "Perhaps", which he featured at a seven-week engagement at Hammerstein's Victoria, beginning February 10, 1902.

Leaving the theatrical profession, he became a newspaper man, and for a number of years was with music trade papers, including The Music Trades Review, which he left in 1916 to become editor of The New York Clipper, with an interest in the corporation that controlled it.

From 1916 to July 1923, Walter Vaughan did the finest work of his career, if he did nothing more than keep the name and pages of the oldest theatrical paper in America free from all taint and tarnish, despite the fact that the odds were against him and opportunities were many to prostitute the spotless publication, founded in 1852 by Frank Queen. In 1919 he supported the Actors' Equity, altho his best friends were among the ranks of the producers. That he kept the paper clean is to his everlasting credit.

Following the sudden move that usurped control of The New York Clipper in July, whereby it ceased to be a theatrical paper, Walter Vaughan, weakened by a recent illness, brooded at home, while many friends were waiting to offer him opportunities to become associated with them, and his nervous collapse resulted soon after.

Interment will take place at Malone, N. Y., in the family plot. He is survived by a widow and mother, the latter residing in Malone.

**MURPHY**—William ("Bill"), owner of Murphy Bros.' Shows, died November 2 from the effects of gunshot wounds received on the fair grounds at Astland, Ala., the day previous.

**NESTELL**—Ted, of the Nestell-Akey Stock Co., died suddenly of paralysis while playing in a town in Arkansas, October 28, according to a telegram received at Trenton, Mo., by Manager Hubbell, of the Hubbell Theater, Trenton. The Nestell-Akey Company played under canvas at Trenton last summer and in several other Missouri towns.

**NEWHOUSE**—Charles, 32, a vaudeville actor of 27 years' standing, died October 27 at his brother's home in Denver, Col., as the result of pneumonia contracted several days before at Casper, Wyo. He was a member of the team of Newhouse and Ward which toured the Orpheum Circuit eight years ago. He had been playing in England for the greater part of the last fifteen years. A wife and eleven-year-old son survive him.

**PARR**—Charles Theodore, 50, for many years actor and stage manager, died Saturday, November 3, in the Lutheran hospital, New York City, after a short illness. He was a member of the Actors' Alliance and the Film Players' Club and a veteran of the Civil War. His son, John Parr, actor, died several years ago and he leaves no near relatives.

**PIERO**—Harry V., died last week at his home in Florence, S. C., where he had lived for the past seven years and was actively engaged in the real estate and merchandising business. Mr. Piero had been ill for the past two years. He was a former showman for forty years before locating in Florence. A wife, three brothers and two sisters survive.

**QUINLAN**—The mother of Dan Quinlan ("Passing Show of 1922") passed away in Astoria, Ore., November 19.

**QUINLAN**—Michael J., an outdoor showman practically all of his life, died in the New Haven Hospital, New Haven, Conn., October 25, following a protracted illness. Mr. Quinlan had been with the Buffalo Bill, Barnum & Bailey, Ringling Bros. and other circuses. He was a member of Lodge No. 658, B. P. O. E., of Baraboo, Wis.; the Holy Name Society of St. Mary's of Baltimore, Md., and of the Exhibitors Employees' Union of New York City. His sister and three nieces survive. Funeral services were held in New Haven October 26, and interment was in a cemetery at Norwich, Conn.

**REEVES**—David E., who was part owner and

riding in a railroad car loaded with lumber. It was thought probable that Mr. Wiley may have laid down to rest in the car, which might have been shifted to a train while he was asleep, the lumber falling on him from the sudden jerking of the train. He had a series of tattoo designs on his arms and shoulders and was thought to have been with some one of the outdoor shows playing the Southeast territory.

**WILSON**—John 68, widely known a generation ago as "The Original Jack Wilson", died November 1 in New York City of heart failure. He was struck down on the street, taken to the Bellevue Hospital and succumbed shortly after admittance to that institution. Wilson started under Tony Pastor and became one of the most popular comedians on the vaudeville stage thru his song and dance act. He at one time commanded a large salary and was a generous giver to less fortunate persons. But when evil times came he was left quite alone and at the time of his death was living in twenty-five-cent lodging houses. It is believed he has relatives in New York City.

# MARRIAGES

## In the Profession

**ANGEL-ESMONY**—Charles Angel, of the Angel Brothers, continental athletes, and Vera Esmond, late of the "Chairo" Company, were married at Sydney, Australia, September 21.

**CASWELL-CASTLETON**—Daniel Caswell, son of a Cleveland millionaire, and June Castleton, former "Follies" girl, were secretly married in Philadelphia October 18. It became known last week.

**COOPER-MORRIS**—Elida Morris, vaudeville actress, and Ray Cooper, a non-professional, were married October 28 at the home of the bride's sister in Philadelphia. Miss Morris has a new act in preparation for vaudeville, by Blanche Merrill, and will continue her career.

**FINTON-HUGHES**—Florence Hughes, well-known Wild West performer, and L. L. Finton, of San Antonio, Tex., were married October 19. They will make their home in San Antonio.

**GRIEVES-BOLTON**—Helen Bolton, formerly of "Up the Girls", was married Oct. 27, in the City Hall, New York City, to Jack Grievess, who staged the same production. They left for Los Angeles, where the bride's home is located.

**JOHNSON-CADY**—Hob Johnson and Kathryn Cady were married in Iowa City, Ia., October 18. Mr. Johnson is second comic with Watson's "Melody Maids" Company, now in stock in the Grand Theater, Cedar Rapids, Iowa. Miss Cady is the prima donna in the same company.

**JUNEMAN-SPRINGS**—Harry Juneman, official of the Missouri Pacific Railroad, and Vera Springs, of Webber and Springs, the new Broadway act on the Gentry-Patterson Circuit, were married at New Iberia, La., October 29. Mrs. Juneman is well known in the show world and is best remembered as the former wife of Jimmie Springs, now with the Ringling-Barnum Circus. Mr. and Mrs. Juneman will reside at Baton Rouge, La.

**JOUBERT-MAZET**—Robert Andree Joubert and Suzanne Mazet were married in Paris, France, October 31. Mr. Joubert is the son of a music publisher and his bride is a non-professional.

**KEMP-FOLSOM**—Bobby Folsom, of Folsom, Jack Denny and Band, married Harold Kemp, looking agent for Keitb's, October 28, at Laurel Park, L. I.

**McCLOY-CARNAHAN**—Mickey McCloy, cornetist, and Carroll Carnahan, chorus girl, both members of Charles Soladars' "Brinkley Girls", were married on the stage of the Music Hall, Keyser, W. Va., October 4. The bride is known on the stage as Carroll Nelson. Mr. McCloy is a member of the company's jazz band.

**MCGOWAN-HAIG**—Jack McGowan and Emma Haig, of "The Rise of Rosie O'Reilly", were married recently in Chicago.

**NARDER-APPELBAUM**—Milton Narder, brother of Nat Narder, manager of Narder's Majestic Shows, and Ida Appelbaum, non-professional, of Boston, Mass., were married at Raleigh, N. C., October 27. They were attended by Walter H. Fox, of the Walter H. Fox Shows, and Miss Dode Adams. The couple will make their home in Brooklyn.

**SIMPSON-MARAVAN**—Ronald Simpson, English actor, and Lila Maravan were married October 19 at St. Martin's-in-the-Fields Parish Church, London, England.

**SOUTHER-HARRINGTON**—George Souther, brother-in-law of Georgette Cohan, daughter of Geo. M. Cohan and in private life known as Mrs. W. J. Souther, and Alice Harrington, member of Ohio society, were married October 29 in Greenwich, Conn. Mr. Souther is head of the Mineralva Company.

**SPROUL-KINKAID**—William M. Sproul and Nola Ruth Kinkaid, daughter of William Kinkaid, owner of the Kinkaid Roller Rink at Kilauea, Kan., were married at Enid, Ok., October 15. The couple will reside at Sedan, Kan.

**THOMPSON-DEVORE**—Ralph Thompson, non-professional, and Lillian DeVore, who has been doing a single act in vaudeville, were quietly married at Detroit, Mich., September 19.

**WILLAT-DOVE**—Irvin Willat, motion picture actor, and Billie Dove, widely known screen actress, were married at Santa Monica, Calif., October 27.

# COMING MARRIAGES

## In the Profession

Carl Rouader, who controls picture theaters at the Rock, Caledon, Gungahall and Holbrook, New South Wales, will be married some time this month.

Alexandra Carlisle, leading woman in "The Fool", at the Selwyn Theater, Chicago, will marry Elliott Jenkins, member of one of Chicago's oldest families, and will retire from the stage. She was formerly the wife of Dr. Albert Pfeiffer of Boston, who secured a divorce last May.

According to an unconfirmed report, Jenette Engels, leading actress in "Itah", at the Maxine Elliott Theater, New York City, will become the bride of Whitney Warren, Jr., next spring. The prospective groom is a son of Whitney Warren, Sr., of 280 Park avenue, New York City, and Newport. He enlisted in the French forces during the war, and won the Croix de Guerre and the Medal of Military. He

is a brother of Mrs. William Greenough and Mrs. Richard B. Rivers, Jr., and a nephew of Mrs. Starr Miller and Mrs. George Henry Warren. Lady Queensborough, the Countess Guy de Lastovitz, Robert Writter Goedel and George Henry Warren, Jr., are his cousins. Young Warren has been interested in the theatrical industry for some time, and about a year ago he entered the office of Sam H. Harris, who produced "Rain". It was there he met Miss Fidoes. Miss Fidoes has appeared in several successful productions under the management of Harris and of David Belasco. Mr. Warren was at one time engaged to Gertrude Miller Graham, daughter of Mrs. Wm. Miller Graham, and lately by the Prince of Wales as "the most beautiful girl in America".

## DIVORCES

### In the Profession

An amended divorce complaint was filed in San Francisco October 30 for Marjorie Rumbach, widely known actress, against Hugh Dillon McCaughey, of New York City, charging desertion. The original bill charged cruelty.

Wanda Hawley, film star, was granted an interlocutory decree of divorce from Allen B. Hawley in Los Angeles October 30 on grounds of non-support and cruelty.

Roscoe ("Fatty") Arbuckle, once famous as a film comedian, was sued for divorce by Mrs. Minta E. (Hurfee) Arbuckle on grounds of desertion and failure to provide. The petition was filed at Providence, R. I., October 22. Mr. and Mrs. Arbuckle were married at Long Beach, Calif., August 5, 1908, when "Fatty" was a struggling "extra" on the old Mack Bennett lot. Mrs. Arbuckle, thru her attorney, declared that her marital disagreement had no connection with the episode of Labor Day, 1921, in which Virginia Rappe met her death.

Martha Garton, who starred with Bert Lytell in "The Right of Way" and daughter of John Pickering, of New York, has filed suit for annulment of her marriage to John G. Garton in San Francisco.

Armand d'Aloria, movie organist, is not a saint, according to his latest wife, Ruth Dennis Aleria de Barrio, whom he married in June of the present year, and who now is asking for annulment of the marriage on the ground that d'Aloria falsely assumed the title of "count".

The former Mrs. John Barrymore, now Mrs. Alexander Hallas Bache Pratt, has been granted a divorce from Mr. Pratt, the decree becoming final in two months. This time is allowed to permit Mr. Pratt to file objections.

Bagmar Brox, one of the three Brox Sisters dancing in the "Music Box Revue", filed a petition for divorce from Jack Pearson, a vaudeville man whose name in private life is McAduff, October 25, in New York City. The couple were married at Rochester, N. Y., February 17, 1922, and after a short time separated.

Mrs. Elizabeth Thompson instituted a suit for divorce October 15 in London from her husband, Fred Thompson, author of "The Ring Boys Are Here", "Who's Hooper?" and "Affaire". The couple were married in 1906 and have no children.

Mrs. Ethel Hamilton has started suit for separation from Lloyd Hamilton in Los Angeles on the grounds of cruelty and failure to provide. Hamilton is a screen comedian and his wife is a former actress.

Ruth August Mattingly, who was a dancer with Ruth St. Denis before her marriage, has obtained a divorce in Los Angeles from her husband, Richard Van Mattingly, who is with Lasky. She charged infidelity.

Arthur Ash, who played the leading role in "The Man Who Came Back", won a decree of divorce from Bertha W. Ash October 30 in New York City. He was awarded the custody of their two sons, Melville and Irwin, by Judge MacCrata.

A divorce is being sought in Los Angeles by Olive Ann Alcorn, former vaudeville dancer, from Louis H. Sherer, formerly assistant manager of Universal City.

## BIRTHS

### To Members of the Profession

To Mr. and Mrs. John Devine, at their home in Crofton, Sydney, Australia, September 2, a son. Mr. Devine is exploitation manager for Paramount Films in Sydney.

To Mr. and Mrs. Stan Tilton, at their home in Sydney, Australia, October 1, a daughter. Mr. Tilton is a member of the team of Tilton and West. His wife was formerly Maggie Buckley.

To Fred and Viola Andrews, at Ford City, Pa., October 18, a daughter, Gloria Frances. The parents are known professionally as Andrews and Mrs. "The Wonder Act".

To Mr. and Mrs. Lee Edmonds, October 19, in Baltimore, Md., a daughter. Mr. Edmonds is a black-face comedian and is well known in minstrel circles.

To Mr. and Mrs. Emory Parnell, at their home in Chatfield, Minn., a son, James Daniel Parnell.

To Mr. and Mrs. Cecil Cronkite, October 25, at their home in Chicago, a son. The father is treasurer of the Garrick, Chicago.

To Mr. and Mrs. Michio Ito, October 10, at their home in New York City, a son. The father was born here of Japanese parentage. His wife is an American and formerly in "Pin Wheel", a revue staged by Ito two years ago.

To Mr. and Mrs. Bruce Conlon, October 26, at their home in Mohridge, S. D., a nine-pound son. Mr. Conlon is a traveling specialty salesman.

## EQUITY STRIKE

### CLOUD VANISHING

(Continued from page 5)

who could fill requirements. As events turned out this was the only provision of the agreement which met with anything that could be called a bad reception, for the members seemed to agree with Emerson that the next provision was only a bogey raised by the managers and never entered into Equity calculations for a moment. This stipulation calls for Equity

agreeing not to interfere with the existing of plays by managers, dictating to authors what they shall write in plays, preservation of the present open-door policy of Equity and agreement on Equity's part not to raise the initiation fees above the present figures. All of these four provisions are to remain in force for the next twenty-five years, with the rest of the agreement remaining in effect for ten years, except that if Equity wants the contract, which will be part of the agreement, revised at the end of five years, it has the right to apply for change, which, if not agreed to, may be put up to arbitration. This part of the agreement met with expressions of approval from the members.

A similar clause to that existing in the present basic agreement is to remain in force, i. e., forbidding sympathetic strikes, with the proviso that, if the stagehands or musicians strike, no member of Equity is to be called upon to handle props, or scenery or play in the orchestra pit. Emerson said this clause had been submitted to the presidents of both unions and they had approved of it. The lay-offs Holy Week and the week before Christmas are to be retained, and either P. M. A. or Equity members, on being expelled or suspended, may appeal to the body of membership on decision and on it being an adverse one, can then put it up to arbitration. These clauses also were received by the members with approbation.

Emerson then turned his attention to what Equity had gained by the agreement and all points enumerated were greeted with enthusiasm by the meeting. First Emerson stressed the importance of getting the managers to recognize "Equity Shop"; then he told of the agreement of the managers to give a benefit performance by every company out for twenty weeks or more, the proceeds to be placed in the Equity Death Benefit Fund for members of Equity only. This got a big round of applause and then a lot of laughter when Emerson pictured the spectacle of the Fidoes playing in a benefit performance for Equity.

Next came the announcement that the probationary rehearsal period was to be reduced from ten days to seven, the employment of a paid emcee to sit in the arbitration proceedings, he to be satisfactory to both sides and paid equally by them. Provision is also made in the agreement for payment of arbitration awards to Equity members by check from the P. M. A., which will then collect from individual members. Check is to be sent immediately on announcement of the decision.

Provision is also made for visits backstage by Equity representatives to all theaters when supplied with official credentials; both sides agree not to operate employment agencies, the Chorn's Equity is specifically exempted from this provision; managers will not charge commission for giving employment to actors and agree not to send actor to agent to have contract signed when engagement is had direct. The latter clause got a hearty band from the meeting.

The terms of the agreement also provide that in the event of a dispute between two managers as to prior claim on actors' services it shall be put up to arbitration; if actor is dismissed and not allowed to work out his two weeks' notice he is to be paid immediately and allowed to go; all contracts must be dated as of day agreement was entered into; rehearsals are to be counted from day first called, even if only reading of play is done; understudies are to be present at all performances and are to be paid for all extra shows pro rata at rate of one-fourteenth of salary per performance; if, after actor joins company on tour he is dismissed during rehearsals within the seven-day probationary period, he shall be paid one-half salary for all rehearsals and his railroad fares coming and going, whereas if he is dismissed after seven days' period he is to get full two weeks' salary; managers will agree to instruct press departments not to publish actors' names in casts of plays until after probationary period has expired; managers agree to drop names of players from all advertising matter whenever actor leaves cast of play.

The clause in the present contract stipulating that a play may be closed, within the first four weeks of playing, without notice, is retained, but it is specified that during the second season of the play this privilege may not be used, but the play closed only in the usual way thru one week's notice. An interesting provision is also written into the agreement stating that if a manager demands that an actor be sent to a particular tailor to have expensive clothes made the manager must pay for them himself. All performances before a paid audience shall be considered regular performances and paid for accordingly; on Manhattan Island player shall attend to arrangements for hauling his trunks and manager shall reimburse him for expense incurred; if due to illness of star attraction is forced to lay off, actors getting less than \$100 per week shall have board and lodging paid for the first week and after that all players shall receive half salary for two weeks, then full salary for further layoff or two weeks' notice. To insure both parties to agreement carrying its provisions out, both sides are to be bonded, amount of bond to be reached by agreement.

At the conclusion of this, which outlined all terms agreed to by the negotiating parties, Emerson called on Frank Gillmore to read some messages from absent members of the executive council. Telegrams expressing approval of the agreement were read from Jane Cowl, Hollie Pators and Edith Wynne Matthison, and a long-distance telephone message from Ethel Barrymore expressing the same sentiments was read.

The outlining of the terms was preceded by John Emerson cautioning his bearers NOT TO BELIEVE ANYTHING THEY READ IN THEATRICAL TRADE PAPERS WITH THE EXCEPTION OF THE BILLBOARD, naming in particular one paper which makes a specialty of falsifying all items of news relating to Equity. Emerson laid particular stress upon the fact that this paper had printed a story to the effect that the terms agreed upon between Equity and the P. M. A. included a provision that he and Frank Gillmore were to be retained in their present offices for the next five years. Emerson said this was not so—that originally the managers wanted such a provision on the ground that they could sit down and talk with him and Gillmore, whereas with other officials they might not be able to. He added that the managers said they found they often had trouble with other unions when a change of officers was effected, because they sometimes interpreted agreements arrived at with their predecessors in office differently than was meant. Emerson retorted that Equity should be allowed to elect its own officers without interference and besides he did not want to hold office for five years. He said they were able to talk the managers into letting Frank Gillmore out of the agreement first and then himself and that no such proposition as either or both of them remaining in office for any term of years would be put before the meeting for consideration. From this Emerson turned to consideration of a point raised by the trade paper in question regarding the play, "The Whole Town's Talking", of which he and Anita Loos are the authors and which is at present running at the Bijou Theater. Emerson said that this sheet seemed to think that Lee Shubert was going to make him a present of the Bijou Theater. As a matter of fact, Emerson said the play was in the theater under terms guaranteeing Shubert \$3,000 weekly for the house, and whereas it was stated Emerson was the owner of show, in reality A. H. Woods owned two-thirds and he one-third, under a contract which calls for Woods managing show as he sees fit. Thus Emerson effectually disposed of stories which implied that Shubert was extending him special favors.

Emerson then went directly to the subject of negotiations with the managers. He said he was going to sketch the history of the meetings held with them and leave it to the members to decide whether they had received an acceptable agreement. He was of the opinion that the tentative agreement arrived at was fair and equitable to both the P. M. A. and Equity, and was convinced that it would do much to stabilize business, but wanted the members to look at it judicially and openmindedly.

The first thing Emerson stressed upon was that advances were first made to Equity by the managers and that the agreement as the result of the conferences was entirely unofficial on both sides. The Equity Council had unanimously approved what they had done. He said that about last September 10 he was in Lee Shubert's office on quite another matter when Shubert asked him when the managers and actors were going to get together and settle on the new agreement to take the place of the one now in effect. Emerson replied that Equity was always ready and Shubert said: "All right, let's get together." The first meeting was held at the Hotel Ritz September 18, at which Lee Shubert, William A. Brady, Frank Gillmore and John Emerson were present. The upshot of this was that the Equity officials were led to believe that the managers would accept "Equity Shop" if certain conditions were complied with. This sounded so encouraging that Frank Gillmore postponed his trip to the American Federation of Labor Convention and they called the executive committee of the Equity Council together to discuss what they had done. This committee, composed of Ralph Morgan, Paul N. Turner, Berton Churchill, John Emerson and Frank Gillmore, approved of the course pursued and further meetings, some planned and some accidental, were held with the managers. One of these, at which were Lee Shubert, Wintrop Ames and L. Lawrence Weber for the managers and Emerson and Gillmore for Equity, was held at the Hotel Astor from seven o'clock at night until one o'clock the next morning, with little result. At about this time Emerson was convinced that an agreement was impossible of being reached and plans looking toward a fight in June were considered again. Then an unexpected call came from Weber and Shubert for another meeting, this time out of town, to avoid all chance of interruption, and, on laying this proposal before their executive committee, Emerson and Gillmore were instructed to go. On October 25 they went to Atlantic City with Lee Shubert and L. Lawrence Weber, when terms which Emerson said he was to lay before the meeting were discussed, and

after a deal of bargaining were taken last Monday to the executive committee and after approved by it submitted to Equity Council last Tuesday. They were unanimously endorsed by that body and the decision arrived at then to present them to the members at this meeting.

Before the terms were thrown open to the meeting for discussion Grant Mitchell spoke. He said he saw no flaw in the agreement and counseled members to trust those who had negotiated it. Grant Stewart also expressed his pleasure at the terms and said "Equity Shop" was necessary and in view of their getting it without a strike it would be the greatest possible pity if they let the question of Fidoes prevent it. He said that letting these few Fidoes in deprived the managers of their only argument against "Equity Shop" which appealed to the public, and added that it was best as it was, for there were some Fidoes he would hate to see in Equity. This got a big round of applause. Hugh Frayne, organizer of the American Federation of Labor, also expressed his approval of the agreement in a few words, and then Dodson Mitchell, from the audience, moved that the agreement be ratified.

A motion made by Mitchell and subsequently unanimously passed by the meeting was as follows:

"Moved that this meeting endorses the report of our representatives, Messrs. Emerson and Gillmore, who have been working in conjunction with Mr. Lee Shubert and others to prepare a basis of settlement of the existing controversy between the P. M. A. and the Actors' Equity Association, and it also endorses the action of the Council in approving the same. This meeting authorizes the Council to reach an agreement based in essential details upon the report to this meeting. We suggest that the present basis of adjustment be kept open for no longer than three weeks, after which time, if further negotiations are again proposed by the P. M. A., the Council may feel that it is not bound to any concessions that have been made in the report under advisement."

Later on in the meeting another resolution was also unanimously carried which seemed to imply much by its content. It read:

"If a settlement on the basis proposed, as reported at this meeting today, is not agreed upon, then our Council is authorized to negotiate, at its discretion, with any other association of managers or with individual managers."

This was taken to mean that Equity was prepared to deal with those managers who might split with the P. M. A. in case that organization did not accept the agreement. As John Emerson put it: "This resolution says our purpose is to deal with a minority of the P. M. A. if the majority of it does not approve the agreement."

There was not much discussion from the floor, considering the importance of the matter submitted to the meeting and the chance for controversy if any great number did not approve of the terms of the agreement. Most of the talking centered around a proposal to submit the terms in printed form to all members for their approval. This took the form of an amendment to that effect, but on it being explained from the chair that it would delay action for too long a time the members voted the amendment down. Throughout the meeting there was a great expression at all times of confidence in the Equity officers and a tendency to leave all matters in negotiations to their good judgment. There were many questions asked from the floor about minor points in the agreement, but surprisingly little was said about major articles. Particularly little discussion was had about the Fidoes. The feeling of the meeting seemed to be that it would be waste of time to discuss them. One thing there can be no mistake on. When it came to expressing approval or disapproval of the agreement the members were unanimous in voting for it. There is no doubt that if the P. M. A. approves the agreement it will be signed by Equity and all chance of another strike averted for another ten years.

The executive council of Equity was well represented at the meeting, practically all members of council in town being on the platform. Among these were Frederik Bart, Paul Dullzell, Grant Mitchell, Grant Stewart, Will Deming, John Drew, Edmund Broese, A. G. Andrews, Echlin Gayer, Florence Reed, Joseph Santley, Pedro de Cordoba, Frank McGlynn, Henry Hull, Jefferson de Angelis, Augustin Duncan, Ralph Morgan, Rieble Ling, Ernest Glendinning, Ernest Truex and Helen Mackellar.

New York, Nov. 5.—L. Lawrence Weber, secretary of the Producing Managers' Association, informed a Billboard reporter today that no arrangement had been made to call a meeting of the organization to consider the agreement which Equity ratified yesterday. Mr. Weber said the next meeting would be subject to call of chair and none was definitely scheduled.







approval for the excellence of the play and the part of E. A. Hammond for his artistic stage settings.

### NEW BEDFORD PLAYERS

New Bedford, Mass., Oct. 30.—"Getting Gertrude" is the attraction for the current week at the New Bedford Theater and the house is crowded at every performance. Miss Hart and Mr. Swenson, the leads, have but little to do in this play, for the ingenue and juvenile with a comedy butler are the shining lights.

Miss Betty Lawrence gives a perfect performance of Patti Watrick and she handles the comic lines with a girlish simplicity that robs them of all objectionableness.

Mr. Miles does full justice to his role. Mr. Bailey as the butler, is laugh evoking in every line and act. Jane Marbury, the new second woman of the company, made a fine appearance and gave an excellent performance.

Mr. Campbell, Mr. Hickey and Miss Hurst handled their minor roles in an able manner.

### PROCTOR PLAYERS

Elizabeth, N. J., Nov. 2.—Patrons of the Proctor Theater were treated to an excellent interpretation of "The Bad Man" last week. Direction, scenery and effects were flawless. Russell Hicks' Pancho Lopez was perfect. His characterization of the part as a Mexican Robin Hood instead of a bandit met with the audience's approval. His moments of romance, comedy and drama, coupled with a carefully studied dialect and makeup, were all that could be desired. Both Hicks and Mrs. Pell a womanly heroine, Harry Huguenot, as Uncle Henry; Olga Hanson, as Angela Hardy; Charles Dingle, as Red Giddings, and Jessie Brink, as the Mexican cook, individually and collectively brought out every laugh. Wm. Townshend's virility, suppression, finesse and gentlemanly bearing fitted Morgan Pell to perfection. He was the real Bad Man, and Wm. Gerald thoroughly understood Jasper Hardy. Willbur Braun did what every stock juvenile man does to the part of Ed. Jones; considered it an unmaunly character and let it go at that. Joe Moran, Harold Bennett and Charles Richardson appeared in minor roles.

### THE CARROLL PLAYERS

St. John, N. B., Nov. 1.—The Carroll Players scored again in the strongest bill they have presented this season, "The Divorce Question". James G. Coole, the popular leading man, played the part of Dople Doe in a splendid manner. His emotional climaxes were handled in a careful and compelling manner. As the Rev. William Jerome, the parish priest, Owen Coll scored a distinct triumph. His fine voice and almost perfect enunciation, together with his appearance, helped to gain him the decided approval of the audience. Edna Preston, playing Dople's sister, made the most of the part. James Swift, as Patrick Skelly, made a decided hit. Myra Marsh was up to her usual high standard as Mrs. Manners. Clyde Franklin, as Herbert Lockwood, the divorced husband, gave a splendid performance. Virginia Odeon and Carleton McKinney, as the juvenile lovers, helped to make the evening enjoyable by their ingenious comedy. Paul Broderick, John Gordon and Dorrit Kelton handled small parts in a clever manner. The lighting and scenic effects and the staging of the piece were up to Director Gordon's high standard.

### CLARKE SILVERNAIL PLAYERS

Buffalo, N. Y., Nov. 1.—The Clarke Silvernail Players at the Criterion Theater last week offered "Lawful Larceny" with the players cast, viz.: Andrew Dorsey, by Clarke Silvernail; Mrs. Andrew Dorsey, by Peggy Condray; Vivian Hepburn, by Virginia Holland; Bolton, a tiler, by Leonard Hopkins; ex-Judge Daniel Perry, by Hallett Thompson; Guy Tarrow, by Leo Burroughs; Mrs. Anne French, by Lillian Walker; Richard French, by Upton Rose; Mrs. Francis Davis, by Lisle Leigh; Mr. Farrell, by Richard Pollette; Mr. Davis, by Charles Lathan. Mr. Silvernail and Don Burroughs shared the masculine honors and Virginia Holland and Peggy Condray the feminine honors. Lillian Walker had only a small part.

### EMPIRE PLAYERS IN SALEM

Salem, Mass., Nov. 1.—The Empire Players last week presented "The Masquerader" with Dwight Meade in a dual role in which he was at his best. There wasn't a minute that Dwight wasn't holding the undivided attention of the auditors. His characterization of a dope fiend was a masterpiece of acting that held the auditor's spellbound with suspense. Mr. Meade was ably supported, and those in attendance were loud in their praise of play and players.

### THE WARBURTON PLAYERS

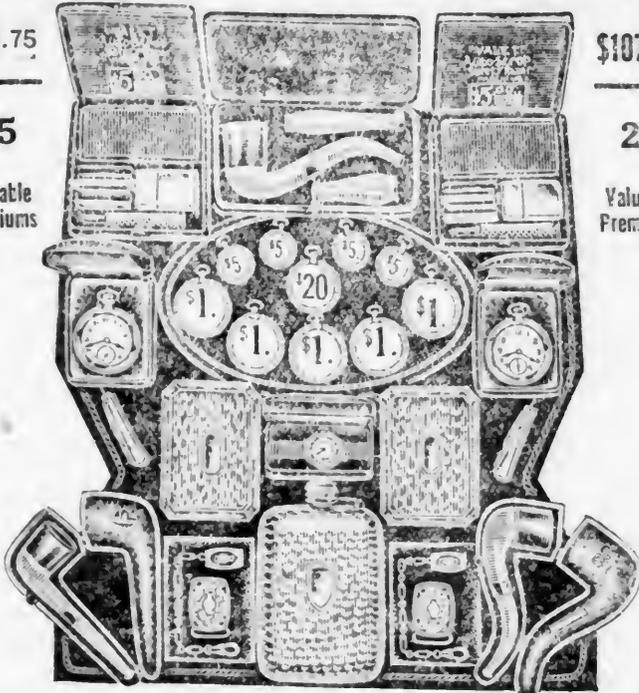
Yonkers, N. Y., Nov. 1.—The Warburton Players appeared last week in "Connie Goes Home" at the Warburton Theater. Shirley Booth, in the role of Connie, greatly pleased. Kenneth Fox played Mister Jim and the other characters were taken by Nan Bernard, Helen

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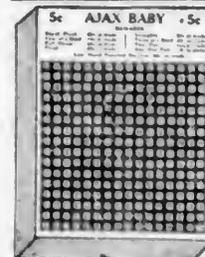
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Keers, Muriel Kirkland, Clifford Dunstan, Fred Sullivan, Joseph DeStefani and Ray McSherry. Sam Taylor and Eugene Schutz are managers of the company and Thomas A Magrane director.

### THE STATE PLAYERS

Springfield, Mass., Nov. 2.—In "Captain Applejack", this week, the State Players prove quite equal to the demands of this type of play. Willard Dashiell's directing is beginning to produce noticeable results. Douglas H. Dumbrell handles the role of Ambrose Applejohn in fine fashion. It's the third consecutive week that Mr. Dumbrell has been given a first-class role. The leading woman, Lois Bolton, has not been so fortunate. In neither of the previous pieces did she have a "fat" part, and her role this week was not particularly big. She plays Ambrose's ward and the dare-devil cabin boy in the "cut back". Miss Bolton is somewhat inconvenienced by a cold. Dorothy Searle Russell, playing a duplex role as the cockney woman pretending to be a Russian dancer and a spy, reveals hitherto unheralded talent. She handles the two dialects in rather convincing fashion. Harvey Hayes, as her husband and a Russian spy, is a suave villain—the kind one would take delight in choking. Rogers Barker, in a crook role, does not show to his usual advantage, while Gladys Robinson, as his wife, has little to do and does that capably enough. Some diverting moments are furnished by Jack H. Lee as the fearful superannuated manservant. Mabel Griffith is an agreeable Aunt Agatha, and James West the important-to-solve-the-dilemma Johnnie Jason.

### "CHORUS LADY" TO MUSIC

New York, Nov. 2.—James Forbes' play, "The Chorus Lady", in which Rose Stahl was starred for several seasons, is another drama to be converted into a musical comedy. Forbes is the author of "The Traveling Salesman", "The Famous Mrs. Fair", "The Endless Chain", starring Margaret Lawrence, and other plays.

### ADDITIONAL ROUTES

(Received too late for classification)

- Alpetre's, S. Band; Clinton, N. C., 5-10; Sanford 12-17.  
Barnes, Al. G., Circus; El Centro, Calif., 12; Calexico 13; Brawley 14; Riverside 15; Pomona 16; Pasadena 17.  
Bindi's Band; Americus, Ga., 5-10 (Fair) Athens 12-17.  
Cooper Bros.' Shows, E. H. Jones, mgr.; Rowland, N. C., 7; Parkton 8; Red Springs 9; Maxton 10; Benson 12; Four Oaks 13; Selma 14; Clayton 15; Apex 16; Pittsboro 17.  
Dalton & Anderson Shows, Lee Dalton, mgr.; Knecht, Mo., 5-10.  
Delno, Leah & Theol (Elks' Circus) Sioux City, Ia.; (Grotto Circus) Chicago, Ill., 12-17.  
French Follies; Morgantown, W. Va., 6-10; Fairmont 12-17.  
Gray Shows, Roy Gray, mgr.; Red Bay, Ala., 5-10; Tusculoosa 12-17.  
Mahan & Cholet; (Palace) Cincinnati, O.  
Majestic Shows; Winton, N. C., 5-10.  
Murphy Bros.' Shows, A. H. Murphy, mgr.; Dora, Ala., 5-10.  
Mr. China Doll, Fleisher & George, mgrs.; Oneonta, N. Y., 12; Norwich 13; Rome 14; Oneida 15.  
Nolan Stock Co., J. Lawrence Nolan, mgr.; Mounds, Ill., 8-10; Murphysboro 12-17.  
O'Brien Attractions; Dick O'Brien, mgr.; Collinsville, Ok., 5-10.  
Smith Greater Shows; Marion, S. C., 5-10.  
Told, Wm., Vaudeville Show; St. Paul, N. C., 5-10.  
Uncle Tom's Cabin (Stetson's), C. T. Ackerman, mgr.; Greeley, Colo., 8; Colorado Springs 9-10; Denver 12-17.  
White's, Lasses, Minstrels; Macon, Ga., 12; Americus 13; Fitzgerald 14; Albany 15; Columbus 16-17.  
Wise & Kent Shows; (Fair) Dublin, Ga., 5-10; Fitzgerald 12-17.  
Zeidman & Polle Expo, Shows; Washington, N. C., 5-10; Portsmouth, Va., 12-17.

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(Continued from page 13)

tion, it is conceded, was exercised by the plaintiff.

Notwithstanding the fact that the plaintiff had a contract with the defendants in full force and effect after September 1, 1921, and not expiring until September 1, 1922, it is found by the court below that these defendants made contracts with a rival theatrical producer to appear during the weeks commencing September 12, September 19 and September 26; and that subsequent to September 30, 1921, the defendants made a number of contracts with a rival theatrical producer known as the Keith Circuit to play in various cities throughout the United States commencing on October 3, 1921, and thereafter upon various dates up to and including April, 1922. In April, 1922, the obligations of this contract to appear exclusively for the plaintiff, still persisting the defendants made another contract with one Ziegfeld, to appear in the production known as the "Ziegfeld Follies" at \$1,500 weekly, double the compensation which their original contract with the plaintiff called for; and that continuing to perform in this production up to and including the time at which the trial of this action was held. On December 5, 1922, defendants entered into a contract with George W. White and C. B. Dillingham for one year beginning September 1, 1923, at a weekly salary of \$2,000 plus 10 per cent of the gross receipts over \$25,000 weekly.

The provisions of the contract and these findings make out a right for the plaintiff to the defendants' exclusive services, and the failure upon the defendants' part to render any services to the plaintiff during that period establishes their utter disregard for their obligation, unless we may find here, as the court did at special term, that they were relieved of these obligations, either because their services were not of such a special, unique and unusual character as to make them of special value to the plaintiff company and bring them within the class of employees whose negative covenants not to enter into the employment of others may be enforced by a prohibitive injunction; or that the defendants were absolved of any duty to plaintiff company because of a breach by the plaintiff of an understanding not precisely expressed in either of the two documents constituting the contract whereby they were not to be employed in what is known in theatrical parlance as vaudeville, but were to be featured in what is professionally termed "production".

There is no doubt there was a desire expressed on the part of the defendants to be featured in production and an acquiescence upon the part of plaintiffs' manager in that desire so soon as he could secure a play for them which would suit their peculiar talent; but the weight of probability and the law of evidence are strongly opposed to their contention that there was in contractual promise the breach of which would justify their repudiation of their agreement to render services in vaudeville. The letter contains no ambiguity whatsoever and defendants' own testimony indicates that they knew they might be put into vaudeville notwithstanding the resolute hope held out to them of ultimately being put in a play.

#### Question of Ambiguity

This is the clause upon which we are asked to hold the language ambiguous and doubtful in its application:

"It is understood we shall have the right to place you in what is termed 'vaudeville' at any time we so desire, and when playing 'vaudeville' you are to play the number of performances customary in first-class vaudeville theaters, but not to exceed fourteen performances in any one week at the same salary as agreed for above."

As an addendum to the contract there is signed the following clause which defendants admit they read:

"I have read the above and the same confirms my understanding of the agreement, and I sign my name at the bottom hereof making the above and this a contract between us for the aforementioned term."

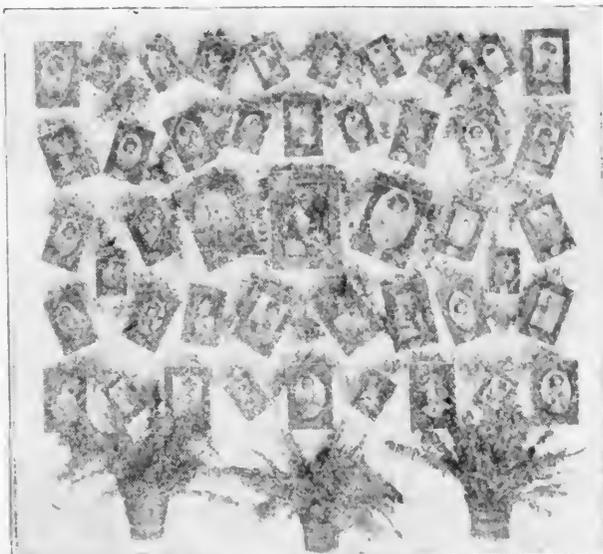
Besides, the court below found that the defendants knew at the time when they signed the contract on May 18, 1921, that the said contract contained the clause in relation to the right of plaintiff company to place them in vaudeville.

There is another ground upon which defendants urge that they should not be compelled to refrain from engaging themselves with other persons for their exclusive services as actors which is, that the contract called for performances not later than September 29, 1921, and that the only notice which they received from the plaintiff company to begin performances was that of September 19, 1921, which calls for them to appear on October 3, 1921. It seems to us that this defense of failure of performance because the actors were not notified to appear precisely on the date on which they were to begin performances, according to a contract, cannot be urged here

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for two reasons: first, because the defendants' letter of August 24, 1921, is in effect a repudiation of an intent to carry out their performance of the contract unless the same was changed to conform to their desire that unless they should be placed in production prior to January 1, 1922, they be released from further obligation to plaintiff; and because of the failure of defendants to respond to the notice of September 10, 1921, which directed them to appear for the rendition of their services on October 3, 1921. It is found that they were actually engaged in performances for Keith during the week immediately preceding October 3, 1921, which day is the opening day of the week following that in which September 29 is contained; and that September 29 was at about the end of the preceding week during which they were continuing to perform for the Keith Circuit. There is nothing to establish any repudiation on the part of the plaintiff company to pay for their services as of September 29, if such suggestion were made that the terms of the contract required it. The Trial Court has found that the notice was given to defendants of the renewal for the additional period "according to the terms of the said contract of May 18, 1921", and that on October 3 plaintiff was "ready, able and willing to give the defendants immediate employment in vaudeville under the contract of May 18, 1921." Defendants never replied to the letter of September 10, 1921.

#### Finds Contract Breach

The conduct of the respondents in all their previous dealings with plaintiff prior to the notice of September 10, 1921, and prior to the date when performances were to have begun indicated an intent to waive and abandon a notice of opening precisely on September 29, 1921. We think that the defenses of breach of contract upon the theory that plaintiff company was obliged to put defendants into a play or production, and that they failed in strict performance by neglecting to put defendants into production or to put the defendants into vaudeville precisely on September 29, 1921, must fail.

In *Winter Garden Company vs. Smith and Dale* (U. S. District Court decided January 3, 1922) Judge Augustus W. Hand in his opinion said:

"The law is not a mere game, the rules of which are made to surprise or confound the participants, but its rules are aimed at working out justice in a world where perfection and ideal adjustment is rarely possible. If a promise in a contract has been substantially performed and no appreci-

able damage can result from a slight failure of performance, a trifling lapse, even in limine, cannot justify rescission."

Upon appeal to the U. S. Circuit Court of Appeals the injunction granted against the defendants in that case was affirmed, Judge Mayor saying in his opinion, after characterizing the conduct of the defendants as a "flagrant instance of a deliberate and inexcusable breach of contract":

"From decisions of this court over a long period of years it must be apparent that we are not astute to find some way in which breaches of contract may be excused. A sort of equity is... a court of conscience which within the scope of its powers is governed by its own rules and it manifests its value in the administration of justice in no more effective way than in constantly making clear that it will not tolerate deliberate unconscionable breaches of contract."

Judge Rogers in *Shubert Theatrical Company vs. Rath*, writing for the Circuit Court of Appeals, said, in affirming the lower court:

"Contracts are made to be kept, not broken, and the parties who make them are in duty and in law bound to perform them."

#### "Unique and Unusual"

This leaves for discussion the question which was most urgently argued as to whether the defendants' services are of that special unique and unusual quality which renders them liable to be enjoined from performing for others than those with whom they had first engaged their services. Since this is the question which requires expert knowledge, there is found, as usual in such instances, a conflict of opinion upon the part of those experienced in stage craft and stage management as to whether these defendants are ordinary vaudeville performers, easily replaceable and not of any unique or specially gifted, or whether their presentation, with unusual talent or a peculiar melody by the carrying out of unusual maneuvers in the execution of their act and the ability then unusual attainments, unique stage business and attractive personality and powers of attraction to render themselves of special value to a theatrical company, make them of that unique and special character which renders their replacement or substitution almost impossible according to common standards of endeavor. We think the record demonstrates that their talent is peculiar and unique; that even the defendants' witnesses did not, when their testimony is analyzed, deny that they have had unusual

success in their particular type of entertainment. One, Rogers, the manager of Keith's Palace theater, the owners of which first engaged them after they had contracted to appear with plaintiff company, said they were "one of the headliners in our circuit". They have played in two of Keith's chief theaters in this city within a mile of each other within the same week, receiving double salaries. Rogers stated that nobody else could do the same act and that their names have been "on the top" for years and have had an especial meaning to the theatergoing public; that "big type" has been used for them. Witness George Leiser, altho stating that he did not consider defendants as unique or extraordinary, testified on cross-examination that he considered their performance unique and of a special order; that he considered the four witnesses for the plaintiff who testified to the unusual nature of defendants' performances as three or four of the most prominent producers in the country and experts in their line. This witness was forced to the statement when confronted with the successful conduct of performances of these defendants and their undoubted success, that it is unexplainable. There is a considerable weakening in the evidence of the other witnesses for defendants when their admission as to the character of defendants' performances is considered, and defendants' evidence of the lack of special merit in their work is clearly outweighed as opposite to the proof of plaintiff's experts. It is abundantly apparent to us that these defendants come within the class whose services are of such a character that they will be deemed practically irreplaceable. It is said that we are constrained by a former decision of this court upon appeal from the order refusing a temporary injunction to hold both the defendants are mere general utility men and that there was a breach of the contract by failure to provide them with a performance on or before fourteen days after the 15th of September. This does not follow from our decision then made. The proof by affidavit then is completely subverted and its effect changed by the oral testimony with its true meanings and relative bearing exhibited in cross-examination given at the trial of the action; and all that was pointed out in that opinion with respect to the question of the breach of the agreement was that the burden of proof that plaintiff had performed was not so clear as to justify a preliminary injunction. Such a ruling in no wise affects the determination to be made upon a full trial of the issues where the conduct and relations of the parties are open to the closest scrutiny, which oral examination disclose, and a comparison of our ruling then, and that we now make exhibits no departure from what was then determined.

We think the judgment for defendants should be reversed with costs and judgment ordered for the plaintiff with costs, restraining the defendants from rendering their services elsewhere than with the plaintiff company.

CLARKE, P. J., DOWLING AND SMITH, J. J. Concur.

MARTIN, J. Dissents.

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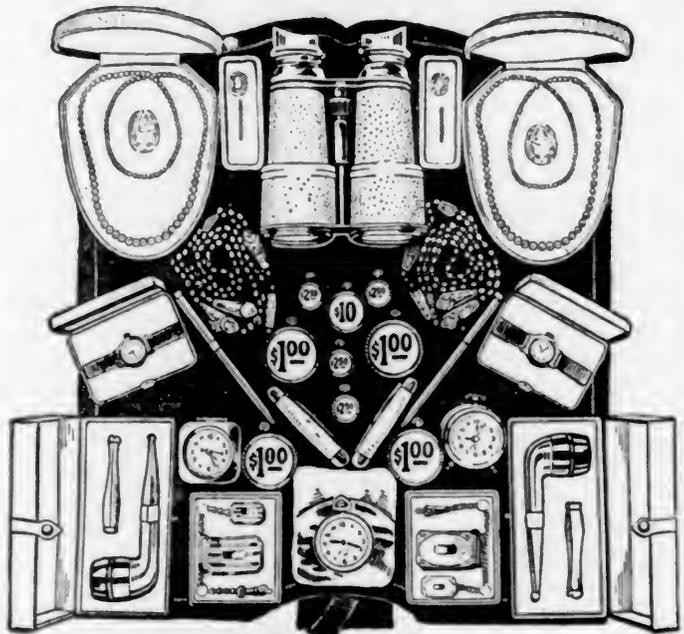
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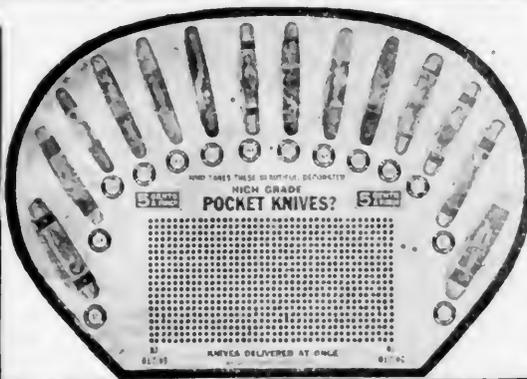
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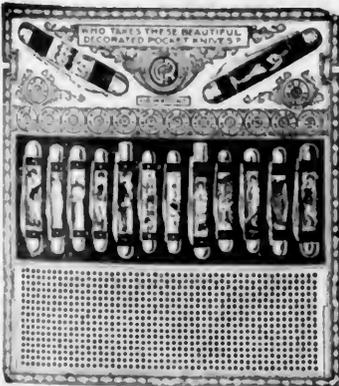
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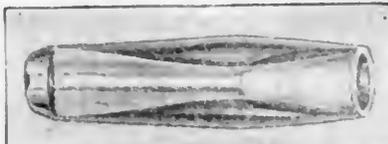
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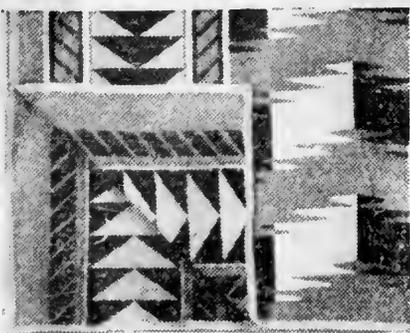
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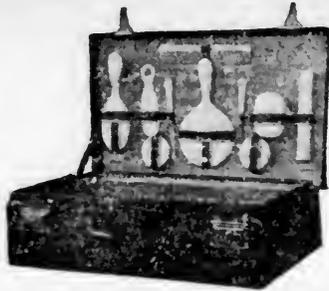
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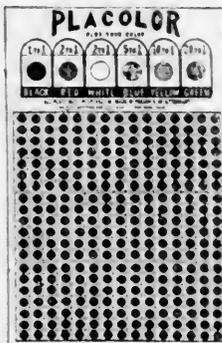
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FULL SIZE—5 STICK PACKS

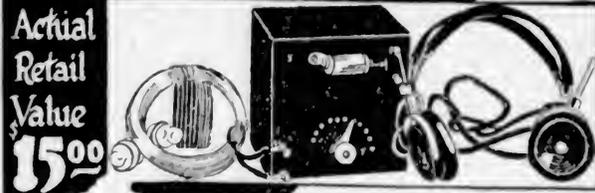


Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in flashy boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.

**HELMET GUM SHOP Cincinnati, O.**

**Tune in on \$\$\$ \$6.00 300% PROFITS**

The Profit Station of Radio



Actual Retail Value **\$15.00** SPECIAL SAMPLE SET ONLY **\$6.50** SPECIAL **\$6.50**

You can "tune in" with this Radio Set to the \$\$\$ Station. The station of faster sales. Cabinet is beautifully finished mahogany, dovetail cornered, only 3 1/2 inches high. Range 25 to 60 miles. 100-ft. copper antenna—lead in wire, insulators and pair of phones; everything complete. Everybody has the radio "bug" and they will work for this set. Our low price opens a new field for you. A sample will show why they go like "Hot Cakes". Order your sample today. Convince yourself this is the premium that gets the business. Tune in on Radio Popularity. Send your order today!

**G. D. BROWN & CO., Inc.**

431 S. Dearborn St.

CHICAGO, ILL.

Advertise in The Billboard—You'll Be Satisfied With Results.

# \$10,000 PROFIT

In Six Months Made by Many Operators Using Our Machines and Premium Assortments  
**YOU CAN DO THE SAME**

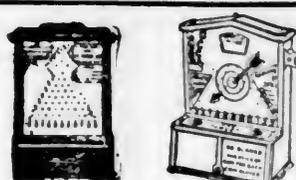
Our New Improved Banner Model Machine vends a 5c package of mints with each nickel played and tells in advance what the customer will receive, thus eliminating all element of chance and can run anywhere. Any storekeeper will gladly accept a machine or an assortment on commission basis. Place a few in your locality and your profit will soon reach the mark.

A BANNER MODEL Mint Vender can earn \$15.00 per day. We will ship the machine, or machines, any quantity, any model, same day order is received and let you collect all the earnings. Lose no time. **WRITE TODAY.** Our prices will surprise you.

**BANNER SPECIALTY CO., 608 Arch St., Philadelphia, Pa.** Also OPERATORS' BELL, 5 and 25c



Our New Improved 1924 Model.



Our Leader. Target Practice.  
EITHER ONE OF THESE TWO CON-  
STRUCTIONS WILL EARN FROM \$5.00  
TO \$20.00 PER WEEK.

These Machines will show you what wonders the American penny can do. The Machines can work 24 hours a day and 365 days a year. Buy one for a sample and see the result.

## Golden Bee Chocolates

TRADE MARK REGISTERED  
the Profit-Winning Salesboard Deals. Order now

LINE UP WITH THESE FAST MONEY-MAKERS NOW! THEY HAVE THE FLASH, THE CLASS AND THE QUALITY YOU WANT.

### No. 1 Assortment—37 Boxes

- 24—10c Boxes
- 6—50c Boxes
- 3—75c Boxes
- 2—\$1.25 Boxes
- 1—\$2.00 Box
- 1—\$3.00 Box

Price, \$11.00

800-Hole 5c Board Free. Brings in \$40.00.

### No. 3 Assortment—47 Boxes

- (AS ILLUSTRATED)
- 30—40c Boxes
  - 6—50c Boxes
  - 3—\$1.50 Boxes (Milk)
  - 3—\$1.75 Boxes
  - (Nuts and Fruit Centers)
  - 1,200-Hole 5c Board Free. Brings in \$60.00
  - 2—\$2.50 Boxes
  - 2—\$1.25 Boxes
  - 1—\$5.00 Box

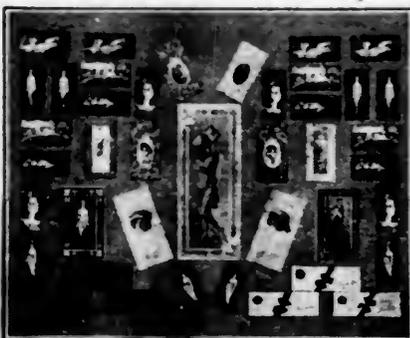
PRICE \$16.00

### THE TASTE CREATES A DESIRE

Get our free catalogue, describing other deals. Nos. 2, 4, 5, 6, 7, 8, 9 and 10, priced \$7.75 to \$30.00, bring in as high as \$100.00. Every assortment is a sure-fire seller. We guarantee the quality.

TERMS: 25% cash with order, balance C. O. D. Jobbers, write for discounts and catalogue.

Theodore Bros. Chocolate Co., Inc.  
Park and Compton Aves., ST. LOUIS, MO.



No. 3 Assortment

## EARN \$50 A DAY!

SELLING

### GOODYEAR RAINCOATS

STYLE 243—  
A Fine Durable Coat **\$1.90 EACH**

Stade of diagonal gabardine cloth, tan shade, rubberized to a pure India rubber. Style, fit and workmanship unexcelled. Guaranteed strictly waterproof.

SAMPLE COAT \$2.15

STYLE 695—  
The Season's Big Hit **\$2.25 EACH**

Cashmere all-weather coats. Oxford shade, rubber lined, belt all around, single-breasted, convertible collar. Combination dress and rain coat. Bears the Goodyear guarantee label.

SAMPLE COAT \$2.50

Prompt shipments. Sample orders must have M. O. or cash in full with order. Quantity orders must have 20% deposit, balance C. O. D.

**GOODYEAR RUBBER MFG. CO.**

Dept. C-F, 34 East 9th Street, NEW YORK CITY.

AGENTS WANTED.  
WRITE FOR OUR SIX BEST SELLERS.



Style 243.



Style 695.

## Salesboard Operators

OUR OWN SUPREME QUALITY HAND-DIPPED ASSORTED CHOCOLATES  
ALL NEAT, FANCY BOXES THAT ATTRACT.  
THE NEWEST AND CLASSIEST LINE OF CANDY ASSORTMENTS ON THE MARKET.

### No. 31—ASSORTMENT

- 34 BOXES  
800-HOLE 5c SALESBOARD FREE
- 25—Novelty Candy Packages
  - 4—50c Boxes
  - 2—75c Boxes
  - 2—\$1.00 Boxes
  - 1—\$5.00 Box

Price, \$5.75

### No. 33—ASSORTMENT

- 48 BOXES  
800-HOLE 5c SALESBOARD FREE
- 30—Novelty Candy Packages
  - 8—50c Boxes
  - 4—75c Boxes
  - 3—85c Cherries
  - 2—\$1.00 Boxes
  - 1—\$4.00 Box

Price, \$8.00

### No. 24—ASSORTMENT

- 40 BOXES  
800-HOLE 5c SALESBOARD FREE
- 20—30c Boxes Chocolates
  - 11—50c Boxes Chocolates
  - 6—\$1.00 Boxes Chocolates
  - 2—\$2.50 Boxes Chocolates
  - 1—\$5.00 Box for Last Sale

\$9.50

### No. 27—ASSORTMENT

- 55 BOXES  
1,000-HOLE 5c SALESBOARD FREE
- 24—30c Boxes Chocolates
  - 12—50c Boxes Chocolates
  - 10—75c Boxes Chocolates
  - 6—\$1.50 Boxes Chocolates
  - 2—\$3.00 Boxes Chocolates
  - 1—\$5.00 Box for Last Sale

\$14.50

### SPECIAL DISCOUNT TO QUANTITY USERS.

Each of the above assortments packed in individual cartons, complete with Printed Salesboard. SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT

## WEILLER CANDY COMPANY

227 West Van Buren Street, CHICAGO, ILLINOIS.  
Local and Long Distance Phone: Wabash 9564.

## ALASKA GOLD-MINE

**Here It Is, Salesboard Operators, Jobbers and Salesmen!**

Takes in \$150. Pays out \$69.50. In 5c size.

Also made in 10c size. Takes in \$300. Pays out \$110.

**\$5.00 EACH, IN LOTS OF 12.**

Sample, only \$8.00, Prepaid.

Write today for Free Illustrated Circulars on our complete line of regular number, trade and novelty boards.

**Field Paper Products Co., Peoria, Ill.**

GET CIRCULAR 50 DESIGNS.

## PILLOWS

SILK-LIKE CENTERS—KNOTTED FRINGE  
**\$9.80 For Carnival and Fair Concessionaires**  
Free Catalogue. Quantity Price.

**BIG HIT IN SALESBOARDS**  
ALL PRIZES SHOWN IN COLORS ON EACH BOARD.  
600-Hole Board, 8 Pillows..... \$ 8.00  
800-Hole Board, 12 Pillows..... 11.50  
1000-Hole Board, 12 Pillows..... 12.50  
1000-Hole Board, 16 Pillows..... 15.00  
1500-Hole Board, 21 Prizes: 10 Pillows, 58 Pennants, 24 Dolls, 1 Leather Pillow for last sale... 20.00  
LOOK—POCKET FULL CARD—LOOK.  
With Genuine Leather Pillow, 50 Pulls. \$2.25  
Brings \$1.00. Only \$2.25  
**BUY DIRECT FROM MANUFACTURER.**  
We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D.  
Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH.

**YOU ALL KNOW ME**

Outsells any other make. Three Flavors—Spearmint, Pop and Fruit.

GUM

1c a Pack  
\$1.00 A 100

In lots of 1,000 Packages or over.  
25% deposit required with order.  
NEWPORT GUM CO., Newport, Ky.

THEY'RE GOING BIG!

## HAIR NETS

**\$1.50 A GROSS**

Single Mesh, Cap or Fringe... \$1.50 Gross  
Double Mesh, Cap or Fringe... 3.00 Gross

Hand made of genuine human hair, sterilized and sanitary. Packed one net to an envelope. Assorted colors.

Orders—Not less than one gross. 25% with order, balance C. O. D.

**WHOLESALE NOVELTY CO., Inc.**  
136 Fifth Avenue, NEW YORK, N. Y.

HOLIDAY HITS for AGENTS  
"BRUSHED WOOL"

## MUFFLERS

**\$10.50 Doz.**

Handsomely fashioned in exclusive designs of high-grade Brushed Wool, large size. Sample Muffler, \$1.00. 25% with order, balance C. O. D. Money back if not satisfied.

**SILK KNITTED TIE SPECIAL**  
**\$3.95 per Dozen**

In assorted designs. Wonderful value. Satisfaction guaranteed. Sample Tie, 50c.

**FAMOUS TRADING CO.**  
621 Broadway, Dept. B. New York.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.  
Address: SIKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

**INIMITABLE**

**SUPREME**

# "THE UNIVERSAL TRIO"

**Vying Only Among Themselves for Feature Spot on Every Bill**

## **NAMES TO CONJURE WITH!**

**Achieving the Hitherto Impossible by Appearing  
Simultaneously  
(In Person)**

**IN FIVE THOUSAND THEATRES AND SHOWS**

## **TONIGHT AND EVERY NIGHT**

**From Portland, Oregon, to Portland, Maine**

<p>They Unconditionally Offer You From One Hundred To Several Hundred Dollars Weekly For the Privilege of Delighting Your Patrons</p>	<p><b>"FAMOUS FROZEN SWEETS"</b></p> <p><b>"SMILES AN' KISSES"</b></p> <p><b>"GOLDEN MIST"</b></p>	<p>—No— Temperament — Go Anywhere — Your Wish Is Our Contract — 100% Effective At All Times</p>
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<b>"FAMOUS FROZEN SWEETS"</b>			<b>"SMILES AN' KISSES"</b>		<b>"GOLDEN MIST"</b>		
250 Packages \$11.25	500 Packages \$22.50	1000 Packages \$45.00	100 Packages \$12.00	500 Packages \$60.00	250 Packages \$11.25	500 Packages \$22.50	1000 Packages \$45.00
2500 Packages \$112.50			1000 Packages \$120.00		2500 Packages \$112.50		

## **INSTANTANEOUS SHIPMENTS!**

# **UNIVERSAL THEATRES CONCESSION COMPANY**

**RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.**