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SHOW WORLD REVIEW



116 Pages

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Philadelphia, Oct. 11.—The Nervous Wreck, with Otto Kruger, opened this week at the Broad Street Theater as a big hit and to good business. Ethel Barrymore in the revived The Second Mrs. Tanqueray at the Garrick again scored a success, playing to large attendance, and is booked for a two weeks' stay.

Plays closing here this week are The Patience, Lyric, Music Box Revue, Forest; The Third Year, Walnut; Moonlight, Chestnut Street Opera House; Sitting

Pretty, Shubert, and The Goose Hangs High, at the Adelphi. Photoplays still drawing big are The Sea Hawk, at the Aldine; Feet of Clay, Stanton, and Secrets, with Norma Tallmadge, at the Globe. The Fox is doing well this week with America, and the Stanley likewise with Beau Brummel.

Montagu Love Tendered a Smoker

At the Pen and Pencil Club, Montagu Love, screen star, who is featured at Keith's Theater this week, was given a hearty reception at a smoker last night. Among the invited guests were Otto Kruger, Norman Trevor, Donald Meek, Frank Crumit and others of the profession.

Notes

Mae Desmond and Her Players open their season at the Desmond Theater with Polly Preferred, with Frank Fielder as her leading man and a fine supporting cast.

Peter Dale, singer and instrumentalist, is back in town and busy playing clubs and cabarets. The Philadelphia Orchestra, Leopold Stokowski, conductor, opened its season Friday afternoon at the Academy of Music, where the first evening concert will be offered tonight.

The Philadelphia Civic Opera Company offers its first opera of the season, La Boheme, November 6, and will be heard every other Thursday thereafter until March 26, 1925.

The Three Arts Players' Workshop Thursday presented at the Plays and Players' Club, formerly the Little Theater, 1714 Delancey street, Clara Kummer's famous comedy, Follo's Wild Out. Welch's Theater, with the famous Emmet Welch Minstrels, has another fine show this week.

George Carvin, well known in minstrelsy and vaudeville, is now producing and promoting indoor and outdoor shows and celebrations; also supplying decorations, booths, tents, games, etc. The firm is known as the General Amusement Co., and has its office at 52 N. 13th street.

In a large storeroom at 1514 Market street for the past three weeks Tishi Bhutta, billed as "The Man From India", has been drawing big attendance with his mental demonstration and show. He will remain here until May 1. Prof. Christensen, "The Man With 1,000 Eyes," is working in the same place.

time and settings. During the year plays will be presented by the students.

Hub-Bub

Kitty Gray, of the Mr. Battling Butler Company, has been out of the cast all week because of eye trouble. Evelyn Parker, who was breaking in a dancing act around here, has taken it into New York to start a tour.

Lewitt & Brennan, Inc., producers of The Bride, have announced that one company of this Stuart Olivier comedy will open here November 3.

About 60 of Bert Smead's friends, all members of the profession, tendered him a surprise party recently, presenting him with a traveling bag and wishing him success in his new agency.

The Julius Nathanson Stock Company, presenting Jewish productions, starts its second season tomorrow night at the Grand Opera House.

Mutual Burlesque shows have "taught out" at the Howard and are doing good business.

The Bowdoin, formerly a stock house, but now presenting pictures, has kept its big family following. More women patronize this house proportionately than any other local movie.

Si Green, of tube-act fame, was a pleasant caller recently. Reports he had a very good season in these parts.

Leo Bistany, also a recent visitor, has the palmistry booth at the Coplay Square Street Fair, as well as a Circus Side-Show Annex. Says he's been getting big money all week.

Venice Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL J. FARLEY, Loeu State Bldg., Los Angeles

Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Oct. 5.—The Los Angeles grand opera season opens this week at the Philharmonic Auditorium, with a number of the best grand opera stars, such as Andrea Chenier, Muzio, Gigli and De Luna, at prices ranging from \$2 to \$9. The advance sale is heavy.

Theaters and movies here are doing nicely, especially at the evening performances.

At the beaches everything is quiet. Many attractions are cutting their expenses and some are closing for the winter.

Records show that during September at film shows and other places of amusement in Southern California, where the admission is 50 cents or more, attendance totals 4,111,850. Approximately \$165,280 in amusement taxes was collected during the month. This was but slightly less than the receipts for September, 1923.

Seventy-five thousand people attended the Fresno County Fair last week on Raisin Day. Monte Blue was crowned king and Doris Snyder was made queen. The Foley & Burk Shows furnished the midway attractions.

Whale Oil Gus and his pilot, Little Monday, are busy showing their unique entertainment at universities of the State.

Work will begin in the next six weeks upon the new six-story building and theater in Hollywood, to cost \$1,200,000. The lower floor of the theater will contain 900 seats and there will be 750 seats in the balcony and boxes and loges. The stage will be one of the largest of the district theaters.

Fred P. Sargent is still confined at a hospital in Santa Monica, Calif. While many showmen of this city visit him, he will be glad to hear from friends in the East.

The John Simpson Construction Company was last week awarded the contract for the construction of the New Electric Amusement Pier at Venice. Work will begin about the first of the year, according to Walter G. Clark, consulting engineer, and when completed will cover 20 acres of water. It is expected to be ready for opening in spring.

J. Sky Clark, president of the Pacific Coast Showmen's Association, is anxious for all members to be up in their dues, as funds will be needed to carry out the program intended for the coming winter.

At the Morocco Theater next week will be offered the premiere of The Open Gate. (Continued on page 111)

WANTED PIANO PLAYER

Join at once, Magician, change for week. Singing and Dancing Team, one play piano.

DR. V. SHARPSTEEN, Pawpaw, Mich.

Wanted Artists

In All Lines for Stock Season in Musical Tab. REAL COMEDIAN, who can produce real 15-minute hits. STRAIGHT MAN, must be versatile, with good personality and voice, and dancer. SCENIC THEATRE, young, with personality and good singing voice. Must be good dancer. INGENUE, with real voice, who can put over real numbers. 6 CHOIR-LEADERS. Good salaries in good city. No amateurs. GOOD SALARIES FOR REAL PEOPLE IN ABOVE LINES. Others don't answer. Write or wire, prepaid, at once, to N. DAX, World Theatre, Sioux City, Iowa.

WANTED For Bob Black's Globe Trotters

Team. Man must do black and have good baritone voice for quartette; wife chorus. Also three experienced Chorus Girls. Especially people with wives for chorus. Wife, don't write. This week, Orpheum Theatre, Bush Point, N. C.; week of Oct. 20, Orpheum Theatre, Greensboro, N. C.

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Musical Comedy Wardrobe and Scenery. Must be in good condition. WANT Act Producing Comedian who has wardrobe. CENTRAL AMUSEMENT EXCHANGE, Maclean Bldg., Roanoke, Virginia.

WANTED AT ONCE

Hustling one-night stand Act. Must drive Ford Coupe contractor and use brush. South all winter. Top salary to a real man. ALSO WANT Vaudeville Pianist who dominates stage. Must read, take and transpose. Address: EDWIN L. TIMMONS, Mull & Jeff Show, General Delivery, Columbia, S. C.

WANTED

Join on wire. Young General Business Woman with Socialities. Low pleasant season. Be sure to state salary. Must join on wire. Address ONA WILLIAMS COMEDY CO., Manning, S. C.

The Princess Stock Co.

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For Aerial Act, or will join Standard Act. SENSATIONAL MEREDITH, permanent address, 48 Benham Ave., Bridgeport, Conn.

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Experienced Soap and Lintment Workers, Musicians and Entertainers, Comedians. Store show. Write "BIBLIA", 1511 Market St., Philadelphia, Pa. Hawaiian Jack, write.

WANTED

Young General Business Women; must have good voices for singing Specialities. Magician for Specialities, Piano Player, Trap Drummer and good Black Dancer. Write: Hubert with NATHAN WORKMAN PLAYERS, Chickasha, Oklahoma.

WANTED

All around Performer. Must change for a week and play piano or organ. P. J. SCANLAN, 113 N. Jordan St., Shenandoah, Pennsylvania.

WANTED XYLOPHONIST

Soloist, double Small Drums; Accordion Soloist, American, double in Band; Bass Player. Could play another Cornet Soloist. Read. Season until November 27th. Winter season twenty weeks. St. Petersburg, starting December 7th. Address ROY D. SMITH, Royal Scotch Highlanders Band, Box 570, St. Petersburg, Florida.

WANTED

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Wanted, Producing Comedian

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For Vaudeville and Musical Comedy. Girls, one soprano, one blues singer and dancer. Sister Comedian, Lady Musical Act, Lady Acrobatic Act, Lady with eye show. Steady engagement. Mail address immediate engagement. State lowest salary. T. M. SHALL, care Moore Lodge, Akron, Ohio.

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WANTED for Medicine Show under canvas. Never close. Those who double brass preferred. Also change for a week. Salary what you are worth. Also want Producer and Piano Player. Join on wire. Tickets if I know you. Little Dick Brown, your check ready. Why don't you answer wire? Boss Cantusman wanted. N. B. HENSON, General Delivery, Wintona, N. C., North Carolina.

WANTED For the Fletcher Stock Co., people to all lines who do eye bills, young General Business Woman, Light comedian, Piano Player to play Paris. Tell it all. If you are afraid to work, lay off. Show stands in Southern Kansas. Join at once. Address W. R. MANSBARGER, care General Delivery, St. Joseph, Missouri.

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Acrobat, one who can dance and talk. Also Acrobat who can play a fiddle. Address T. J. DIXON, 461 W. 23d St., New York City.

WANTED

Real Medicine Performers, Sketch Team, B. F. Comedian, Singing Woman, Singers, Dancers. Up in all acts. State all in first. CHUCK VARNELL, 929 Huron St., Toledo, Ohio.

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Who has had experience as Billposter, Sign Writer and Manager, singing and dancing. State full particulars and salary. TOM MORROW, care Ethel Theater, Ethel, West Virginia.

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AT LIBERTY, Mile Man or Leader. Experienced all lines. Wire. WALTER H. POLLITT, 608 Gooding St., La Salle, Illinois.

WANTED—Sketch Team or Musical Team. Lady must play piano. Singing and dancing. State full particulars and salary. Also Comedian for street work. Must play instrument. Salary to conform with times. CHRISTY MEHNE CO., Box 375, St. Louis, Missouri.

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Useful Med. People for week stand. Blackface Comedians who can put on acts. All crawled and work. Write. CAN PLAY Doctor who can work in Pennsylvania. W. J. MANSFIELD, Titusville, Pa.

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A-I Baritone Player, after October 28. Experienced in brass, playing and standard music. Perfect water result. Union. Double Trombone. Can join on wire. Only first-class job considered. Address GEO. W. GARDNER, care Roebuck Bldg., Cincinnati, as per route until the 28th; then Billboard, Cincinnati, Ohio.

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AT LIBERTY—Change, Talker, Musical, double specialties week Wife Piano, Second Business, Heavy, few Characters, Man Trap Drummer, Violin, Saxophone, Bits for Rep. or Med. work in acts. Steady, reliable. Southwest preferred. Join on wire. State limit. MUSICAL TEAM, Des Moines, Iowa.

BOSTON

JACK F. MURRAY

Phone, Beach 9900. Hotel Stuart, 78 Carver St. Hours: 9 to 10 a.m. and 4 to 7 p.m.

Boston, Oct. 9.—There are three changes announced for the coming week: Sitting Pretty replaces Little Jessie James at the Wilbur, Lirie to Broadway replaces Mr. Battling Butler at the Majestic, and Wildflower replaces Innocent Eyes. Arent We All? continues at the Hollis. For All of Us at the Selwyn, Outward Bound at the Plymouth, Stepping Stones at the Colonial, and Little Miss Bluebeard at the Tremont.

Lionel Barrymore and Irene Fenwick, his wife, in Laugh, Clown, Laugh, are scheduled for the Tremont, starting October 20. The Nervous Wreck will hold forth at the Hollis soon. Shaw's Saint Joan, starring Julia Arthur, comes to the Tremont November 3. It is rumored that Walter Hampden, in Curano, will hold the stage at the Opera House within a month, and Marilyn Miller, in Peter Pan, is expected here after the Christmas holidays, so Boston theatergoers have interesting nights ahead.

Boston Theater Guild

The Boston Theater Guild, Inc., has announced that its season will open November 6. It is planned to have each play produced two nights and at one matinee. First-night performances will be for patronesses, sponsors and present members; second nights for new members; and matinees for the benefit of college endowment funds or the financing of clubs.

The opening program includes three one-act plays: The Daughter of the Sun God, by Antoinette Wood; Unto the Third Generation, by Frances A. F. Seltonstall, and The Three-Promised Bride, by Cheng-Chin Hsuing, a Chinese play, that will be produced in Chinese fashion.

Stage Crafts' Course

The Young Men's Christian Union evening school has announced a course in stage crafts for men and women. Instruction will be given in stage technique, model-ru plays, directing, light effects, cos-

AT LIBERTY RIGHT NOW

Man: Rube, Black, Juvenile, Single Musical Specialty, Sing, Lead, Eccentric Dance. Wife: Good Chorister. Wire MR. AND MRS. JACK RIPPEL, New Academy Hotel, Baltimore, Md.

John R. Van Arnam's Minstrels Want Quick

FIRST-VIOLIN doubling Bass, CLARINET doubling Saxophone, BB SOUS., PHONE PLAYER (I have Instrument). Wire, don't write. Must be able to join on wire. ROUTE: 15th, Wellsboro, Pa.; 16th, Corning, N. Y.; 17th, Penn Yan, N. Y.; 18th, Endicott, N. Y.; 19th and 20th, Cortland, N. Y.; 21st Fulton, N. Y.; 22nd, Norwich, N. Y.



The Billboard



Artistry? Yes—in terms of economics but frankly, chiefly and primarily concerned with the business end of the profession; ardently advocating better business practice, and firmly committed to cleanliness as a business asset

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SPOKEN DRAMA RUINED BY FILMS THE BUNK

Declaration Is Made by John Golden After Investigating Road Conditions

“MANAGERS MUST CLEAN HOUSE FOR THEMSELVES”

Would Also Establish Plan Guaranteeing Shows To Be of Certain Standard

New York, Oct. 13.—Not movies, as generally supposed, but managers who are persistently sending out inferior theatrical attractions under conditions which practically amount to “gross misrepresentation”, is blamed by John Golden for the ruinous condition of road show business. Mr. Golden has just returned from a trip out of town, during which time he studied conditions on the road. He visited several of the smaller cities to investigate for himself complaints from managers and theatergoers that the standard of road attractions had been greatly lowered during the past two or three years. Incensed at what he found, he announces that he is going to try to save what is left of the road for the managers who are still sending out reputable plays. His first plan is to induce the managers, thru their business organizations, to clean house for themselves. Golden wishes to establish a plan where—
(Continued on page 107)

FAIR SECRETARIES' MEETING DEC. 3-4

Interesting Program Promised for Sessions at Auditorium Hotel

Chicago, Oct. 13.—The fair secretaries will meet at the Auditorium Hotel, here, December 3 and 4, according to an announcement today. A banquet will be served in the hotel on the night of Wednesday, December 3. A thoroughly interesting program is promised for this meeting, with no details yet made public. The prospects are that the meeting will show an unusually full attendance of the secretaries.

MAYOR AND PRINCE POSE FOR CAMERA



Mayor Webster, of Calgary, Alta., Can., a great friend of cowboys, and H. B. H. The Prince of Wales, photographed at the latter's ranch in High River, Alta., October 1. The Prince had just handed to the Mayor the sterling silver cigaret case which he brought over with him for Pete Le Grande, Canadian champion, bucking-horse rider at the 1921 Calgary Stampede. The Prince presents one of these each year to the champion until they win outright his magnificent sterling silver challenge trophy. Le Grande unfortunately was unable to be present, and the Prince asked the Mayor to make the formal presentation to him.

BRADY WON'T TAKE PLAY TO NEW YORK

Broadway Manager Sends Three Companies of “Simon Called Peter” on Road—Not To Be Seen on Broadway Until Tours Are Exhausted

New York, Oct. 11.—William A. Brady, who has three companies of *Simon Called Peter* on the road, will not show the production to Broadway until he has exhausted its touring possibilities. This reversal of the customary process, where the producer is anxious to let New York see his show and then take it on tour, was announced Wednesday by Brady to the dramatic editor of *The Schenectady Union-Star*. *Simon Called Peter* played Schenectady this week and William A. Brady and his son went there to see the performances of the piece. To *The Union-Star* man Brady said: “I have three companies playing *Simon*—
(Continued on page 107)

R. J. LYDIATT NEW HEAD OF W. V. M. A.

Chicago, Oct. 13.—R. J. Lydiatt has been named as general manager of the Western Vaudeville Managers' Association, succeeding Charles E. Bray. Mr. Lydiatt has been manager of the Orpheum Theater, Vancouver, B. C., and formerly owned a theater in Calgary. He was also formerly connected with the United Company of Canada, and also with the Trans-Canadian Theaters Company. Mr. Lydiatt is said to be better known in Canada than in this country and to have an excellent standing among the Canadian theater men and financiers. Several Chicago showmen who know him—
(Continued on page 107)

BIG MOVIE DEAL IN ST. LOUIS EFFECTED

Wm. Goldman Buys Interest of Harry Koplar in St. Louis Amusement Co.

St. Louis, Oct. 11.—A big deal, affecting the ownership of fourteen movie houses in this city, was consummated this week when William Goldman, movie magnate here, bought out the interest of Harry Koplar in the St. Louis Amusement Company, to take effect November 1. The amount of the transaction was not announced and could not be ascertained, but it was undoubtedly an immense figure. The theaters involved are the Pershing, Pageant, Tivoli, Shaw, Maffitt, Lindell, Lafayette, Gravois, Grand-Florissant, Arsenal and Arco. Skouras Brothers, owners of some of the largest theaters in the city, are the owners with Goldman in the St. Louis Amusement Company. Goldman at present owns the Kings, Rivoli and the Queens theaters here, and with the acquisition of his new holdings becomes one of the biggest exhibitors west of the Mississippi. Goldman will take active interest in the operation but no decided changes are expected to be made at the start. In addition to the above houses Goldman has the immense new St. Louis Theater.
(Continued on page 107)

GENTRY-PATTERSON SHOW NOT FOR SALE

James Patterson Says It Will Go Out Next Season Under Same Management and of Same Size

The Gentry Bros.-James Patterson Circus will go out next season—let no one tell you any different. Of course, unless something unforeseen occurs that would prevent. James Patterson himself gives *The Billboard* that assurance by letter from Paola, Kan., October 10, in answer to several letters and other inquiries which he has received regarding a reported sale of the show property. “In this connection,” continues Mr. Patterson, “I wish to advise that I was not compelled to close my show at Athens, Tenn., September 30. From the business—
(Continued on page 107)

\$21,000,000 Building Program Announced by Balaban & Katz

Three New Theaters in Chicago and One in Detroit Included—Theatrical Holdings of Com- pany Will Be Approximately \$35,000,000

CHICAGO, Oct. 11.—Balaban & Katz, owning and operating five of Chicago's biggest picture theaters—the Chicago, Tivoli, Riviera, Roosevelt and Central Park—have announced a huge theater-building program approximating \$21,000,000, which will bring the total theatrical holdings of the company to approximately \$35,000,000. Thru a recent merger, previously told of in this publication, Balaban & Katz, thru the Balaban-Katz-Midwest Theaters, acquired control of about 50 picture theaters in Illinois, outside of Chicago.

Included in the new building program will be three theaters in Chicago and one in Detroit. The steel work on one of the Chicago houses, tentatively named the Uptown, on the fashionable north side, is about completed. This is to be a house of the finest magnitude. The estimated cost is \$3,000,000. It will occupy nearly an acre of ground and will have no offices or stores in the property. This house is to be radically different in architectural design from any of the other B. & K. theaters.

A second theater, seating 3,500, will be included in the plans of the proposed Masonic Temple to stand on the site where the old Colonial Theater is now being razed. It is planned to show 52 first-run pictures a year in this house.

Another theater property, the details of which are as yet withheld, is described as being planned for one of the select and thickly populated outskirts of Chicago, including stores and offices and to cost about \$4,000,000. It is said specific and detailed announcement of this house is soon to be made.

In a few weeks Balaban & Katz will break ground in Detroit for an elaborate theater and office building to cost in the neighborhood of \$5,000,000. This theater is to seat 5,000 and will be modeled along the lines of the Chicago and Tivoli. All of the new houses will have pictures and presentations, similar to all of the other B. & K. theaters.

Another announcement of unusual importance is the deal concluded between Balaban & Katz and the Orpheum Circuit whereby these two big theatrical concerns will operate the Riviera Theater jointly under a vaudeville and motion picture policy. The Riviera has been a choice Balaban & Katz holding for six years and the development of the neighborhood has been such as to also make it an excellent vaudeville location. The house seats 2,000 and is exceptionally comfortable.

DE MILLE LOOKING FOR 1925 FILM SPECTACLE

New York, Oct. 11.—Cecil B. De Mille has commissioned his chief reader, Mrs. E. K. Adams, to search for new photoplay material for him. Mrs. Adams has come from Hollywood for that purpose and will stay here at least six months. One of her jobs will be to locate a subject big enough for De Mille to produce in 1925 on the scale of *The Ten Commandments*. Mrs. Adams was in charge of the prize-contest which resulted in the selection of *The Ten Commandments* for picturization.

NEWCOMER GETS BIG PART

New York, Oct. 11.—Frances Howard, 19, now appearing on Broadway in *The Best People*, has been signed by Famous Players-Lasky to play the title role in *The Swan*, the part originally assigned to Elsie Ferguson. Miss Howard has never appeared in pictures. She has been on the stage for five years, beginning with a small part in *Oh, Lady, Lady*, the musical comedy. She also appeared in *The Charm School*, *The Intimate Strangers*, *Dangerous People* and *Suiffy*. Miss Howard halls from Chicago.

"FRENCH FOLLIES" BOOKED

After a season on the Gus Sun Time Amsden & Keefer's *French Follies* Company, a musical tabloid with sixteen people and playing script bills, will open October 19 in stock at the Rialto Theater, Covington, Ky. Joseph Katz is handling the publicity for the house.

CHORUS GIRL ACQUITTED

Kansas City, Mo., Oct. 11.—Mary Butler, chorus girl at the Gillis Theater, who recently shot and killed Mike Saccamano, a huckster, was acquitted on a plea of self-defense.

WANTS 1923 BILLBOARD

Robert Wheeler, United Hospital, Port Chester, N. Y., wants a copy of *The Billboard* of June 23, 1923. Anyone having a copy for which he has no further use is requested to notify Mr. Wheeler.

ULTIMATUM IS SENT CARROLL BY EQUITY

New York, Oct. 13.—Unless Earl Carroll discharges the 36 extra girls in his *Vanities*, or has them join the Chorus Equity and pays them at least a minimum of \$36 weekly, the show may be closed by a walkout of the members of the company by order of the Actors' Equity Association.

Last week an Equity committee, consisting of Augustus Duncan, Grant Stewart, Harry Brown and Oliver Oliver, attended a performance of the *Vanities* and unanimously voted that the extras were doing regular chorus work, and therefore must join the Chorus Equity and be paid the union wage, or else they must be let go immediately.

Carroll has been paying the girls \$12.50 weekly, claiming he makes up the difference between this and the union scale by giving the girls dancing lessons. Just what the producer will do nobody seems to know. Equity has given him until tonight to carry out its order. Since he contends that these extras are necessary to the success of the *Vanities* performance, it is believed that he may blame their forced "dismissal" as the cause for closing the show, which, except for a few spurts resulting from publicity stunts, has been doing poor business.

"FLASHES" TOURING CANADA

Toronto, Ont., Oct. 11.—*Flashes of 1924*, a vaudeville unit show touring Canada, was produced by the Canadian Booking Offices of Toronto and is being routed by them. The acts are: The Gr at La Salle and Company, Al Wilton and Company, El-Vol-To, Ernie Ranford, Rosie McNaught, Billy Moran and Jack Lee.

The Canadian Booking Offices are sending out 20-unit shows in Canada. The second will be *Western Pastimes*, headed by Captain Geo. A. H. Canada's finest soldier cowboy, in his sharpshooting act.

M. P. T. O. A. OFFICER ON NATIONAL TOUR

New York, Oct. 11.—L. M. Sagal, treasurer of the Motion Picture Theater Owners of America, leaves next week on an extended tour to the Pacific Coast, during which he will visit the offices of a number of State exhibitor organizations. He is to be gone two months and will be accompanied by his daughter, Mr. Sagal's home is in New Haven, Conn., where he has his offices as general manager of the Poli theaters.

"POPPY" CLOSSES

New York, Oct. 11.—*Poppy*, the musical comedy co-starring Madge Kennedy and W. C. Fields, winds up its tour and closes next week in Jersey City.

IN AGAIN OUT AGAIN HOUDINI



This picture of Houdini was snapped during his recent engagement at the E. F. Albee Theater, Providence, R. I., just before he was hoisted to the top of a high building in the downtown section for another of his famous upside down strait-jacket releases. The king of escape artistes is doing the stunt in each city of his present Keith tour.

CHICAGO CIVIC OPERA BOOKS CLOSE OCT. 25

Chicago, Oct. 11.—The date for buying subscription or season tickets to the Chicago Civic Opera will expire October 25. Patrons buying before that date will save 10 per cent on their purchases. The opera management says the books will be closed on the above date in order to clear the decks for the general admission sale, which will start a few days later with all available seats for the first week of the 1924-'25 opera season in the racks. Coupon books, which are sold for \$26.25 and \$63 and net a saving of 5 per cent on opera seats, will be on sale continuously to the opening of the opera season, which begins Wednesday night, November 5. These books have an exchange value of \$27.50 and \$66.

MONUMENT TO JENNY LIND

New York, Oct. 11.—A full-length statue of Jenny Lind is soon to be erected by the Jenny Lind Association in Battery Park, near the Aquarium, formerly Castle Garden, scene of the first American appearance of the famous singer. The monument, according to present plans, will be dedicated October 6, 1925, less than a month after the 75th anniversary of her first appearance in America, September 11, 1850.

GAYER APPEARS IN PERSON

New York, Oct. 13.—Echlin Gayer, whose performance in a leading part in Gloria Swanson's *Her Love Story* has brought him much praise, made a personal appearance last night at the Rialto Theater, where the picture is playing its second week on Broadway. This appearance was at the request of Hugo Reisenfeld, manager of the theater, who was much impressed when the audience sighted Gayer in the crowd at a performance of the picture the previous week at the Rivoli and applauded him vigorously.

GOVERNMENT STUDIO OPENED IN CANADA

Toronto, Ont., Oct. 11.—The official opening of the motion picture studio purchased and rebuilt by the Ontario Provincial Government at Trenton was held Wednesday. The studio will be used for making educational pictures for use in schools and also for producing picture advertising the attractions of Ontario and other parts of Canada, which will be shown in foreign countries. The occasion was made a public holiday, schools being closed for the purpose of doing honor to the new studio.

THE ARM HE DIDN'T EXPECT

New York, Oct. 13.—On complaint of Arthur Hammerstein, who charged him with annoying Ruby Poe, a member of the *Rose-Marie* Company, Norman Seelig was arrested Saturday night when he attempted to take Miss Poe's arm as she left the Imperial Theater. Seelig yesterday faced additional charges of felonious assault when identified by Mrs. Agnes Dickerson, former *Ziegfeld Follies* girl, as the man who last Friday night came to her home and threatened her with a revolver.

ENGLISH LEAVES STAGE

New York, Oct. 11.—Harry English, well-known performer, who has played in vaudeville and the legit, has forsaken the footlights and is now theatrical representative for the Faber-Winship Trunk Co., manufacturer of a well-known brand of theatrical trunks, with offices at 115 West 47th street.

Work has started on the renovation and refinishing of the Dream Theater, Tacoma, Wash. It is under the management of Mike Barovic.

AL JOLSON MADE ACTIVE PRESIDENT

Officers of Coolidge-Dawes Theatrical League Are Officially Elected

New York, Oct. 12.—Officers of the Coolidge-Dawes Theatrical League were officially elected yesterday afternoon at a meeting of the league held in the Ritz Theater. E. F. Albee, head of the Keith Circuit, was made honorary president and Al Jolson active president. Ethel Barrymore was chosen as vice-president and Raymond Hitchcock as secretary, while John Drew, Ina Clare and Mary Young were elected as a committee to be in charge of the speakers. Edgar Selwyn was appointed Eastern representative of the league and James B. McKowen, formerly a Keith booking agent, but now associated with the Orpheum Circuit in Los Angeles in an executive capacity, was appointed Western representative.

Fifty members of the league, headed by Jolson, expect to make a trip to Washington Thursday or Friday of this week to pay their respects personally to President Coolidge and pledge their support to the Republican ticket. It was announced that Jolson would dedicate a new song to the Republican party on the occasion of the visit to the White House. On the way to Washington the theatrical party will make speeches at Jersey City, Newark, Trenton, Philadelphia and Baltimore.

During this and coming weeks previous to the election daily meetings of the league will be held at the Roosevelt Hotel.

Among the celebrities of the theater who have just joined the Coolidge-Dawes League and will work in the interest of this team at meetings are: Julia Arthur, Doris Keane, Rachel Crothers, Fred Stone, Louise Closser Hale, Helen Westley, Winthrop Ames, Emily Stevens, Mrs. Shelley Hall and Sidney S. Toier.

HIPPODROME TICKETS ON SALE MONTH IN ADVANCE

New York, Oct. 13.—Box-office men worked overtime at the Hippodrome this weekend racking 100,000 coupon tickets to be placed on advance sale for the holidays. This will mark the first time at any vaudeville theater that tickets will be placed on sale for four weeks in advance. It has been customary to sell seats one week ahead, but, according to the Hippodrome management, so many requests have been made for future bookings for the holidays, especially from out of town, that E. F. Albee issued instructions to be prepared at all times hereafter to fill orders one month in advance.

Old Auditorium at Minneapolis Reopening

Minneapolis, Minn., Oct. 11.—Great interest is connected with the reopening of the old Auditorium, home of the Minneapolis Symphony Orchestra, which has been converted into one of the most pretentious theaters of the Northwest. It will be under the management of Clinton & Meyer, who have a chain of theaters in Duluth and other neighboring cities, and will be called the Lyceum. The opening is scheduled for October 18. Metro-Goldwyn features have been contracted for the season. Stage presentations of opera in tabloid form, and standard vaudeville acts also will be presented. The orchestra will be under the direction of E. Joseph Shadwick, assistant concert master of the Minneapolis Symphony, and will have from 20 to 30 pieces. The organist will be elevated to a position in a spotlight, and, when thru playing, will be lowered by an elevator.

There are two beautiful ballrooms where patrons may dance after the show without extra cost. One ballroom has a buffet and tables around the outside, where light lunches will be served. One ballroom is directly above the other, and one orchestra will furnish music for both. On the second floor is a complete little theater, seating 400 people, where acts will be tried out for weekly presentation. This theater also will be rented for local affairs. There are numerous check rooms, smoking rooms and lounges, and a wide promenade on each floor. The theater will cost \$2,350, and is decorated in geranium red and gold.

The Minneapolis Symphony Orchestra will offer 26 Friday evening concerts and 26 Sunday afternoon concerts during the season. The house is under the management of Lenn Brown, who, prior to coming here, managed several houses on the Coast.

TO DETERMINE FATE OF P. M. A. THIS WEEK

What's To Become of Overlord and Disposition of Treasury Important Questions

New York, Oct. 13.—A meeting of the Producing Managers' Association has been called for this week for the purpose of determining what is to become of the organization and what disposition is to be made of its treasury. The meeting was originally slated for last week, but in response to the notices sent out was so small that it was necessary to postpone the affair until this week.

The active membership of the P. M. A. is now comprised of that group of producing managers who, during the Equity shop negotiations at the end of last season, were known as "the die-hards". It was at that time that the organization split, many of the members throwing in their lot with the Shuberts, who negotiated the ten-year agreement between Equity and the Managers' Protective Association which has come to take the place of the P. M. A.

The big question before the P. M. A. when it meets this week is what is to become of the fund to which dissenting members subscribed during the time they were in good standing. Should the P. M. A. decide to dissolve, as it is expected, in all probability the money will be returned to those who contributed. Another important question is what is to become of Augustus Thomas, overlord of the managerial group. Thomas, it is said, has a three-year contract with the P. M. A. at \$75,000 per annum, which has two more years to run.

A. A. RESCUES STRANDED "BLUEBOTTLE" COMPANY

London, Oct. 12 (Special Cable to *The Billboard*).—Niranjan Pal, a Hindu, who is responsible for the production of *The Goddess*, an Indian play, at the Ambassador, and *Magic Crystal*, at the Scala, took out a company in a musical adaptation of the latter piece, entitled *Bluebottle*. His partner, named Stuart Curzon, toured *Bluebottle*. A reputable company accepted engagements, as the members were promised seven weeks of certain good dates. Only part salaries were paid the first week, and at the end of the second week the company was stranded at Spalding. The Actors' Association rescued the company, taking action against Curzon. The Stage Guild did nothing to rescue the company, although it recently promised to rehabilitate stranded artists.

TWO DENVER THEATERS

Bought by Paramount, Rumor Has It

Denver, Col., Oct. 11.—Persistent rumor has it that the Paramount Picture Corporation has purchased from H. E. Ellison and Charles Castello, control of the Victory and Rialto theaters in Denver and that Louis Marcus, Paramount official, is on his way here. Control in these two theaters, until consummation of the reported new deal, was held jointly by Ellison, president and manager, and Castello, secretary, although Paramount has held a minority stock interest for several years, during which time the two houses have been operated by the Mountain States Theater Corporation.

WILL KING OPENS IN FRISCO

San Francisco, Oct. 11.—A hearty welcome was extended Will King and his company of nearly 100 people on their opening last week at the Strand Theater, where they will present a season of musical comedy revues. The first offering, *Brills and Thrills*, introduced several new novelties and many new faces and went over big. Among the principals surrounding King are Clair Starr, Bessie Cooner, Lew Dunbar, Bessie Hill, Arthur Hasso, Harry Davis, Ruby Adams, Herbie King and His Orchestra, and others.

RODEO PROVES GREAT SUCCESS NEAR PARIS

Paris, Oct. 12.—The American cowboys and cowgirls appearing in a rodeo at Buffalo Velodrome, near here, have proved a great success. The huge velodrome was packed every day at both matinee and evening performances and the gate receipts were said to be more than two million francs.

\$40,000 FOR "ROSE-MARIE"

New York, Oct. 11.—With the top now at \$5.50 the Imperial Theater, where *Rose-Marie* is doing capacity business, will gross about \$40,000 weekly, according to Arthur Hammerstein. The house took in \$31,000 last week at the \$4.40 top scale, which formerly prevailed.

CHICAGO THEATERS

Given Clean Bill of Health

Chicago, Oct. 11.—Dr. Herman N. Bundeson, health commissioner, in addressing more than 100 managers and theater owners Thursday at Edgewater Hall, told his auditors they would have his fullest co-operation in placing their houses in an absolutely sanitary condition. He further said that when any of his 19 plain-clothes officers found that his rules on sanitation were being ignored in any theater it would be summarily closed. Dr. Bundeson also assured his hearers that he would fight any movement to close the picture theaters because of the disease epidemics. The speaker sounded a note of warning when he said he had information that certain theater janitors were in the habit of closing down the ventilating systems at nine o'clock each evening and going home. Hereafter, he said, such systems must be in full operation until the theater closed for the night.

DAWSON MAKES CHANGE

John Lyons Succeeds Him as Manager of Gayety, Washington

"Colonel" Sam M. Dawson, that young oddity, who has been managing the Gayety Theater, Washington, D. C., since the beginning of this season, finished his duties there Saturday night, October 11, and the following day departed for New York. His successor is John Lyons, formerly of the Shubert staff. The "Colonel" up to the time of his leaving Washington had not inquired as to the reason for the change. Immediately previous to his connection with the Gayety at Washington he managed the Olympic Theater, Cincinnati, for some years.

GUSTAVE ADOLPH KERKER'S ESTATE GOES TO HIS WIDOW

New York, Oct. 12.—The estate of the late Gustave Adolph Kerker, musical comedy director and composer, amounting to \$118,000.46, goes to his widow, Mattie Belle Rivenberg Kerker-Silberman, former legit. actress, it was revealed yesterday. According to provisions of the will executed November 26, 1916, the widow is made executrix of the estate, which has a gross value of \$125,191.52. Mr. Kerker, who died June 29, 1923, was survived also by three sisters, three nieces and a nephew, who did not contest the will, although they were not made legatees. Expenses charged against the gross estate are \$7,098, covering the cost of the funeral, administration, creditors and the executrix's commissions. The widow, sole beneficiary under Kerker's will, is now the wife of Harold M. Silberman, a real estate broker.

Good Business on One-Night Stands

"Abie's Irish Rose" Establishes New Kind of Record on Wingfield Booking

Chicago, Oct. 11.—The *Abie's Irish Rose* Company, playing a four-week engagement in Duluth, has done capacity business up to the present, which is its second week in that city. A curious situation has arisen in connection with the booking of this company, which will go on James Wingfield's Time after leaving Duluth. Mr. Wingfield has routed the *Abie* company thru the copper country of Wisconsin, Minnesota and South Dakota and into Iowa. For the first time in the history of theatrical booking every town on the route has asked for the show for from three and four nights to a week, while in the past no \$2 road show has played such towns longer than one night.

The Wingfield office reports that LeComt & Flesher's *My China Doll* Company is playing to big and prosperous patronage. This firm's other company, *Lister to Me*, now in Iowa, is also said to be doing fine.

The Boston English Opera Company, which was organized in Chicago, is doing splendidly in Wisconsin and upper Michigan, where Mr. Wingfield said, all managers have asked for return dates.

Gus Hill is preparing to close his *Barney Google* Company October 18 and substitute a new version of *Mutt and Jeff*, which will open in Peoria, Ill., October 19 and play Midwest territory. Mr. Hill's *Bringin' Up Father* Company is said to be continuing a good business in Chicago territory.

Waskill & Patton's *Shepherd of the Hills* Company sends in good reports to the Wingfield office.

FIRST ACTRESS-JOCKEY LAST!

London, Oct. 11 (Special Cable to *The Billboard*).—Betty Tanner, young actress, appearing in *Tiger Cats* at the Strand, is the first English actress-jockey. She rode in the Newmarket Town Plate Race this week and came in last after a game race over a difficult course.

More Stage Recruits For "Fighting" Bob

Peggy Wood Writes Enthusiastic Letter From Los Angeles to All-Party Progressive League

New York, Oct. 13.—Further recruits to the theatrical contingent of the All-Party Progressive League, backing Robert La Follette for president, include Will Rogers, of *The Follies*; Eddie Cantor, of *Kid Boots*; Quentin Smith, of *Be Yourself*; Jay Gould, of *Plaza Jane*; William Harrigan, of *Schemers*; Peggy Wood and a potential list of lesser lights.

Miss Wood, who is appearing in a new production in Los Angeles, wrote the following letter to the league:

"I am enthusiastically for La Follette, Wheeler and the Progressives and shall vote for them. Ever since I was a foot high and learned about democracy and freedom from the lips of my father, Eugene Wood, and my mother, who was with him in every thought and ideal of life, I have been wholeheartedly for those who work and so often, alas, have to work at things they hate and have no gift for, because they have had to leave school at a tender age to help support the family. La Follette has always been for women. He put them on boards and committees when such an action was rare. I admire his courage and character and feel that he will go thru to the end with what he has pledged and fought for from the beginning."

Billy B. Van, Cantor, Gould and Harrigan were originally on the executive committee of the Davis-Bryan Theatrical League, of which Wilton Lackaye is president. Their names were removed, however, when it was learned that they had intended to split their vote, naming La Follette for president and Al Smith for governor.

Another luncheon to be given by Theatrical Progressive League will take place this week at the Cafe Boulevard, at which Queenie Smith and Billy Van will be guests of honor. Robert La Follette, Jr., who is campaign manager for his father, will in all probability be one of the speakers.

Mary Tupper Jones, now playing in Chicago with *The Swan*, will call on the principals and members of the chorus in that section to join the Fighting Bobs, an organization of women voters.

BRITISH ELECTION MAY AFFECT THEATER BOOM

London, Oct. 11 (Special Cable to *The Billboard*).—The theater boom continues in London and the provinces. Takings this week were excellent all around, but the defeat of the Labor government, necessitating an election October 29, makes everyone nervous for the continuance of the prosperous autumn season. Elections generally result in a serious upheaval of trade, especially in the entertainment industry. Thus a most promising post-war autumn season is threatened with a fatal rupture.

HAZEL DAWN WITH "FOLLIES"

Chicago, Oct. 11.—Hazel Dawn will be seen with the *Ziegfeld Follies* when that ornate annual comes to the Illinois in the imminent future. Miss Dawn was one of the beauties with Al Woods' *Up in Mabel's Room*, at the Woods Theater during a disturbance between the actors and managers four years ago. Legal proceedings incident to the strike, the nature of which never did seem clear, were being held before Judge Sigmund Zeisler, Clarence Darrow, attorney for the actors, had told Miss Dawn she could decline to answer any question she wished when she was placed on the stand. It happened Judge Zeisler asked the witness a question.

"I decline to answer," purred Miss Dawn. The uproar that followed defied all the bailiffs' gavel and the court joined in the untrammeled merriment, much to Miss Dawn's mystification.

SOUSA TO CELEBRATE

Chicago, Oct. 13.—Lieutenant Commander John Phillip Sousa, who will be 70 years old November 6, will have the occasion celebrated Sunday, November 2, when he will appear at the Auditorium for his annual concert. The form of the celebration has not yet been perfected, but it is believed the Great Lakes Training Station, where he was stationed during the World War, will have a hand in the affair.

If you hear of a death, birth, marriage, divorce or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

"G. V. FOLLIES" HELPS ITS WEAKER BROTHERS

New York, Oct. 10.—The *Greenwich Village Follies*, which is enjoying great prosperity at the Shubert Theater, has found a way to help some of its weaker brothers in the fold of Shubert attractions.

By eight o'clock or thereabouts each evening all seating space in the Shubert is generally sold out, while at the 44th Street Theater, across the street, where *Marjorie* is holding forth and up in the Winter Garden, occupied by *The Passing Show*, plenty of seats are to be had.

So, to each seeker of admission to the *G. V. F.* the sad news that there are no seats left is tempered with the offer of good seats for *Marjorie* or *The Passing Show*.

Arrangements for the seats is made by direct telephones, the Shubert Theater box-office collecting the money and giving the patron an order for the seats.

SCREEN ACTRESS BURNED TO DEATH IN EXPLOSION

Hollywood, Calif., Oct. 12.—Kate Lester, well-known screen actress of mother roles, was fatally burned Saturday night in a mysterious explosion which took place in her dressing room at Universal studios, near here. The explosion ignited Miss Lester's clothing and she suffered severe burns, her hair having been entirely burned off. She died today in a local hospital.

ESCAPING GAS KILLS PUBLICITY AGENT

New York, Oct. 12.—Escaping gas from a hot-water heater caused the death yesterday of J. J. Vermont, theatrical publicity agent. He had been lying down reading in bed when he was overcome. The odor of gas attracted neighbors and they broke into Vermont's apartment, finding him unconscious. Efforts to revive him proved unavailing. Vermont's personal effects were removed by police pending an investigation by the medical examiner.

ZIEGFELD IN THREE 42D STREET HOUSES

New York, Oct. 11.—With the signing of a contract this week, to go into effect October 27, for the Times Square Theater, in which to present Billie Burke in the new musical comedy, *Annie*, Florenz Ziegfeld will soon be represented in three houses on 42d street. His *Ziegfeld Follies* at the New Amsterdam and *Kid Boots* at the Selwyn are the others.

Series of Play Discussions Opens

First One of Drama Comedy Club on "Dancing Mothers" Proves Lively

New York, Oct. 11.—The first of a series of play discussions to be held by the Drama Comedy Club at the Hotel Astor this season was launched yesterday afternoon. The play discussed was *Dancing Mothers*, now at the Maxine Elliott Theater. As many constructions may be placed on the ending of the play when the wife and mother, driven by indifference and disrespect, leaves the home nest to build a new life—whether with or without her lover is left to the imagination—there was a lively conflict of opinions. The discussion would have gone on indefinitely had not Edyth Totten, president of the club, closed it by introducing Dennis Hoey, of Hassan, at the Knickerbocker Theater. Mr. Hoey's rendition of *The Lute Player* and *The Fledgling* literally took by storm the audience that packed the spacious north ball room of the Astor and he was obliged to respond to several encores.

Mona Gayman was another artist who pleased with two selections. The *Castell Twins*, two beautiful and gifted pupils of the Carter-Waddell School, evoked a storm of applause, their grace and beauty being of an unusual order, such as make history in Broadway musical comedy.

Mrs. J. W. Loeb read a report on the convention of the Federated Women's Clubs which was held in Chicago and Carl Figue told of some wonderful, sequestered beauty spots of America which should not be overlooked by those seeing America first.

The guests of honor were Dennis Hoey, Jessie Bonville, Mr. and Mrs. Coburn Ray Loeb, Mrs. Wm. J. Jacobs, Henry Stephenson, Mrs. Morris Aron, Carl Figue, Mary Young and Mrs. Paul Jung-hans.

The next event on the Drama Comedy calendar is a matinee to be held in the Grand Ball Room November 14, followed by a *Sheik's* Ball on the Hotel Astor Roof.

SHOWMEN'S LEAGUE BEGINS MEETINGS OF NEW SEASON

Annual Banquet and Ball Date Tentatively Set for December 3, With Sam J. Levy, Chairman

CHICAGO, Oct. 11.—The Showmen's League of America had its first meeting of the new season last night with quite a crowd of the "boys" present. It was voted to tentatively hold the annual banquet and ball this year on the night of December 3 and Vice-President Edward A. Hock, who was in the chair, appointed Sam J. Levy as chairman of the undertaking. Mr. Hock also ordered that Mr. Levy select his own committee so that he could work unhampered, as the job is a big one, with a multitude of details and responsibilities attached to it. Tickets will be \$10 each as usual. The exact date will be announced soon.

It was voted to hold a party in the league rooms Halloween night and Norman Henschell was appointed as chairman of the entertainment committee. The sum of \$150 was ordered set aside for the purposes of the party.

Mr. Levy told *The Billboard* over the phone today that the annual banquet and ball will probably be held December 2 or 4. He will call a meeting early this week to set the precise date. He emphasized the fact that the banquet and ball committee desires to work in harmony with the meetings of the fair secretaries and the amusement park men, both of which bodies will be in Chicago on or about the above dates.

At the meeting last night it was announced that the National Association of Amusement Parks will meet at the Drake Hotel December 3, 4 and 5 and that the park men will hold their banquet at the Drake on the night of December 5. This information was furnished in a letter to the league from Al R. Hodge.

Votes of thanks were extended to John W. Gates, of Benton Harbor, Mich., for a basket of apples; to W. R. Tothill for a flag pole and to Sidney Anshell for a flag for the league.

The Ladies' Auxiliary held its regular meeting last night and reported a good attendance.

NEW "HAMLET" VERSION PROVES INTERESTING

London, Oct. 12 (Special Cable to *The Billboard*).—Yesterday William Poel gave a morning performance at the New Oxford of the recently discovered version of *Hamlet*, played in the 17th century in Germany by a company of English actors. This interesting, naive play, entitled *Fortinbras Punished*, is either a forerunner or an adaptation of Shakespeare's tragedy. "Cockaigne" is inclined to think it is a pirated version, but it contains curious elements, including a prolog, *By Night*, which is beautifully delivered by Florence Saunders, also a harlequinade. Poel's production, extraordinarily skillful and arresting, is preceded by an explanatory lecture.

CHICAGO "ABIE" YEAR OLD

Chicago, Oct. 10.—A year ago today the Chicago company of *Abie's Irish Rose* had its premiere in Erie, Pa., a dubious one-night stand town, but *Abie* stayed there three weeks. And just a year ago next Monday Frank A. P. Gazzolo, manager of the Studebaker Theater here, went to Erie and looked *Abie* over with an appraising eye. After Mr. Gazzolo and Anne Nichols, the playwright and owner, had signed a contract the manager came home and said *Abie* would be in his house a year. People unfamiliar with the Gazzolo judgment laughed. The answer is that *Abie* will have given 330 performances in the Studebaker tomorrow night.

FRONT-PAGE STUFF RESULTS IN SELLOUT

Pittsburg, Pa., Oct. 10.—With the removal of one scene and the altering of several lines found objectionable by police, *Abie's Irish Rose* was allowed to continue its engagement here Tuesday, following two warnings from Superintendent Bok that the license of the Alvin Theater would be recalled unless changes were made. The theater has not suffered by the columns of publicity that has appeared on page one of the papers and the management reports a sellout for the week.

DANCERS INCORPORATE

New York, Oct. 11.—Wyn Richmond and Frank Masters, principal dancers in *The Dream Girl*, at the Ambassador Theater, have incorporated as a dancing team and will work together. Miss Richmond succeeded Gaby Deslys as the dancing partner to Harry Pilcer. Because of her striking resemblance to the late French dancer she was often called the "second Gaby Deslys". Masters appeared with the Dolly Sisters as their dancing partner at the Palace Theater in London last season.

SHAW HIDES BULGARS

Berlin, Oct. 7.—Bernard Shaw has written a letter to the editor of *The Berliner Tageblatt*, taking the Bulgarian students who protested the presentation of his play, *Arms and the Man*, to task. He claims that it is the job of the dramatist to scourge his fellow man's excesses and points out that all the great dramatists have done this.

"This means that a comedy is possible only in a highly civilized country," continues Shaw, "since in a barbarous land the people cannot tolerate having their foibles ridiculed."

Civilized Bulgarians, Shaw goes on, must delight in the parading of their weaknesses in *Arms and the Man*, whereas barbarous Bulgarians must feel just as barbarous as the Irish felt a few years ago toward Synges' *Playboy of the Western World*, which they took as an insult to Ireland.

Shaw urges the incensed Bulgarians to be calm and applaud his play, as English and Americans do, even though they would rather shoot the playwright, "just as many people would like to do in England and America."

"If the Bulgarian students, with my help, can develop their sense of humor, there will not be any further reason for worry," says Shaw in conclusion.

MAKING CLASSICS PAY

New York, Oct. 11.—Jane Cowl, playing *Romeo and Juliet* in the Middle West, is getting big box-office returns. For the past month she is said to have been averaging more than \$12,000 per week and last week in Pittsburgh, on a return engagement, grossed more than \$16,000. This week Miss Cowl is playing Cleveland and she will be seen in Chicago, starting November 1, for an indefinite stay.

"PURPLE COW" CLOSES

New York, Oct. 11.—*The Purple Cow*, which has been out of town for some time trying to get in shape for its Broadway opening, is now reported to have been closed for further revision by Oscar Hammerstein II. It is said the piece represents a considerable investment.

CHANGES PLAY'S NAME

New York, Oct. 11.—Frank Cravan has begun rehearsals of his new play, formerly known as *Fool's Hill* but now called *New Brooms*. Cravan is producing this play himself with Robert McWade, Blythe Daly, Robert Armstrong, Adele Windsor and Everett Butterfield in the cast.

MARY McCORMIC RETURNS

Chicago, Oct. 11.—Mary McCormic, coloratura soprano with the Chicago Civic Opera two years ago and a protegee of Mary Garden, is back from a year and a half of song study in Paris. Miss McCormic will study until the opening of the Civic Opera when, it is said, she will appear in four productions during the season.

PEMBERTON'S FATHER ILL

New York, Oct. 13.—Brook Pemberton was called to Euporia, Kan., last week on account of the serious illness of his father, who lives there, and there is some doubt as to when he will return. He has three or four plays to be produced and will start work on them upon his return.

JONES REPLACES PUCK

New York, Oct. 11.—John Price Jones, last seen in *Sitting Pretty*, will assume the role of David Robinson opposite Norma Terriss in *Je Youself*, replacing Harry Puck, who joined the cast only recently and is leaving to prepare for another engagement.

HEAVY HAUL; LIGHT LOOT

East Liverpool, O., Oct. 11.—Robbers who had apparently secured themselves in the house during the performance carried away a 2,000-pound safe containing \$195 in cash and stamps from the Ceramic Theater.

MARGUERITE WILLIAMS



Prima donna with LaCout & Fischer's "Listen to Me" Company.

STAGE WAR STAGNANT

But Agreement Between Electrical Trades' Union and Theatrical Stage Employees May Cut Off Power of Anti-Union Houses

London, Oct. 12 (Special Cable to *The Billboard*).—The stage war is stagnant, tho' the reconciliation of the Electrical Trades' Union and the National Association of Theatrical Stage Employees is a source of great strength to the Federal Council of the Entertainment Unions' unionization campaign. Previously the National Association of Theatrical Stage Employees contested the right of the electrical union to organize the theatrical electricians. The settlement may mean the possibility of cutting off the power of the anti-union houses.

MASTBAUM TAKES OVER THREE PHILLY THEATERS

Philadelphia, Oct. 11.—Jules E. Mastbaum, president of the Stanley Company of America, has taken over the directive management of the Forrest, Garrick and Broad Street theaters. There is to be no change in the policy of the theaters. The transfer of the active management of the theaters in part represents the transfer of the Nixon-Nirlinger interest to active operation by the Stanley Company. The offices of the three theaters will be moved to the Stanley general offices.

COURT ORDERS THEATER TRANSFER

Indianapolis, Ind., Oct. 11.—George M. Dickson, co-receiver with Ford Sims, of the Consolidated Realty and Theaters Corporation, announces that the Victory Theater and Sonntag Hotel, Evansville, have been transferred to the Standard Evansville Realty Company by an order of Federal Court. The properties had been under lease to the Consolidated Realty and Theaters Corporation. Mr. Dickson said, and the stock held by the corporation had been turned over to the Standard Evansville Realty Company in closing up the affairs of the corporation. The Consolidated Realty and Theaters Corporation went into the hands of the receivers about a year ago.

JEWISH SEASON OPENS

Detroit, Oct. 12.—The Jewish theatrical season at Orchestra Hall, here, opened today with Sam Auerbach's three-act comedy, *Regards From Home*. Mme. Henrietta Schmitzer plays the leading role. Several musical features are scheduled for the season.

CHILDREN SEE FAIRBANKS

Chicago, Oct. 11.—*The Daily News* Monday entertained 1,200 children at the Woods Theater, where Douglas Fairbanks is appearing in the film, *The Tact of Baghdad*. Victor E. Lawson, owner of *The News*, purchased the whole house for the occasion.

GEOFFREY O'HARA BUSY

Chicago, Oct. 10.—Geoffrey O'Hara, author of *Katy, Give a Man a Horse He Can Ride*, and other ballads, is here this week entertaining at the Rotary, Kiwanis, Lions and other clubs thru the courtesy of Lyon & Healy.

OPERA CLUB ANNIVERSARY

Chicago, Oct. 11.—The Opera Club, 18 Walton place, is to observe its 10th anniversary October 31. The membership has grown from 100 to 500 in the 10 years' life of the club.

EPISCOPAL ACTORS' GUILD BENEFIT

First Annual Performance Will Be Held About Middle of November

New York, Oct. 11.—The Episcopal Actors' Guild will hold its first annual benefit performance about the middle of November at a Broadway theater to be donated by A. L. Erlanger. The entertainment committee comprises Earl Booth, chairman, Percy Moore, who is also chairman of the ticket committee; Walter Wilson, John Golden, E. F. Albee and Everett Butterfield.

The Joseph Jefferson memorial exercises will be held under the auspices of the guild on the birthday anniversary of the famous actor February 20, next, at the Little Church Around the Corner.

Believing the occasion a stained glass window of Jefferson to be executed from an original drawing by Walter Wilson will be placed in the chapel of the church. In his design Wilson has painted Jefferson in the role of Rip Van Winkle after he has awakened from his long sleep in the Catskills. On his arms rests his beloved friend, Joseph Holland.

It will be remembered that the death of Joseph Holland, according to Broadway legend played no important part in the destinies of the Little Church Around the Corner.

The English firm of James Powell & Sons has been commissioned to make the window, a miniature copy of which will be turned over to the guild some time next week.

NEW AVENUE

To Playwrights Among Newspaper Men Announced by Marcus Loew

New York, Oct. 11.—With the opening of stock at Loew's Seventh Avenue, which has been playing pictures, Marcus Loew announces a new avenue to playwrights and potential playwrights among the New York newspaper men. He will produce whatever play or plays are submitted by newspaper men and picked by the judges to be composed of three producers, two directors and a playwright. If more than one play is chosen between now and the time limit, January 1, 1925, they will be presented in the order of their selection and produced at the stock house with a first-class production.

Some sources regard this move not only as an aid to the publicity attending the stock inauguration, but as a new method of trying out scripts for motion picture production. Thus many stories for motion pictures could be put on and if successful save much money for Loew in securing the picture rights.

Before announcing the plan, Mr. Loew had submitted to various editors and playwrights among the newspaper men with the result that more than 400 answers approving it were received. From the tone of most of the communications each has a play up his sleeve. The stock company opens at the Seventh Avenue October 20, with the initial production being *The Cat and Canary*, mystery melodrama success.

SYBIL THORNDIKE PLAYS TO S. R. O.

London, Oct. 12 (Special Cable to *The Billboard*).—Sybil Thorndike repeated *The Trojan Women* at a special matinee Friday, giving a wonderful performance of Hebeba, an enormous improvement over previous shows. It has been decided to do several performances during a short provincial tour shortly. More than a thousand people were disappointed, failing to gain admission to the Friday performance. The standing room was packed and the enthusiasm was tremendous and richly deserved.

RECEIVER REMAINS

Indianapolis, Ind., Oct. 11.—The receiver for the Mutual Theater Company, operating the Indiana, Royal Grand and Lytle theaters, Marion, Ind., will be allowed to remain in control of the theater, according to a decision announced at a hearing on the voluntary petition in bankruptcy, which was filed in the court of Harry Sherman, referee in bankruptcy, at Frankfort by F. J. Remondson, of the old company. The First National Bank of Marion is the receiver.

FLO NOT IN ON CAFES

New York, Oct. 11.—The opening of a new restaurant next to the New Amsterdam Theater, with a big sign on its front reading "Palace Restaurant", caused Florenz Ziegfeld to announce that he is in no way connected with any business, cafe or theatrical amusement places using the name "Palace" and that no girls from his show of this name are appearing at any such places.

SWAIN'S VERSION OF COMPLAINTS

Says There Were Three, Not Six, in Which Equity Members Were Involved

Replying to an article from Chicago in the last issue, page 7, in which it was stated that five or six complaints against the W. I. Swain Dramatic Company had been adjusted, Colonel W. I. Swain writes *The Billboard* from Huntingdon, Tenn., under date of October 10, as follows:

"There were three complaints. (1) Mr. Edwards did not want to rehearse two weeks without salary regardless of specific wording of Equity Contract. Two weeks' rehearsal if required." (2) He also claimed transportation to join. The show claimed he was not entitled to transportation as he did not carry a paid-up card. Referring to Mr. Gillmore's ruling, "The show could not receive any protection from Equity for people that were not in good standing when joining the show," the Swain Show Company felt its contentions were valid.

The third case was a complaint from the show against a Mr. Burton, who is in a run-of-the-season contract, claiming he refused to dress parts properly, on and off. Also refused to take direction and demonstrated indifference. This case was settled by Mr. Dave and myself out of court. Mr. Burton to close on a designated date.

The two cases of Equity concerning Mr. Edwards were submitted to arbitration before Judge Pogue, of Columbia, Tenn. Judge Pogue held that Mr. Edwards was not entitled to the extra weeks' salary, but that the show must pay his transportation from Kansas City to point of joining, citing the contract so specified with no provisions regarding the standing of the actor when joining the show.

As stated in *The Billboard*, Mr. Dare and the Equity attorney came to the show at Columbia, Tenn., and, as Mr. (Continued on page 18)

\$60,000 MAUSOLEUM FOR S. Z. POLI'S SON

Bridgeport, Conn., Oct. 11.—S. Z. Poli, owner of the Poli Circuit, has just completed the erection of a \$60,000 mausoleum in memory of his son, Edward Joseph Poli, who died at the age of 31, November 11, 1922. The mausoleum is located in St. Lawrence Cemetery, New Haven, Conn., and suggests the Italian Renaissance period. It has nine catacombs, four on either side of an aisle that leads to an altar. The mausoleum is 20 feet in length, 21 feet in width and 35 feet in height. It is built of Mount Airy granite, quarried in North Carolina, and the interior is finished with Tennessee marble. The mausoleum is closed by great bronze doors. A cathedral window, designed by Carl Von Otto, is richly designed. The mausoleum will be the resting place for all members of the Poli family. Edward Joseph Poli held the position of general manager of the Poli Circuit until his death.

Boston Jewish Co. Off to Good Start

Boston, Oct. 11.—Julius Nathanson's first Jewish production of the season, Dr. M. Silverman's *Beautiful Dreams*, a musical play in three acts, was favorably received by a capacity house last night despite the fact this is the vigil of a Jewish feast day, a time when these people are wont to remain in their homes in preparation for the feast. Besides supervising the entire production, Nathanson gave a truly splendid performance as Jack Windt, the leading male comic role. His wife, Anna Nathanson, played the leading straight female role in faultless fashion. David Levenson and Goldie Lubritzky gave fitting performances in supporting comic roles, and Irving Grossman and David Pepper put the leading straight male roles over well.

Here is something entirely different in the line of Jewish productions. Nathanson has given to his production an American slant, with solo dances, a chorus of 16 women and 8 men, all dressed after the best styles set on the American stage. Further, he has eliminated the "prom box", on opening night something new in Jewish productions. The entire thing cost in the neighborhood of \$10,000 for costumes—every one of which was made to order by Macann-Ruby Co., local costumers—and special scenery, the set used in the second and third acts being a permanent set.

There isn't much of a plot to this, there being just enough to hold the musical numbers together. In the supporting cast were Jeanette Ringler, Leon Charles and Bessie Hudnick. Chorus girls: Rose Gersony, Rita Roma, Bessie Lopato, Bertha Topograph, Mariani, Frances Finn. Chorus men: Messrs. Bookbinder, Kind, Kurtzman, Flak, Glickstein Brothers, Ososky and Alpert. Dancers: Lillian Ward, Jennie Kapen, Astrid Legard, Ida Edgar, Helen and Louise Thompson, Regina Ackerman, Runnie Fink, Ruth Senet and Susie Franklin. It will be noted some of the girls are gentiles, yet they sing in Jewish.

After its run here, which is expected to be eight weeks or more, *Beautiful Dreams* takes to the road in New England.

actress, last seen here in *The Deluge* a year ago, to these shores, where she expects to do a little visiting.

Adele Raymond, theater woman, of London, came in on the Republic, and John D. (Red) Sublette and his mule, Spark Plug, who have been appearing in London and Paris since the Tex Austin Rodeo at Wembley, in which they were a feature, returned on the Lapland. Mme. Marguerite Sylva, soprano, came in on the French liner Suffern, accompanied by her two daughters.

Opera stars are continuing to pour in. The Conte Rosso brought a shipload, including Rosa Raisa, Alexander Bonci, Mme. Augusta Levska, mezzo-soprano, and Mme. Elizabeth Reithberg, soprano, all of the Chicago Opera Company. Mme. Raisa was accompanied by her husband, Giacomo Rimini, also of the Chicago Opera Company. Tullio Serafin, new conductor of the Metropolitan Opera, was also on the Conte Rosso. He has been conductor of La Scala Opera in Milan for five years.

The Deutschland had among its passengers Dussip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who returned with Mrs. Gabrilowitsch and their daughter, Nina, after a vacation abroad. Other opera folk on the Deutschland were: Rudolph Laubenthal, Gustav Schmetzendorff and Martin Olmann, of Metropolitan; Mme. Elsa Aalen Heneberger, singer of the Wagner Opera Company, and Herna Dalossey, concert singer. Fritz Lang, leading movie man of Germany, also was aboard.

BILLPOSTERS AND BILLERS DANCE

More Than 3,000 Enjoy Annual Chicago Function in Arcadia Hall

Chicago, Oct. 11.—Wednesday night was a gala occasion for International Alliance of Billposters and Billers, Local No. 1, when the annual dance of the union was held in Arcadia Hall. The crowd was estimated at more than 3,000. Two orchestras alternated in furnishing excellent and lively dance music.

The grand march was led by Rosetta and Vivian Duncan, of *Topsy and Eva*. The Duncans also further entertained at intervals with a number of songs and skits from their show. Three veteran billposters of other days, U. J. (Sport) Herrmann, manager of the Cort Theater; James Wingfield, specialist in one-night-stand booking, and Walter Koll, were present.

The following committee chairman were in charge of the occasion: Ball, John Jilson; program, Fred Miller; tickets, Will Edwards; reception, George Wachter; floor, Harry Gunderson; entertainment, Frank Abbott; publicity, A. A. Wiles, Jr. Members of the committee declined to give out any figures on the approximate receipts of the ball but agreed that they will far exceed those of any previous similar occasion given by their union. All of the proceeds will go to the relief fund of the union.

A number of house managers from the Loop theaters and neighborhood theaters dropped in during the evening. A member of the committee remarked to a *Billboard* representative that the billposters have year by year sought to impress other elements in the theater with the fact that they consider themselves a vital and responsible unit of the theater. He said the union has steadily sought to improve its personnel and make of itself a businesslike and dependable organization. In these aims, he said, the co-operation of managers has been sought and each year gained in an increasing degree.

"SHIPWRECKED"

New York, Oct. 11.—Daniel Kusell will present *Shipwrecked*, a new play by Langdon McCormick, at the Court Square Theater, Springfield, Mass., October 20, and two weeks later will bring the piece to Broadway. The cast includes Gilda Leary, James Seely, John Harrington, Clay Clement, Thomas Jackson, Ethel Taylor, Max Von Mitzel, Joseph Selman, Joseph Geary, Robert Williamson and Gordon Hamilton. The production is being staged by Priestly Morrison.

SHUBERTS LEASE THEATER

New York, Oct. 11.—The Shubert Theater Corporation has leased the Chanin Theater, which the Chanin Construction Company, Inc., is erecting on 45th street, between Broadway and Eighth avenue, for a term of 21 years at an aggregate rental of nearly \$2,000,000.

The new playhouse adjoins the Imperial Theater and will have a seating capacity of 1,600. It will house large dramatic productions and musical shows. The opening will take place New Year's Eve.

BENEFIT FOR DONEGAN

Chicago, Oct. 11.—All members of the cast of *No, No, Nanette*, current for nearly six months in the Harris, have arranged to play a special matinee Monday for the benefit of Francis X. Donegan, one of the original cast of *Nanette*, who is ill with tuberculosis in a sanitarium at Saranac Lake, N. Y. All of the actors in the city are invited to attend and every one of them has been notified that they must pay their way. The money will all go to the relief of Mr. Donegan.

NO MELLER DEBUT TILL NEXT SEASON

New York, Oct. 1.—Raquel Meller, Spanish singing tragedienne, whose projected American debut has been postponed several times, will not appear in New York this season. Florenz Ziegfeld announces. Because of her recent operation, physicians have advised her to forego the trip until a later date. A cable to Ziegfeld from Arch Selwyn, who is now in Paris, states that Meller promises to positively come over next season.

EIGHT WEEKS IN BALTIMORE FOR NED WAYBURN'S REVUE

New York, Oct. 11.—Ned Wayburn's new *Demi-Tasse Revue*, which opened in Baltimore Saturday night, made such a distinct hit that it was forthwith booked for eight weeks at the New Century Theater there. This is said to be the first time an attraction has played more than one week in Baltimore. The turnout crowd on the opening night was estimated by Wayburn as equal to the capacity of the theater, which is about 1,500.

EARL CARROLL'S BONER

New York, Oct. 11.—The latest—and heaviest—publicity to befall the *Earl Carroll Vanities of 1924* took place this week when the producer was arrested and lodged in jail for displaying improper pictures of nude girls in the lobby of his theater. The arrest was obviously self-engineered.

There are girl pictures in front of the Winter Garden that beat anything in the nude line displayed by Carroll. Yet the Winter Garden management has not been bothered by the police.

George White's Scandals and a number of other shows display lobby photos that are distinctive examples of nudity. Yet these managers are not molested.

More notable still is the collection of feminine forms placed on display a few days ago in the lobby of the Astor Theater, where *Artists and Models* opens next Wednesday. This group contains by far the most daring nude photographs ever exhibited in front of a theater. Yet the only fuss being made over them is the jostling that people give one another in their efforts to get a close view of the art gems.

But Earl Carroll was arrested just the same. And his *Vanities* got a windfall in publicity. It is due to get considerable more, since Carroll's case has been continued until next week to give the prosecution a chance to line up some arguments in answer to those of the famous artists, art critics and others whom Carroll has drawn into the controversy.

The new *Vanities* has not been prospering very well, because it isn't a good show for the money, and Carroll thought publicity would help it. But he pulled a big boner.

The people that are being drawn in to see the *Vanities* thru the publicity that Carroll is promoting are going away disappointed and with a feeling that they were roped in by trickery. They knock the show and say uncomplimentary things about its producer.

Earl Carroll is abusing the confidence of the public, and the public in turn will make it tough for Earl Carroll.

N. Y. Dramatic Clubs Start Their Season

The Theoria, New York, of which Mrs. Harold George Wood is president and founder, will open its season October 22. The season promises to be the most varied and brilliant that the Theoria has presented. The society is endorsed by David Belasco, Daniel Frohman, Sam Harris, Edgar Selwyn, Earl Carroll, Channing Pollock and other representative producers and authors.

Mrs. Wood is the sister of the late Joseph Arthur, whose plays written on Russian life made him famous in America and abroad.

The program for the season is as follows: Twelve matinees and eight luncheons, eight evening theaters and three dinner theater parties. November 24, at 2 p.m. in the Rose Ballroom of the Hotel Astor, a musicale and reception given by the Theoria to its members and guests. December 14, at 7 p.m. a testimonial dinner to Channing Pollock, at which representative members of the profession will be guests of honor and speakers. January 26, at 2 p.m. in the Belvedere of the Hotel Astor, annual card party of the Theoria given to promote sociability and to swell the philanthropic funds. Sunday evening, March 8, in the ballroom of the Hotel Astor, dinner followed by *The Follies of the Theoria*, presented by the Theoria Amateur Theatrical League. April 22, at 11 a.m. in the Grand Ballroom of the Hotel Astor, annual Easter breakfast given in honor of representative members of the theatrical profession, who will be guests of honor, to be followed by a matinee when the theater of a popular play will be engaged for the Theoria and guests. The season closes June 9.

Century Theater Club Opens

The Century Theater Club, Inc., held its first meeting of the season October 10 at the Hotel Commodore. Mrs. Arthur Clifton Dyer, president, presided. The afternoon program included a lecture by Upton Close (George Washington Hall) on *The Chinese Drama and Stage*.

P. W. L. Holds "Get Together"

Mrs. C. Albert Schultz was hostess at a "Get Together", held September 29, at the rooms of the Professional Woman's League. She also acted as hostess at a P. W. L. card party October 1. Mrs. Maud Strassburger was hostess at a card party at the club October 8.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

SAILINGS

New York, Oct. 13.—The cargo of theatrical folk who departed for Europe last week was quite small and could be counted on two hands.

Chief among those who sailed was John Philip Sousa, Jr., who went out on the *De Grasse* with his entire family, including Mrs. Sousa, Ellen, John Philip Sousa, Jr., Priscilla, Thomas and Nancy. They are going abroad to study. Winston Churchill, novelist, was another passenger on the *De Grasse*.

The *Aquitania* pulled out with Frederick Lonsdale, playwright, and his two daughters, Frances and Mavis, among its passengers. They were here to attend the opening of Lonsdale's newest play, *The Foke*, which is reported to be among the season's hits. E. Ray Gertz, producer, also was aboard the *Aquitania*.

Martin Brown, playwright, who experienced some trouble in getting into this country recently, sailed unexpectedly for France on the liner *La France*. He saw his play *Cobza*, which has been running here for nearly a year, and also the opening of his latest opus, *Great Music*, which recently started a run at the Earl Carroll Theater.

Lady Diana Manners, who has been playing the role of Malonina in *The White*, sailed unexpectedly on the *Homer* Saturday, saying that she was going to London in order to be with her husband, Gordon Duff Cooper, during the coming elections, but that she would return here in December to resume her part in *The Miracle* when it opens in Cleveland.

Arrivals

Theater folk who have been abroad during the summer continue to pour back into America. The past week marked the return of several celebrities, among them Lee Barcheststein.

The *Homer* carried the bulk of the returning luminaries. Leonora Hughes, the dancer, came in on that ship, returning after an absence of nearly a year, most of which was spent in Paris. She was met at the pier by her dancing partner, Maurice, with whom she is appearing nightly at present at the Club Tivoli.

Mrs. Khaw was another of the *Homer*'s passengers. He's been away about two months, taking it easy at a little town in France near Deauville. Al Lewis, of Lewis & Gorden, producers, who went over to London recently to see the opening of *The Nervous Wreck*, completed the *Homer*'s trio of theater folk. Leo Fall, whose *Hadone Pompeidore* is scheduled to open the new Martin Beck Theater soon, came in on the *Columbus*.

The President Polk brought in Marquita Saiming, an Igorrote girl musician from the Philippines, who will be seen in Keith vaudeville shortly, and the *Franconia* carried Emilie Polini, English

PROVINCETOWN PLAYHOUSE,
NEW YORK
Beginning Thursday Evening, October 9,
1924

THE PROVINCETOWN PLAYHOUSE
Presents

"THE CRIME IN THE WHISTLER ROOM"

By Edmund Wilson

Directed by Stanley Howlett

Settings by Cleon Throckmorton

(Characters in Order of Appearance)

- Bill Mary Blair
- Miss Streetfield Mary Morris
- Anna Wilma Henderson
- Cousin Serena Judith Lowry
- Mr. Streetfield Edgar Stehli
- Juliet Lucy Currier
- McGee Perry Ivins
- Simon Deacy E. J. Ballantine
- Guard Allen Nagle
- Ted Walter Abel
- Tutor Romeyn Benjamin
- First Policeman Allen Nagle
- Second Policeman Fred Miller
- Maud Dorothee Nolan
- Nurse Lucy Shreve
- Gentlemen James Shure
- Place: Mr. Streetfield's house on Long Island.
- Time: The first days of May, four or five years ago.

ACT I—Scene 1: The Streetfields' sitting room. Scene 2: The end of a corridor—the dream begins.

ACT II—Scene 1: The edge of a wood. Scene 2: The tutor's room. Scene 3: The Streetfields' sitting room.

ACT III—Scene 1: A place beside the sea—the dream ends. Scene 2: The Streetfields' sitting room.

The Crime in the Whistler Room is another dream play and, I might add, it is one of those dream plays that are nightmares. I object to dream plays in principle, for they are too easy to do. The playwright simply sets a situation, has his protagonist dream of what has happened and the twisted, distorted, dream imagery is allowed to account for a mass of stuff that on no other hypothesis would be given a hearing. Not all dream plays are as bad as this. I know, but the fact remains that those which are good are good in the proportion that they get away from the morbid phantasmagoria which the author chooses to call dream phenomena. Unfortunately, *The Crime in the Whistler Room* is little else but this.

I would say further of this play that it is not so much a play as it is a novel or an illustrated essay. It is not dramatic because it lacks the prime essential of drama; i. e., movement. The word drama in the original Greek means to do, to perform; there is movement implied in its meaning. And, while I am no believer in the rules of dramatic technique; while I know that fine plays have been written with a complete disregard for the dramatic unities and the Aristotelian demand that "All plays shall have a beginning, a middle and an end;" while I believe that the only rule of dramatic technique is the rule that there are no rules, yet I know that all plays worth their salt have dramatic movement. They advance, they progress, they lead the auditor from one step to another. This is the conspicuous lack in Edmund Wilson's play. It might have any or no plot and any or no dialog, but if it moved it would be a play. As a matter of fact, it has some plot and an amazing amount of dialog, but it is static and I would not call it a play by a long shot.

The dreamer in *The Crime in the Whistler Room* is a girl brought into an upper class and snobbish family thru the good works of one of its female members. She is having the girl tutored for college, but the girl would rather have her fling at the world. She does this and a baby impends. You see her lover, her father, this impossible family, in the flesh. Then you see the dream impressions of all of them in the girl's nightmare. There is a certain amount of beauty in Mr. Wilson's dialog, but the speeches are far, far too long, the action is almost nil and the play never gets anywhere.

The players are not helped much by Mr. Wilson's writing and they don't help him much by their acting. For example, he has written some amazingly swift transitions in mood, transitions which allow the actor no time for preparation. To read them properly would require the completest possible knowledge of acting technique, and none of the players has this. Mary Blair, as the girl, did all she could with her part, I have no doubt, and she did have a convincing moment or two; but, as a whole, neither the role nor her interpretation of it was satisfying. E. J. Ballantine played her lover and gave a poor performance. Mr. Ballantine had a tendency to hurry his speeches and his gestures and the result was blurred; Mary Morris, Judith Lowry, Edgar Stehli and Lucy Currier did somewhat better as the members of the hoity-toity family, while Wilma Henderson, as a servant, and Dorothee Nolan, as a wayward girl, were thereby excellent. Perry Ivins, as the girl's father, was very wiggly and actory. The balance of parts, small indeed, were quite well done by Allen Nagle, Romeyn Benjamin, Fred Miller and Lucy Shreve.

I have whole-hearted admiration for the settings, designed by Cleon Throckmorton. If more of the staccato quality in them could be obtained in the performance it would be a better one.

The Provincetown Playhouse is an experimental laboratory of the theater. All

The NEW PLAYS ON BROADWAY

sorts of things are tried there and their worth determined in the only way possible, by public performance. They were quite right in trying *The Crime in the Whistler Room*. But it is an experiment that does not stand the laboratory test. *Much talk; little action; dull play.*
GORDON WHYTE.

GREENWICH VILLAGE THEATER,
NEW YORK

Commencing Saturday Evening, October 11, 1924

THE PROVINCETOWN PLAYERS
Present

"THE SAINT"

A Play in Three Acts by Stark Young
CAST OF CHARACTERS
(In the Order of Their Appearance)

- Valdez Leo Carrillo
- Pacho Charles Ellis
- Students Barry Kenton, William Stahl
- Marietta Helen Freeman
- Bredaux C. Henry Gordon
- Tip Thompson Louis Casavant
- Paris Pigeons Marie Ouspenskaya
- Old Doctor Stanley Howlett
- Daughters Norma May, Marlon Moorehouse
- Suitors James Meighan, John Taylor

SYNOPSIS

ACT I—Portico of Franciscan Seminary, on the Texas Border.

ACT II—Scene 1: Interior of Tip Thompson's Variety Show, Aguascalientes. Scene 2: Same.

ACT III—Same as Act I. One year later.

Stark Young has written another version of *I Pagliacci* in *The Saint*, and it is an *I Pagliacci* with much of the thrill left out. In this case it is a student at a Franciscan monastery on the Texas border who is the protagonist. He becomes infatuated with a local trollope and leaves his theological studies to elope with her. They join a vaudeville show under canvas and the man makes a hit by doing a Charlie Chaplin imitation. But the girl falls in love with the knife thrower of the troupe and leaves the Chaplin mimic flat. Then we see him, returned to the monastery for a visit, meeting the girl. He is about to shoot her but changes his mind when a religious procession approaches and he walks off the stage in her general direction as the final curtain falls. Where he has gone to you can guess just as well as I.

Mr. Young has written this play in a very telling manner. The action is broken up with processions, an exhibition of a pantomime and the aforesaid Charlie Chaplin imitation. There is a great deal of posturing. There is much dialog that shifts without preparation from one mood to another. I carry away the impression that it is a jerky performance. But above and beyond this the play is generally uninteresting.

Leo Carrillo is the young man at the bottom of the plot. He is a moony creature, ever with his head in the clouds. He is torn between passion and religiosity and one can hardly blame the girl for chucking him in favor of a healthy and handsome knife thrower. I think she showed good sense. But that was not the author's intention. He wanted the sympathy for Mr. Carrillo. That he didn't get it was partly Mr. Carrillo's fault and partly his own. Mr. Carrillo is at fault in playing his character so monotonously. There is a little shading to it that one developed somewhat of an aversion for him and his intense sobriety. There was a foundation for this, of course, in the writing, but the player could have lightened it up and given variety to the characterization without distortion had he so minded. Helen Freeman was better as the girl. She played with genuine fire and made the impersonation a live and truthful one. C. Henry Gordon was excellent as the knife-throwing villain. He had the requisite air of villainy, he read his lines with exceptional skill and by little touches here and there, those details which the actor who knows his business can always bring to a part, made the role a satisfying one. Louis Casavant, who played the proprietor of the vaudeville show, I did not like at all. Mr. Casavant was so slow in speech that he quite broke up the rhythm and pace of the play. Were he to speed up his speeches and cuebit a little, he would give a much better performance. Charles Ellis did very well as a hanger-on at the monastery. Much of his part was devoted to giving gratuitous advice to the other characters, and that sort of a role is hardly ever a good one. Mr. Ellis, tho, took advantage of every chance the part offered and gave an excellent performance.

And now I come to the most genuinely satisfying performance of the evening, that of Marie Ouspenskaya, late of the *Moscow Art Theater* and making her first appearance in English, I believe. She played one of the performers in the vaudeville show and to the part brought all the sublimation of self to characterization, all the intensity which distinguished the best playing of her former associates. It was technically a brilliant performance, but over and above this the truth, the life in the character, came thru with such crystal clearness as to become the high spot of the evening. Cheers greeted Miss

Ouspenskaya at the second-act curtain and she deserved them.

The balance of the long cast are used mainly for the creation of stage pictures, and to tell the truth a little less of this would help the play. Stage pictures are all right in their way, but they impede action unless they are beyond the ordinary in interest. They did so in this case.

The settings of *The Saint* are thoroly good, but the staging leaves much to be desired. It does not go a good round pace, and that is what this sort of play needs. The tension must never be relaxed. Here there is mighty little tension created.

Notwithstanding the work that has been put on this production, and one can see it has been conscientiously done according to the lights of the directors, I fear that *The Saint* will draw but a limited public. It has not enough drama in it, and what there is has been largely dispersed by writing which has not taken advantage of what the theater itself could contribute to the creation of dramatic feeling.

A mildly interesting drama; suffers from faults of writing and direction.
GORDON WHYTE.

COMEDY THEATER, NEW YORK

Commencing Thursday Evening, October 9, 1924

LEE SHUBERT Presents
MR. AND MRS. COBURN

—In—

"THE FARMER'S WIFE"

A Character Comedy by Eden Phillpotts

THE CAST:

- Charles Ash Walter Edwin
- Araminta Deane Mrs. Coburn
- Thirza Tapper Cecilia Radclyffe
- Samuel Sweetland Charles Coburn
- Soley Sweetland Rosalind Fuller
- George Smerdon James Jolly
- Petronel Sweetland Violet Blythe
- Richard Coaker Leslie Barrie
- Louisa Windaat Ethel Morrison
- Susan Maine Ruth Vivian
- Sarah Smerdon Katharine Stewart
- Sophie Smerdon Odette Kellerman
- Teddy Smerdon Edwin Phillips
- Valiant Dunsybrig Pate Rapple
- Dr. Rundle Lawrence Sterner
- Mrs. Rundle Frances Clarke
- Henry Coaker Etienne Girardot
- Mr. Greason H. R. Hoffman
- Mary Hearn Barbara Allen
- The Rev. Septimus Tudor Leonard Carey
- The Hon. Mrs. Tudor Shirley Gale
- Nurse Germaine Morency
- Glee Singers—H. R. Hoffman, Geoffrey Harwood, Ernest Coak and Frederic Chilton.

SYNOPSIS OF SCENES

ACT I—Applegarth Farm, Little Silver.

ACT II—The Villa Residence of Miss Thirza Tapper.

ACT III—Same as Act I.

Locale—Devon, Eng. Time—The present.

The Farmer's Wife is a rattling good comedy of Devonshire. It is a folk comedy and one of character and incident rather than of plot. To the fashioning of it Eden Phillpotts has brought all that fine writing craft that has distinguished his novels and in addition he has brought a deal more of spirit and mirth than he usually gets into them. He has written a high-spirited comedy which is not only a fine piece of writing but is an excellent theatrical entertainment.

The story is simple. It consists of the love affairs of three people. One is the father of two grown girls and the others are the girls themselves. The father, a widower, tries to find a wife all over the countryside and finally finds one right at his own fireside in the person of his cook. One girl gets the man she thought was seeking her sister and the other finds a mate in a dogged lover who wins by his persistency. The incidents which bring these results about, the painting of the various characters form the play, and slight as is its texture, it proves to be moving, clean and genuinely funny comedy.

There are any number of characters which should be dealt with at length, but I shall have to content myself with a glimpse of some of the more prominent. First among these I should place Walter Edwin, who as the man servant of this Devon farm gave a superlative performance. Mr. Edwin has a fine sense of comedy values and by unctuous, flavorous playing made his character entirely real and vastly humorous. Then there was James Jolly, who played the persistent lover. Mr. Jolly was so downright earnest, he stressed his lines so exactly, that the character became a highly enjoyable one. Mrs. Coburn was excellent as the cook who got the master and Charles Coburn was quite all right as the master himself.

Several character bits were splendidly played by Cecilia Radclyffe, Ethel Morrison, Barbara Allen, Etienne Girardot and Leonard Carey. Leslie Barrie, the sweetheart of one of the girls, and Rosalind Fuller, the girl herself, were very fine, as was the other daughter, played by Violet Blythe. Besides these, there was a number of smaller parts all done well by those who had them in hand.

The production and the staging of *The Farmer's Wife* has been done with taste and skill. The playing leaves little to be

desired and the comedy is extremely well written. I have not seen a folk comedy in years which can measurably compare with it. The last one I remember was *Bunty Pulls the Strings*, and, in my opinion, *The Farmer's Wife* is even better than that excellent play.

A genuinely fine comedy; splendidly played.

GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"The Crime in the Whistler Room"
(Provincetown Playhouse)

TIMES: "Proved to be engaging, sometimes strikingly drawn, and often suggestive of a fresh quality in the theater."—Stark Young
HERALD-TRIBUNE: "It is the most loquacious and passive play ever presented at the Provincetown Playhouse, which is by way of winning a world series of its own."—Frank Vreeland.

WORLD: "The play interested some of the audience and flattered others. It is doubtful if any were completely entertained."

SUN: "A play which may become more clarified as subsequent performances grow less ragged, but which will probably remain at best in the limbo reserved for distinguished aspirations."—Alexander Woolcott.

"The Farmer's Wife"
(Comedy Theater)

HERALD-TRIBUNE: "A pleasant, perhaps too pleasant, illustration of characters in an English hamlet."—Percy Hammond.

TIMES: "A flavorless tho somewhat caricatured comedy of English countryside life, with far more things in its favor than there are against it."

WORLD: "It is not a very good play, but it provides an evening of laughs which defies even the strictest dramatic disciplinarian."—Quinn Martin

SUN: "It is as entertaining as 'Bunty Pulls the Strings' and that is saying considerable."—Stephen Ratbun

"The Fake"
(Hudson Theater)

TIMES: "As a whole hangs together limply."

HERALD-TRIBUNE: "It is theatrical, but in the best post-Pinero manner."—Percy Hammond.

SUN: "A rubbishy new play."—Alexander Woolcott.

POST: "Much credit must be given to an excellent cast."—John Anderson.

"The Red Falcon"
(Broadhurst Theater)

WORLD: "I should say this is not a very good drama."—Quinn Martin

HERALD-TRIBUNE: "It is a pretentious narrative verging at times upon the ridiculous."—Percy Hammond.

TIMES: "The Red Falcon" at present shows few signs of any sort of imagination."

SUN: "A pompous and fairly tasteless drama."—Alexander Woolcott.

"Great Music"
(Earl Carroll Theater)

TIMES: "A play written wholly without taste, and the performance and production taken seriously, are wholly without taste and would be easy to ridicule."—Stark Young.

HERALD-TRIBUNE: "It is a gloomy gymkhana, all excited and hysterical over nothing at all."—Percy Hammond.

WORLD: "It is down hill all the way, with a precipice in the last act."—Hoywood Brown.

POST: "It has stirring and effective moments, but they didn't last."—John Anderson.

"Judy Drops In"
(Punch and Judy Theater)

TIMES: "A harmless little play."

HERALD-TRIBUNE: "There is some good material in this production."

SUN: "It is light and inconsequential to an almost unbelievable degree, but not without charm."

POST: "At times rather amusing, at others painfully amateurish."

MORE NEW PLAY REVIEWS ON PAGE 36

KLAW DOING NUGENT SHOW

New York, Oct. 10.—Marc Klaw will produce *The Rising Sun*, by J. C. and Elliott Nugent, authors of *Kempy*, and rehearsals have already started. The cast consists of four Nugents, J. C. Elliott, Norma Lee and Ruth, Marie Curtis and Thomas MacLarnine.

BLACKMER IN "QUARANTINED"

New York, Oct. 11.—Sidney Blackmer will be seen next in *Quarantined*, an English play, by Tennyson Jesse, which Charles Dillingham has had in his possession for some time. This week he sold it to Charles Wagner and he and Edgar Selwyn will present Mr. Blackmer in it.

GEORGE BACKER BETTER

New York, Oct. 11.—George Backer, producer of *Great Music*, at the Earl Carroll Theater, is recovering from a minor operation which is expected to keep him in bed for another week.

AUTHORS' LEAGUE VOICES PROTEST

Passes Resolution Condemning Mayor's Action in Calling in Military Officers To Censor "What Price Glory"

New York, Oct. 11.—A resolution condemning the action of Mayor Hylan in calling in military officers to censor *What Price Glory*, current at the Plymouth Theater, was adopted by the Authors' League of America.

The resolution reads as follows:

"Whereas, The Mayor of the city of New York has seen fit to invoke the aid of military and naval authorities for the purpose of suppressing and censoring a play now current in New York City; and

"Whereas, The said military and naval authorities have shown a tendency to grant such aid; be it

"Resolved, That we, the Authors' League of America, an organization consisting of more than 1,800 novelists, dramatists, illustrators, screen writers, composers and special writers, deplore and condemn the action of the Mayor; and be it further

"Resolved, That we regard any form of military or naval censorship, in time of peace, as an usurpation of the civilian functions of Government and a betrayal of the principles of liberty upon which our Government is founded; and be it further

"Resolved, That copies of this resolution be transmitted to the President of the United States, the Secretary of War, the Secretary of the Navy and the Mayor, the Police Commissioner and Commissioner of Licenses of the city of New York."

TED OWENS MEETS DEATH IN ATLANTA, HIS NATIVE TOWN

Atlanta, Ga., Oct. 11.—Ted Owens, well known in outdoor show circles and vaudeville, having headed his own magic and illusion show and act for several seasons, is dead, and W. T. McLain, 32, an auto mechanic of this city, is being held on a charge of murder as the result of a fight last night at the Southeastern Fair, claimed by McLain to have grown out of the refusal of members of the Owens party to move an auto to enable McLain to move his car.

McLain and Mrs. C. F. Brown, sister of Kathleen Holley, aspirant for the Southeastern Fair title of the most beautiful girl in Georgia, were selling photos of Miss Holley in an effort to boost her percentage in the contest. Mrs.

SISTER IS LOCATED THRU THE BILLBOARD

Pomeroy, O., Sept. 30, 1924.
Editor *The Billboard*—I have located my sister and received a telegram from her at Minneapolis, Minn., the Monday after the appearance of the note in *Old Billyboy*. She is with my dad now.

I wish to take this means of thanking you for the favor shown in this matter.

Yours very truly,
JOHN D. GURNETT,
Adv. Manager *The Daily News*.

Am. Ry. Express Planning Film Distributing Co.?

New York, Oct. 13.—With the incorporation this week under the laws of New York State of the Railway Express Film Transport Company the first step has been taken in what is believed to be the plan of the American Railway Express Company to enter the film distribution business as a neutral agent. The papers filed at Albany designate the new corporation's intentions as the operation of motion picture exchanges with 10,000 shares of preferred stock, par value \$100, and 2,500 common stock, no par value.

While no exact statements can be made at this time about the new company, it is generally considered that the new company is an outgrowth of the plans of both Robert E. Cowie, president of the American Railway Express Company, and Walter Irwin, who is the author of a distribution plan which won a prize of \$1,000 awarded by *The Motion Picture News* recently.

The general idea behind the express company plan is that exchanges will be maintained solely for the physical distribution of films. Each concern using the service will have its own separate sales organization, the exchanges being concerned only with the examination, repair and delivery of the films, for which service fixed charges will be made.

Brown also is being held by the police on a blanket charge of suspicion.

Owens, it is claimed, had a weak heart, and McLain, while admitting having struck Owens, denies guilt of the murder, alleging that death resulted when Owens stumbled over a small sign during a scuffle.

The showman, who is 36, was exhibiting at the Southeastern Fair, having recently returned to this, his home city, from in and around Cincinnati, O., where he played fair and park dates. His wife witnessed the fatal fight. Four brothers of the deceased live here.

FINE PROGRESS IN CIVIC THEATER

Artistic Director Robertson Says He Has Organized Sentiment Back of Him

Chicago, Oct. 11.—Donald Robertson, artistic director of the Chicago Civic Theater Association, spoke in most optimistic terms of the expansion of the new movement in this city to *The Billboard* today.

"The progress we are making in getting memberships and the genuine enthusiasm of the substantial public toward our enterprise is highly gratifying," he said. "We now have 103 sustaining memberships at \$100 each, 2,323 associate memberships at \$5 each, fifty foundation memberships at \$1,100 each, and more than 10,000 applications for memberships that have not yet been examined. Our goal is 50,000 memberships and we are well on our way and going at good speed."

The objects of the association are to establish and maintain a theater where-in plays of the highest standard and significance may be performed by artists who are recognized as having ability and reputation. Also to establish free performances, Saturday afternoons, with a classic play for the public school children of Chicago. Further, to establish and maintain a library of drama and art literature to be known as the "Actors' Library."

Ohio "Boys" and Circuit May Merge

A movement is on to merge the Ohio Fair Boys with the Ohio Fair Circuit, and the matter will be taken up for discussion at the meeting of the Ohio Fair Circuit at Warren November 17 and 18. If acted upon favorably it then will be taken up at the convention of the Ohio Fair Boys at Columbus in January.

If the plan is adopted it is probable that a three-day convention in Columbus will be held instead of a two-day meeting as at present. This will mean a saving of time and expenses.

The Ohio Fair Boys and the Ohio Fair Circuit are made up of practically the same members, embracing practically all of the fairs of Ohio. Membership is close to the hundred mark and the as-

BEAT MOVE TO OUST HAYS FROM CHURCH

Chester, Pa., Oct. 11.—At the fall meeting of the Chester Presbytery at Swarthmore this week a move to start proceedings looking towards the ousting of Will Hays, czar of the motion picture industry, from his position as chairman of the pensions committee of the Presbyterian Church's General Assembly was overwhelmingly defeated. The Chester Presbytery is made up of churches in Delaware and Chester counties.

The anti-Hays movement was instigated by the Rev. A. Latham, pastor of the Third Presbyterian Church of Chester, known as a leader of the local reform element. He had previously announced his intention of working for the passing of a resolution to request the General Assembly to remove Hays. Rev. Latham declared that the picture business, under Hays, "a Presbyterian layman, politician and business man" was ruining the morals of the country's youth. In a debate he was opposed by Dr. Andrew Mutch, of Bryn Mawr, who contended that the motion pictures, under Hays' control, had become well regulated and moral.

Dr. Mutch scathingly denounced Rev. Latham's action as unjust, unfair and unchristian. He called attention to the "bootlegging and gambling still rampant in Chester", saying that no one would think of indicting Dr. Latham's ministry on that account.

Associations are known the country over for the progressiveness of the men of which they are composed.

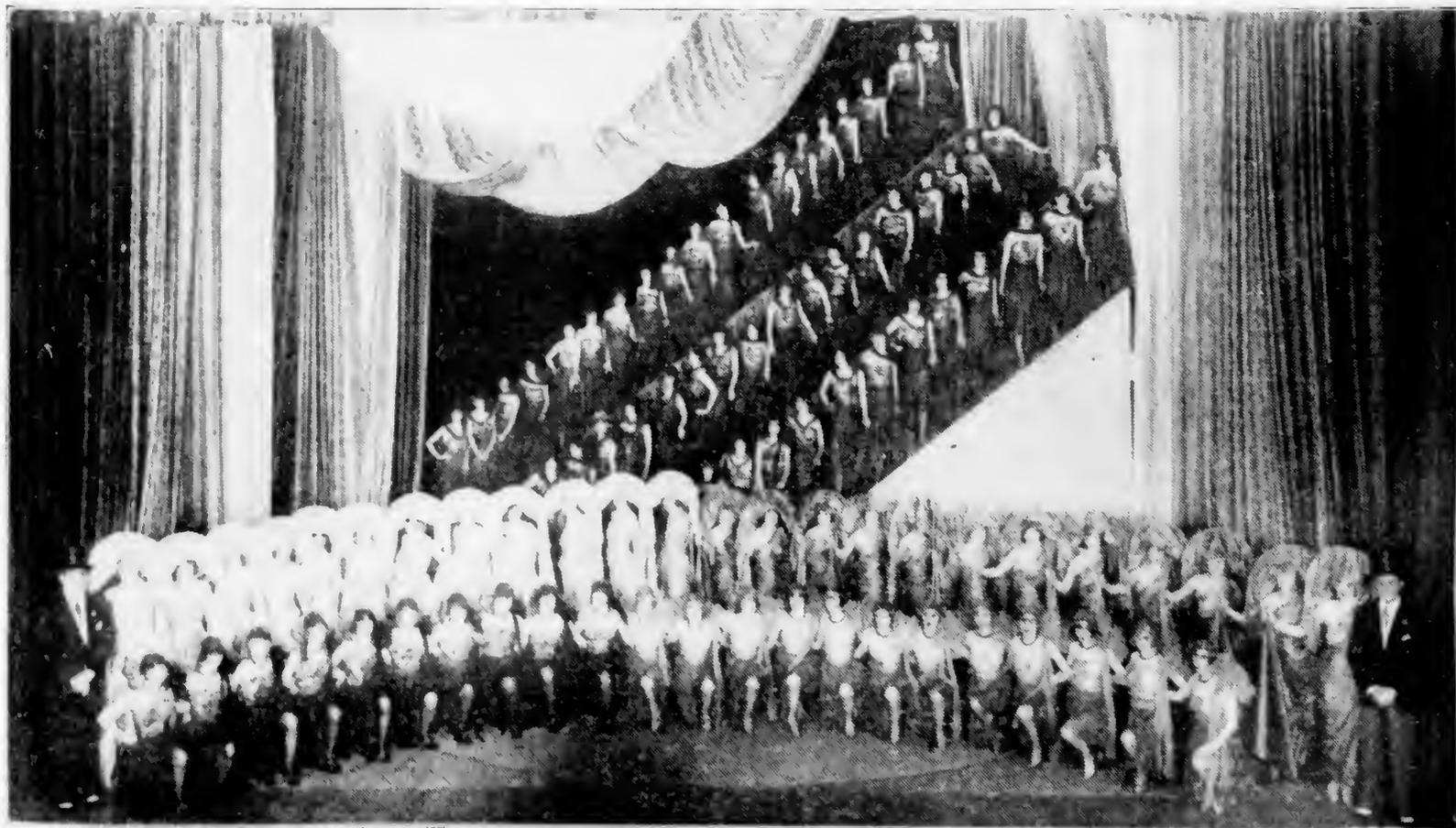
Officers of the Ohio Fair Circuit are: President, A. P. Sandles, Ottawa; vice-president, R. Y. White, Zanesville; secretary-treasurer, Harry D. Hale, Newark; chairman, Myers Y. Cooper, Cincinnati.

Ohio Fair Boys' officers are: President, Myers Y. Cooper, Cincinnati; vice-presidents, R. Y. White, Zanesville, and Harry D. Silver, Eaton; secretary, Helen S. Maher, Columbus; treasurer, Lamar P. Wilson, London.

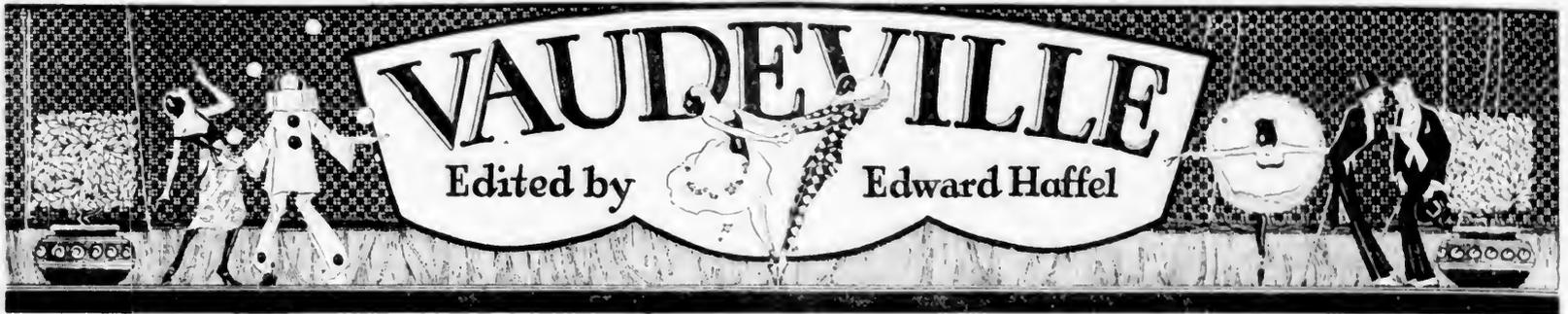
NEW TEXAS THEATER?

The San Angelo Amusement Company has purchased a lot in North Chadbourne street, San Angelo, Tex., as an intended site for a theater. The house will be built if business later justifies. The plans for the house, which may be used for pictures, vaudeville or stock companies, have been prepared. It would be two stories high, seat 1,000 people and cost about \$40,000. The company also operates the Lyric, Crystal and Palace theaters in San Angelo.

The Globe Theater, New York, has set aside a "Ladies' Smoking Lounge" for the accommodation of its women patrons who indulge.



This photo shows *The Land of Luce*, one of the most effective ensemble scenes in the second edition of *The Earl Carroll Vanities*, now playing at the Music Box, New York City.



Agents Who Sought To Cut in on Foreign Mart Stung

Those Who Skipped Over to Europe in Hope of Beating Mondorf Told They Will Have To Show Their Acts Before Booking

NEW YORK, Oct. 15.—Big-time agents who went abroad during the past summer and took options on various foreign acts on spec. have been informed by the Keith Circuit that none of these attractions will be given any time until the office has seen them first, with the result that the options are being allowed to run out, except in a few instances where the gamble of bringing an act over without any prearranged booking is being taken in the hope that it will be accepted upon showing.

When Harry J. Mondorf was sent abroad last year to pick up European novelties some of the agents thought they would cut in on the foreign mart. They made extensive trips abroad during the summer, covering England and the continent, lining up acts which they were almost positive the Keith people would grab up quickly, but which, much to their surprise, they found the big-time circuit would not give a tumble. It has been made clear by the Keith Circuit that the only foreign acts they would book before arrival were those on which Mondorf took options.

Having spent time and money in going abroad when they might have utilized both in picking up acts here, some of the agents are a bit peeved, but, on the other hand, admit they were foolish in trying to corner a part of the foreign market.

They now agree that America is as fertile a country for novelties as Europe, and that, nine times out of ten, the American attractions can be gotten much cheaper, in addition to being easier to deal with, all of which isn't "sour grapes" either.

One agent pointed out that even some of the so-called foreign acts, heavily heralded as Mondorf finds, have in reality been in America for many years and were merely exploited for the Hippodrome. Many of the acts said to have just recently arrived from Europe or some other country, it was added, have been playing various small-time circuits, cabarets, circuses, etc., in this country before appearing at the Hippodrome and other Keith houses.

Instead of bothering with foreign acts the agents announce they are going to concentrate on digging up novelties here which have never seen the light of the big time. It is explained, too, in this connection, that less difficulty in handling an American act which naturally is more or less acquainted with vaudeville methods here is another reason for giving up the foreign endeavors.

FOREIGN ACT ARRIVALS

New York, Oct. 11.—Foreign acts that arrived this week to work on the Keith Circuit include Taka-Takka and her husband, Yoga Para, East Indian dancers. They arrived Thursday on the S. S. Olympic and, after breaking in at out-of-town houses, will open at the Hippodrome Theater October 27.

The Five Spinettes arrived on the S. S. Lapland from England and open October 13 at the Hippodrome after a few rehearsals. The offering is from England and the routine is head and hand upside-down dancing.

STANDING OPENS NEW ACT

New York, Oct. 13.—Wyndham Standing opened in vaudeville today at Peckskill, N. Y., to try out a monolog offering in which he will be seen later on the big time. Standing will make a tour of the Poll Time, playing next week at New Haven and Bridgeport, Conn. William Shilling is directing the tour.

NEW DANCING ACT

New York, Oct. 13.—"La Petite" Marguerite and John Gluran opened last week at Proctor's Theater, Mt. Vernon, N. Y., to break in a new dancing act in which they will be seen this season on the big time. They were in George Choo's *Land of Fantastic* two seasons ago.

BUTTERFIELD TO MOVE OFFICES TO DETROIT

W. S. Butterfield, of the Bijou Theatrical Circuit, will transfer his general offices from Battle Creek, Mich., to Detroit October 27, according to a wire received by *The Billboard* from Mr. Butterfield October 11. The new headquarters will be located on the fifth floor of the Insurance Exchange Building, Detroit. Edward C. Beatty, general manager, will accompany Mr. Butterfield and both will reside in the Motor City.

JUANITA HANSEN IN VAUDE.

New York, Oct. 13.—Juanita Hansen, picture star, is scheduled to open a vaude tour November 3 at Wilkes-Barre, Pa. She will do a sketch, as yet not named, and is booked for the Keith Time. Miss Hansen's two-day engagement is under the direction of William Shilling.

Too Much Work, So Lopez Is Quitting Piccadilly Theater

New York, Oct. 13.—Arrangements are being made whereby Vincent Lopez will be released from his contract calling for three appearances a day at the newly opened Piccadilly motion picture theater, where the musical director has a special orchestra.

According to Lopez, the relations between him and the Piccadilly management are friendly enough, but he has found the appearances tax his energy to an alarming extent.

Altho the Bohemians, Inc., producers of the *Greenwich Village Follies*, last week had their motion to restrain Lopez from appearing at the Piccadilly denied by the court, the decision to leave the house has nothing to do with that end of it. It is understood.

Lopez expects to close at the movie house some time this week as soon as satisfactory arrangements are completed.

STARS "STRUT THEIR STUFF" AT BENEFIT IN WINDY CITY

Chicago, Oct. 10.—A big all-star bill of vaudeville was given at the Stud-baker Theater Sunday afternoon for the benefit of the Chicago Junior School, under the sponsorship of Mrs. John J. Garrity, well-known actress and wife of the Western representative of the Shuberts in Chicago. Among those who donated their services were: Constance Binney, assisted by Irving Beebe and Bobby Jarvis, from *The Sweet Little Devil*, in the Garrick; Elsie Bing and her husband, Charles Whinniger, from *No, No, Nanette*, in the Harris; the Duncan Sisters, from *Topsy and Eva*; Joseph Gracwald, from *Alb's Irish Rose*, in the Stud-baker; also Stanley Price, Charles Ritchie and Alfred Clark, from the same company; Husk O'Hare and his orchestra; Virginia Baxter, soprano; Alexander Jose Banez, tenor; and Jimmy Sayo, of *Comes and Frolics*, at the Apollo, who was master of ceremonies.

KEITH THEATER BOYS' BENEFIT

New York, Oct. 11.—The Keith Theater Boys' Social Club, comprised of colored employees of the Keith exchange and theaters, held its annual benefit this week at the Lafayette Theater, Harlem. An all-star bill of colored and white headliners played to a packed house. Among those who appeared were the Sixteen Foster Girls, from the Hippodrome; Al Herwan and Baby Banks, the Reddies from Dixie Quartet, Isaac Hatch, Moss and Frye, Arthur Bryson and Band, Marlon Wilkins, Percen and Newman, Kingsley and Flynn, S. H. Bulky, Jr., Stanley Sisco, Evelyn Warner, Sissie and Blake, Shibley, Alvin Faur, and Evans, Munroe and Evans, Jack Dempsey looked in on the proceedings and the Hippodrome Orchestra, under the direction of Jules Linsburg, furnished the music from the pit.

PAN. ADDS ACT AT NEWARK

New York, Oct. 13.—An act was added to the bill this week at the Newark Theater, Newark, N. J., beginning with the Tuesday matinee, making the show a six-acter. The juggling McManis was the attraction added. They were put in the opening spot, which on Monday had been occupied by the Sembell Sisters, one of the best acts on the bill. It had been intended to play only five acts during those weeks when the theater played the *Jack Dempsey Fight To Win* pictures in addition to the regular feature.

TOM SWIFT ROUTED

New York, Oct. 13.—Thomas Swift and Company have been signed by the Keith office to open a tour January 5 at the Maryland Theater, Baltimore. Swift was formerly of the team Swift and Kelly. Kelly is working at present, billed as Kelly and Company.

MORRIS FAMILY IN NEW ACT

New York, Oct. 13.—William Morris and Family returned to vaudeville today after a considerable absence at the State Theater, Jersey City, N. J. They are doing a new act, which is routed for a tour of the Keith Time.

A Man of Speed and Endurance



WITZEL.

The man who follows Alexander Pastagates thru a day's work must have both speed and endurance. The Pastagates offices in Los Angeles are rarely unoccupied by the head of the circuit, and it is the boast that his office hours are all round the clock. Mr. Pastagates' love work—not so much for the pleasure of making money, but for the satisfaction of doing things.

WALTER D. NEALAND CLOSES WITH FISCHER

Chicago, Oct. 11.—Walter D. Nealand, widely known publicity man, who for a year past has been general manager of the Fischer Paramount theaters—the Madison, Parkway and Majestic—in Madison, Wis., has closed with the Fischer interests and is back here.

BOOKED FOR ORPHEUM

New York, Oct. 13.—Margit Hegedus, one of the Hegedus Sisters, who has been doing a single during the past summer, is booked for a tour of the Orpheum Circuit, opening November 30 at the Palace Theater, Chicago. The booking was made thru Bernard Burke.

NEW THREE-ACT

New York, Oct. 13.—Betty Brooks, formerly of Brooks and Morgan, has teamed up with Philson and Duncan, who formerly did an act billed as Philson, Brooks and Joyce. The new combination, Brooks, Philson and Duncan, is slated to begin a Keith route at Norristown, Pa., October 19.

ANOTHER FOREIGN ACT HERE

New York, Oct. 13.—The Five Spinettes, foreign act, arrived in New York Saturday on the Lapland, and opened an engagement here today at the Hippodrome. They have just completed a long engagement in London and are ranked as favorites in the European music halls.

UNIFORM LEGISLATION FOR STAGE CHILDREN IS URGED

Need of Such Protection Stressed at Annual Convention of American Humane Association

TORONTO, Ont., Oct. 11.—The American Humane Association at its 48th annual convention here this week emphasized the need for uniform legislation for stage children. Miss Jeanie V. Minor, secretary of the New York Child Labor Committee, in an address before the convention, stressed the need of such protective measures for "these sadly exploited children."

Miss Minor cited what she claimed to be actual cases of cruelty, physical and mental, to stage children. In addition to the physical risks, which she said were confined mostly to children employed in the movies, there was the "unfortunate" effect on the morals of the child, especially when he or she was performing in vaudeville and taught to sing questionable songs.

Referring to the various protective measures in America and Britain Miss Minor deplored the fact that there "could be such steady, stubborn opposition to the protection of the child." Every inch of the progress in this connection had been more or less successfully fought by theatrical interests, whose chief argument, she said, was that all great actors had begun their careers in early childhood.

A recent survey, however, had proved that a great majority of well-known stars had entered their profession in or after their 17th year, she declared.

Only two North American States have legal protection for stage children, according to Miss Minor. Regarding the New York State laws, she said:

"In 1880, Section 292 was added to the Penal Code and remained unchanged until now—with the exception of the final amendment in 1916, which extended the law to children employed in making motion picture films—it contains no minimum age for the use of the professional child, and the age at which children may be used depends upon a gentlemen's agreement between the licensing authorities and the Children's Society.

"In New York City, however, Mayor Hylan has recently decreed that no child under ten may receive a license for theatrical work. This ruling has been in effect for over a year and so far as can be ascertained no exceptions have been made. It is the first time that any official prohibition has attempted to rule out children under a special age. Many of the other States are far ahead of New York in their provisions."

CHARISSI ON SUN TIME

New York, Oct. 13.—Mrs. Calliope Charissi and her ten little Charissis, who were imported from their native Greece by the Keith Circuit to inaugurate the opening of the Hippodrome Theater, under its management, are now playing for Gus Sun. Johnson & Lowenstein arranged the booking and have a picture-house route laid out to follow. The Charissi family presents a high-class ballet act.

POSTS PREPARING NEW ACT

Post and Post are in Pittsburg, Pa., working on the Sun Time. Their new act, which was to open October 13 and was postponed due to a death in the family, will be shown shortly. Special material has been written for the turn by James Madison and a special drop has been designed by Eugene Cox. Comedy, singing, talking and music will be featured. The act will be billed *Tom Post and His Dixie Entertainers*.

SALE BUYS REAL ESTATE

New York, Oct. 13.—Charles (Chic) Sale, comedian, has purchased the residence of O. C. Lockhart and several acres of land adjoining the Cahn estate in Greenburg, N. Y., near Scarsdale. Sale contemplates building a colonial house on the property. The deal was negotiated by Julia Bunnet, real estate operator.

WRITER PLACES TWO ACTS

New York, Oct. 11.—Roy Briant has disposed of two new sketches for early showing. *Ruberille Radio* will be presented by Charles B. Maddock, while *The Town Gossip* will be Fred Hand's offering. The latter playlet will feature Charles Schofield, who appeared for two seasons in the Savage musical success, *The Clinging Vine*.

MANDEL'S TWO-YEAR ROUTE

New York, Oct. 13.—William and Joe Mandel, comedian-gymnasts, have been signed by the Keith Circuit for two years, commencing in August, 1925. The Mandels are now playing in the *Greenwich Village Follies*. Bernard Burke, who handles the Mandel boys in the two-day, negotiated the unusual booking.

PEARL PLACES ORCHESTRAS

New York, Oct. 13.—Henry Gendron's Villa Venice Orchestra opened an engagement at the Strand Roof here this week, being signed thru Harry Pearl for six months. Pearl placed his Versatile Seven at the Four Towers Inn, Newark, N. J., last week, and also opened the Leland Matson Orchestra, a seven-piece band, at Kenney's, Brooklyn, last Thursday. The last-named combination is to make a vaudeville tour.

FRANKIE O'NEIL IN HOSPITAL

Frank Noble, known professionally as Frankie O'Neil, "The Singing Newsboy", is a patient at the Mountain Hospital, Hamilton, Ont., Can., suffering from an injury to his right lung, sustained while singing at the Rialto Theater, Toronto, six months ago. Noble writes that he is anxious to hear from his friends in the profession, also his former partner, Viola Chandler. His address is Ward E-2, New Infirmary, Mountain Hospital, Hamilton, Ont.

SCHOOLER BACK ON VAUDE.

New York, Oct. 13.—Dave Schooler returned to the vaudeville stage today at Poll's Theater, Meriden, Conn., in an offering with Lillian Fitzgerald, comedienne, who formerly did an act of character studies, assisted by Frank Jefferson. Miss Fitzgerald's first appearance in vaudeville was two years ago last spring, when she appeared with Henry I. Marshall.

HAINES ACT GETS GOING

New York, Oct. 13.—Nat (Chick) Haines' opening date in his old act, *Yes, My Dear*, which this season is booked for a tour of the Keith Time, was postponed until today, when the act opened to play the Sablosky houses at the Grand, Philadelphia. Last week the act played a date at the Bay Ridge Theater, Brooklyn, to whip into shape.

FEMINE CHAMP FOR VAUDE.

New York, Oct. 13.—Ida Schnall, champion woman high diver and all-round athlete, who holds 40 silver and gold loving cups and 42 medals for accomplishments, is rehearsing a novel aquatic-gymnastic offering for the two-day, in which she is supported by a company of 11 people. Morton A. Milman is producing Miss Schnall's act.

NOLAN SINGLES AGAIN

New York, Oct. 13.—Artie Nolan is back on the boards as a single, having opened this week at Long Branch, N. J. He was formerly with The Floridians, but has been out of that act for three months, altho his name was used in the billing until recently, when he had it stopped.

KARYL NORMAN CHANGES

New York, Oct. 13.—Karyl Norman, "The Grovie Fashion Plate", is leaving vaudeville following his engagement the last half of this week at Keith's Hamilton Theater, uptown. An announcement in the lobby of the Hamilton says this will be Norman's "last vaudeville appearance." Norman is going to appear in a show he wrote himself.

COMING TO AMERICA

New York, Oct. 13.—Margetta and Treemont, now appearing on the continent, will close their European season in Genoa, Switzerland, December 8, and will sail for this country, December 13. They write from Cologne, Germany, that they have been doing their original jazz act in cabarets and music halls in the principal cities of the continent.

DE BONDY'S SUCCESSOR

New York, Oct. 13.—Fred De Bondy, who has been in charge of H. B. Marinelli, Ltd., since the death of Marinelli, is leaving that post November 1, and will make announcement in the near future as to what his plans are.

Leo Fitzgerald, booking on the big time for the Marinelli office, will assume charge November 1.

WEBER AND FIELDS TO PLAY ORPHEUM TIME

New York, Oct. 13.—Weber and Fields are united once again and are to appear in the two-a-day. Evelyn Blanchard has gotten the team together and sold them to the Orpheum Circuit, for which they are scheduled to open at the Palace Theater, Chicago, the week of October 29.

They were booked to open October 19 at the Orpheum, San Francisco, but that date was postponed so that the team could start at Chicago and work westward instead of commencing the tour on the West Coast and proceeding this way. They have about 25 weeks on the Orpheum Circuit.

Lew Fields recently appeared on the Keith Circuit in a comedy vehicle by himself, entitled *The Upstart*. He did not play many weeks; in fact, his act never reached the major houses of the Keith chain.

Weber and Fields have all but been booked on several occasions during the past few months, but each time the proposed engagement fell thru.

The story of the life of the two veteran music-hall artistes is running serially in *The Saturday Evening Post*.

"COCKTAILS OF 1925" HAS 60 AMATEURS IN LINEUP

New York, Oct. 13.—The B. S. Moss Theatrical Enterprises, thru its Amateur Production Department, which runs the weekly opportunity contests at the Moss houses, have assembled the best of the local talent in at least one neighborhood for use in the cast of *Cocktails of 1925*, opening tonight at Moss' Franklyn Theater.

Special music and lyrics have been written for the revue by Fred Fisher and Harry Shaw, who heads the amateur department. The cast includes 60 boys and girls, comprising 25 principals and a chorus of 35. Special settings, costumes and lighting effects have been arranged, and sufficient rehearsals earned for the revue the praise of B. S. Moss, who believes it is the best local-talent act ever produced.

If the revue meets with the success expected several other Moss neighborhood houses will put on a similar show with a cast of local talent. In addition to a business-getting proposition, the Moss houses are using the amateur shows to encourage new stage talent to come to the front.

PALACE BOOKING SWITCHES

New York, Oct. 13.—There was a good deal of switching done between the Palace theaters of this city and Cleveland, O., for last week's bill. Willie and Eugene Howard, who were first slated to headline at the Palace here, were taken out on Friday of the previous week and put into the Cleveland house to break the jump from South Bend, Ind., where they opened for a break-in engagement. The same day it was decided to book them into the Palace, New York, again notwithstanding the long trip. Then Madame Gadsdalk took ill in Detroit, causing her to cancel the Palace, Cleveland, leaving that house without a headline act. The Howard boys were switched for the fourth time and finally put into the Cleveland stand, while Madame Sophie Tucker was booked here to top the bill.

This week the Howards head the local Palace bill. Incidentally, it is their first appearance at this house. Edward S. Keller is piloting them in their vaudeville tour, which consists of but one week following the Palace at the Riverside here, after which they go into rehearsals for a new Broadway production.

HAGEN OUT FOR HIMSELF

New York, Oct. 13.—Milt Hagen, formerly associated with an orchestra leader in the capacity of exploitation manager, has severed his connection with that organization and opened offices at 1587 Broadway, where he is doing a general advertising and publicity agency business. Hagen is generally credited with having put the bandmaster over and is well known in the trade for his clever exploitation ideas.

ENGLISH ARTISTE OPENS

New York, Oct. 13.—Dick Henderson, English music-hall artiste, who arrived October 3 on the Aquitania, made his first American appearance today at the Orpheum Theater, Brooklyn. Next week Henderson is booked into the Riverside Theater and will come to the Palace Theater the week of December 15.

ORPHEUM BOOKS PIANIST

New York, Oct. 13.—Bruno Steinbach, European concert pianist, is slated to open for a tour of the Orpheum Circuit January 4 at Winnipeg, Manitoba.

Steinbach's tour will mark his first engagement in this country. He enjoys considerable reputation abroad, having been a professor at the Vienna Conservatory of Music at the age of 17.

American Acts Contracted for Havana Cabaret

New York, Oct. 13.—Backed by a wealthy sugar refiner, named Euwecke, a new cabaret catering to American tourists will open next month in Havana, Cuba. A booking arrangement between the proprietor and Johnson & Lowenstein, well-known foreign agents, was consummated this week whereby the latter will supply the new amusement place with American talent.

According to the terms of the agreement, acts contracted for the cabaret will have all transportation paid and the management will foot the bills for hotel accommodation during the period of the engagement, which will be for ten weeks. The first show, which will comprise a hand and several singing and dancing acts, sails from here November 15.

Following the completion of the Havana engagement an additional four weeks will be played at the St. Regis Theater, Mexico City. This theater is operated in conjunction with the hotel of the same name in that city.

MACK DICKSON'S NEW ACT

New York, Oct. 13.—Mack Dickson, formerly Walker and Dixon, will soon start rehearsals of a new black-face act to be done with a girl as yet not selected. The act was written by Eddie Hayden O'Connor, who also just finished a black-face double for Clayton Wilkie; a double "nut" act for Emil Kannitz; another double for Minnie Allen, and a single talking act for Betty Saunders.

O'Connor has been doing a little producing on the side this season, having opened a new act last week, in which Ruth Copley is featured. The Copley vehicle is a sketch called *My Hero*, with a supporting cast including Frances Work and Frank Rose. *My Hero* was written by Parker Hard.

THAT ALBEE POLO CUP

New York, Oct. 11.—The E. F. Albee Challenge Polo Cup for 1924 was won this week by the Eatontown team, composed of civilians who triumphed over Fort Hamilton by a score of 19-5. The deciding game was played at Camp Alfred Vail.

The Albee trophy was established last year as an annual donation to the United States Army Polo Association, to be played for under rules and regulations of that organization. In addition to the cup four individual "stirrup cups", with the names of the winning team engraved, are also presented.

ROUMANIAN BAND HERE

New York, Oct. 13.—Tudose Iliescu and His Roumanian Orchestra have just arrived in America and are to make their first appearance here at Keith's 81st Street Theater next week. Iliescu is reputed to be a conductor of considerable prominence in Europe. His orchestra will render a program composed of native Roumanian music, music of international popularity and a bit of "syncopation a la Roumanian".

CABARET OPENING POSTPONED

New York, Oct. 13.—The opening of the *La Petite*, a new cabaret in West 45th street, has been postponed from October 16 to October 22. This newest addition to the night life of the "Roaring Forties" will be under the management and personal direction of Ted Reilly. A company of 20 people is now in rehearsal for the *La Petite* Revue.

JOE JACKSON'S NEW ACT

New York, Oct. 13.—Joe Jackson will soon return to vaudeville. The cycling comedian has abandoned his old act, it is said, for a style of entertainment in which he will make use of his voice for the first time since he has been in vaudeville.

ZIMM CHICAGOANS BOOKED

New York, Oct. 13.—Paul Zimm and His Chicagoans, a band of twelve pieces, opened last week at the Audubon Theater to whip into shape for an Orpheum tour, which the band's manager, Harry Pearl, announces they will make, opening a week from today.

NEW TWO-ACT OPENS

New York, Oct. 13.—Weber and Morris, a new combination, opened today at the Rivera, Brooklyn, to whip into shape for a Keith tour. Weber was formerly of the team Weber and Buckley, while Morris was formerly of Morris and Flynn.

Leona Keller, pupil of Mrs. Mae D. Miller, has entered vaudeville under the management of Neller St. Claire. The music for the act was especially written by Irene Stern. The act will run a week in New York, four weeks in Canada, four weeks in the Middle West and from there move to the Coast.

This Week's Reviews of Vaudeville Theaters

Proctor's 23d St., N. Y. (Reviewed Monday Matinee, October 13)

The show was long, but well balanced and diverting, with most of the acts good ones. On Mondays, when the bill consists of 12 acts, as it did today, it would not be amiss to instruct the artists to keep their routines down to minimum so that the show would not be so everlastingly long.

Thompson's Barnyard, a novel act, in which pigs, a goat and a goose do various interesting stunts, opened, getting away with a fairly good hand. Thompson himself does a nut character that is immense.

Edith Helena warbled her way thru the spot following, copping a good hand in a routine of songs. She is an interesting coloratura soprano.

A riotous farce playlet, *Married by Telephone*, next on the bill, threw the house into a veritable panic. It is slapstick thru and thru, but darned good slapstick.

Sam Morris, black-face comedian, ran up a pretty decent hand in a routine of pop numbers, broken by monolog and topped with a little dancing. Morris incidentally is a colored performer.

Travis and Wood were on next in an act in which the girl does male impersonation specialties and the man accompanies at the piano, in addition to offering various special comedy numbers. The offering has its blue moments, but, all in all, gets over fairly well. Travis and Wood are recent arrivals from England or the writer is a poor picker of English turns.

The Perrys, who offer a target-shooting novelty, scored good returns, altho the lariat-spinning introductory to the sharp-shooting was a bit of a flop. The lasso just wouldn't function for Perry. He can certainly handle the rifle and revolver tho, and Miss Perry ably assists him in the placing of wafer and other targets. She's an attractive girl, too, and one fears for her safety when Perry is shooting cigsarets and other objects out of her mouth and off her head.

Jeanette Cross enlivened the proceedings with a batch of specialty selections, vocal numbers relieved here and there by piano solos. She has a rather fine voice and a nice style of delivery.

Dippy Diers, the clown, clowning his way into a mighty hand following. He fell off or rather with the stacked-up tables into a heavy round of applause and did his water and bucket-balancing trick for an encore, going over big.

Lytle and Emerson were a good deal of a go in a novelty talking and singing turn, drawn to a finish with a bit of hoofing. The act has a pretty good punch particularly in its pattern.

Benson and Massino, acrobatic comedians, who introduce their offering with a novel dance feature, including toe-ballet work by an unbilled girl and a burlesqued terpsichorean hit by the two boys, the latter of which was hilarious. Were one of the big hits of the afternoon.

Don Romaine, assisted by William Castle at the piano, stirred up a lot of laughter in his comic female impersonations done in blackface. Castle looked had because of altogether too much makeup. Romaine, however, tore loose a huge chunk of applause, almost stopping the show.

Canton and Glass brought the long afternoon's entertainment to a close in their well-known offering, *Four Seasons and Four Reasons*, which, altho their stuff is quite seasoned by this time, scored its usual good sendoff.

ROY CHARTIER.

Orpheum, St. Louis

(Reviewed Sunday Evening, Oct. 12)

Another corking good variety bill is on view this week with Richard Bennett and the S. S. Leviathan Orchestra splitting headline honors.

Topics of the Day, Aesop Fable. Tchow's Cats opened with an exhibition of feline intelligence. The dozen pretty cats went thru a good routine of tricks and stunts for ten minutes. In three; one curtain.

Joe Phillips and Grace Ellsworth have a nonsensical melange of talking, singing and dancing. Phillips, remembered as the patient in *Leopold's Skit, At the Death*, is quite a comedian. Miss Ellsworth is best in her hit *King Dance*. Fourteen minutes, in one; bows.

Emilie Lee is the star of the moment on her dancing. She's a beauty when it comes to step, and her dance Sam has a terrific partner, Sam Kaufman, at her side. She takes the ivories as few can. Her action, however, almost ruins the accomplishment. He would go over big. Miss Lee's costumes were artful and the special hangings, "in four", were very pretty. Fifteen minutes, four bows.

Claudia Coleman impersonated various feminine types in excellent fashion. She did a highbrow, a soda fountain girl, a class intellectual, a Miss Gloom, a flapper and a manicurist for an encore. She knows her stuff and is a splendid per-

The Palace, New York

(Reviewed Monday Matinee, October 13)

There is no misdirected theory in this show. If it looked good on paper, it was twice as good this afternoon. Just a splendid big-time bill, but was run off smoothly. A trifle long, but no one minds if comedy is used in the lengthening, and there was the best sort of comedy in many weeks. Dancing, singing and a serious sketch gave sufficient variety.

Herbert and Bolt Trio, "Slow Motion Athletes", two men and a woman, did a versatile routine of acrobatics of a high order.

Rosemary and Marjory, in "Heart Songs", were spotted early in their delightful singing vehicle, which made it seem rather long. This offering is a new one from the recently created special production department of the Keith Circuit, and is presented by Chas. Lovenberg. One of the girls is a slender brunet and the other in contrast a plump blonde. The former has a fine soprano voice and the latter a remarkably good coloratura. There is no mistake as to their knowledge of singing, for their voices are finely cultured and their routine is composed of folk song, classical and operatic selections, staged in an appealing way that can't miss.

"Smarty's Party", with Mme. Besson, a one-act play written and staged by George Kelly, again proved the excellent acting ability of Mme. Besson to be far above the ordinary in vaudeville. She was supported by a cast of three in this interesting vehicle, which tells a story of an ungrateful youth who marries into society. The supposed mother then tells the boy that in reality he is but the offspring of her former maid and she brought him up with all the care she would bestow upon her own son. Will be further reviewed under "New Turns".

Moss and Frye, in "How High Is Up?" were funnier than ever. Many new lines have been added to the material and they gathered a laugh for every one of them. One plays straight and the other contributes the comedy with irrelevant and disconnected remarks. And, again, they have a clever way of working right into a harmony song, which they do unusually well. They rank with the best in their line in big-time circles.

George Choos' Fables of 1924, featuring Jack Henry and Edythe Maye, and introducing Mildred Burns and Bob Sargent, closed the first half. The flash offering is one of the most elaborate of its kind and has comedy skits worthy of any legitimate production. There is some fine dancing also, and the entire review is staged in Choos' best style. He might have taken his ideas from the English for his act, but it is a corker nevertheless.

Florence Walton and Leon Leitrim, in a new dance creation, conceived for them by Edgar Allan Woolf, entitled "The Goddess of the Dance", which was an offering of excellence such as has always characterized Miss Walton's appearances. The gowns are gorgeous and the dances well arranged. Violin and piano add further to its effectiveness.

Nelson Keys, in characteristic impressions, with Irene Russell, salled thru for a solid hit. This English comedian, late of "Charlot's Revue", did several numbers, each a work of art in style, but proved him to be an artist of intelligence as well as one with a keen sense of humor. He used the same black eye that the preceding turn used, making effective work of his exits thru the rear back. Thus he actually seemed to be blending one number into another instead of losing time bowing off after each song, etc. Will be further reviewed under "New Turns".

Frank Fay held the next-to-closing spot in a routine that he has worked up from his recent Winter Garden material. This is his first appearance here in several years and he has lost none of his punch for vaudeville. Two youths, apparently recruited from the audience, play straight for him, and in a series of funny bits held held forth for close to half an hour after time.

Being 5:30, the act billed for closing did not go on. This was Tate and Quinlan. This has often been done in the past, and sometimes an imaginary turn booked for the spot. It's not a bad idea.

M. H. SHAPIRO.

former. Eighteen minutes, in one; bows aplenty.

Richard Bennett, former dramatic star, in *To Let*, a one-act comedy drama. Mr. Bennett is a character actor par excellence and his portrayal of a "pick" husband is splendidly done. The plot concerns the machinations of two adventuresses in an endeavor to lease an apartment at an exorbitant rental, this being accomplished by inveigling the unsuspecting dude husband into a compromising position. Supporting Mr. Bennett are Andree Roudel, Elwin Harvey and Gloria Gordon, who take care of their roles well. Twenty-one minutes, interior setting; five curtains.

Lou Holtz, blackface, was next. He scored heavily with his line of Hebrew jokes, a burlesque parody recitation on *The Shooting of Dan McGrew* and several comedy songs topped off by his comedy verses on *O Sole Mio*, the latter calling for numerous encores, in the final of which he was assisted by Claudia Coleman and Richard Bennett. Thirty-one minutes, in one; prolonged applause.

S. S. Leviathan Orchestra is just about the best jazz unit to hit these parts this season. The dozen musicians appear in natty machine uniforms and know how to make their instruments talk. They also do some good ensemble singing. Nelson Maple is the director. Emmett O'Mara, a clear-toned tenor, gave two solos, for which he received a big hand. The nautical setting is a beaut and enhances the splendor of the offering. Twenty-seven minutes, full stage; repeated encores.

Charles Tony and Mihal George unquestionably have a walk all their own—knockout. The little comic topmouther does several double somersaults from the shoulders of the straight and has many fancy trick tumbles and flops. Nine minutes, in one.

F. B. JOERLING.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, October 13)

Seville and Phillips opened the bill with a fast-moving wire act, in which the pair

execute some difficult balancing stunts. Hurdling over two chairs and jumping thru a hoop blindfolded earned for the team a fairly good hand.

Oliver and Olsen followed with eccentric soft-shoe dancing. Miss Olsen in a Sis Hopkins makeup was fairly successful in putting over a song number of the time-worn mammy variety to the banjo strumming of her partner.

Ruby Norton, costumed in an attractive gown of yellow and orange, went big with a repertoire of songs written by her accompanist, Clarence Senna. The group included *Dear Old Town of Mine*, *Angelina* and others. Miss Norton for her closing sang a classic number that easily proved her an artist of wide range. She merited genuine applause with her whistling and dancing.

Joe Weston and Grace Eline followed with a steady fire of flippant chatter that tickled the palate of a holiday audience. Miss Eline had the house in constant laughter with her low comedy, particularly in the scene in which a table and two chairs represented a cabaret of questionable character. The act is played in one.

Guirand and Marguerite filled the next to closing spot with a series of classic dances that establishes them as artists of no mean ability. They do particularly well in an apache number and for a finish Marguerite executed a toe dance a la jazz to the plaudits of an appreciative audience.

Charlie Kerr and his Philadelphiaans closed. They are an excellent combination. *Go on Mule* number is played up strongly with the musicians arrayed in chin whiskers, rube headgears and handannas. In a contest for individual honors one player showed his versatility in harmonizing by simultaneously playing a pair of saxophones.

GEORGE BURTON.

Alterations to cost approximately \$150,000 are to be made in the Bijou Theater, Orange, N. J. The alterations include the removal of the second floor and most of the stores on the ground floor. The seating capacity will be increased from 1,000 to 1,800. The work will start shortly after the first of the year.

Majestic, Chicago

(Reviewed Sunday Matinee, Oct. 12)

The new bill, the best in a year, opened with Martin and Martin, man and girl, acrobats of singular ability and finish. It is excellent. Six minutes, full stage; two bows.

Frosini and his concertina returned Always welcome. Good as ever. Ten minutes, in one; three bows.

Herbert and Neeley have a comedy turn and the lady also sings. Act keeps interest on tiptoe. Lokum well handled. Ten minutes, in one; two bows.

The *Golden Gate Revue* has 4 girls and 2 men, all unusually gifted and versatile. All dance and 2 girls sing harmony. The duo put over *Silver Moon* with marked effect and the same girl dance amazingly well. One man is a fine flash-eccentric stepper. Act is good enough for anywhere. Routine nearly perfect and act thoroughly dressed. It is one to remember. Fifteen minutes, full stage; three bows.

Jenks and Fulton, man and woman, have a combination nut-rube-eccentric offering with exceptional comedy material put across with a snap. Not a slow second. Twelve minutes, in one; three bows.

Joe Bennett and Company, six people, have a novelty switchboard act. Switchboard operator sits "in one". The rest are in booths "in two". Illuminations switch from booth to booth as each get the wrong party. Dialog is immense with a chance, perhaps, to be still improved, and the acting is excellent. An out-and-out hit. Went over splendid. Twenty minutes, in one and two; four bows.

Bert Davis opens with songs and an accompanist at the piano. He sings some good ballads and imitates a man putting material over radio. He also mimics an orator on a carnival lot. Offering is excellent. Ten minutes, in one; two bows. The Four Phillips, two men and two girls, are skilled balancers and club swingers. First-class entertainment. Ten minutes, full stage; two bows.

FRED HOLLMAN.

Palace, Chicago

(Reviewed Sunday Matinee, Oct. 12)

The Musical Merrots, August and Fred Braminos, opened the bill with a pretty musical act in which sleigh bells, musical buttons and a musical banquet were cleverly presented. Eight minutes, in two; three curtains.

Liddell and Gibson, youngsters in girls' rags, gave twelve minutes "in two". Good costumes and a good voice with a fair act. Four bows.

William Seabury, assisted by Dorothy Hathaway, with Richard Conn at the piano, made a tame start but grew better as the act progressed. A really fine act of erratic and athletic dancing. Fourteen minutes, full stage; five curtains.

Harry Hines, late comedian of musical comedies, did 20 minutes of monolog, some of which was clever and all given with assurance. In one, encore and six bows.

You Can't Beat Them, a sketch presented by Martha Holman, with Carrol Lucas and Helen Holcomb, was good comedy well acted. It carried the element of surprise and pleased the audience immensely. Twenty minutes, in full; four curtains.

Van and Schenck carried the house away with them just as they did last week. The wonderful blending of their voices, the perfect dialect and the delicious comedy are sure to drive any audience wild. Thirty-five minutes, in one; stopped the show; six encores and 12 bows.

The smooth work of Benson's Orchestra of 12 pieces proved to be very alluring. Eighteen minutes in full. Two encores, one with Van and Schenck, and six curtains. Twelve people.

Harry Burns, Italian comedian, with Charles Senna and Carlene Diamond, presented an act rich in true comedy and genuine music. The balloon episode is a knockout. Miss Diamond is a real harpist and her dance with the Irish harp was exceptionally pretty. The whole act fully deserved the fine reception given it. Seventeen minutes, in one; encore and four bows.

Worden Brothers, in an exhibition of foot juggling that could hardly be excelled. Well staged. Fine settings. Twelve minutes, full stage.

AL FLUDE.

"THE SECOND MRS. TANQUERAY"

Players of all kinds should be interested in the forthcoming revival of *The Second Mrs. Tanqueray*, for it was this play which introduced the "type" system to the stage. When Pineroy staged this piece he insisted that all the characters should look as the script called for, without any aid from makeup. The play was hugely successful and it entrenched the "type" in a position so strong that nothing has been found to dislodge it to date.

The main building of the Hotel Del Monte, famous resort for sportsmen and tourists at Del Monte, Calif., was destroyed by fire of undetermined origin September 27, with a loss estimated at \$3,000,000.

Palace, Cincinnati

(Reviewed Sunday Matinee, October 12)

Due to a mishap so that the mechanism refused to function, Westerhold's wireless radio ship, headlined, proved much of a flop today. However, that part of the demonstration seen revealed something of the wonderful possibilities of the radio controlling big ships at sea in war time. The engineer's tinkering with the miniature ship quickly discouraged the crowd and many people left their seats. The act closed the show, after the demonstration in its entirety was called off. Nine minutes in three, special ocean background.

Kenny, Mason and Scholl, two men and a young woman, offered a neat turn of ice skating in conjunction with some hand-balancing. The men do hand-to-hand balancing, carry one another and walk on the little wheels. One man skates on his hands. Six minutes, full stage Palace, one curtain and bows.

Robert Van Alstyne, songwriter, gives a variety of old, well-known song numbers Van "chorus only". The presentation is novel in that Van Alstyne plays the piano beneath an overhanging spot, behind a dark screen on which are flashed the names to the songs recalled. For *In the Shade of the Old Apple Tree* two men sang softly backstage. The curtain is raised and Van Alstyne works before a purple drape, aided by the vocalists, who sing *Follow the Swallow Back Home's Old Pal* and *Mandylin* to a big hand. Fourteen minutes, in one.

There was a 90-second stage wait before Van Alstyne's act went on, and another wait of more than a minute before the curtain on Walter Mantley's revue, which the crowd noticed and applauded eagerly. Somebody did some slinging backstage in Mantley's opening song number which was disturbing to artistes and auditors alike. Mantley is a clever dancer and so is the miss, who admirably steps with him. She is deserving of being. Her toe number was fully appreciated, the audience spontaneously applauding during her specialty. She is a real comer. A pianist and a singer, two young women, help the act a little. Eleven minutes in full, drapes; two bows.

O'Brien and Wilson, two men, as bride and best man on their way to a wedding, have a turn replete with bright lines for many a laugh. Their songs, too, with punchy lines, added fun for the customers. More clean comedy acts like this are welcomed. Eighteen minutes, in one; two bows, an encore with a one-minute song and one bow more fully deserving.

Ruddell and Dunigan, girl and man, start out slow, but before long had the plaudits of everyone. The girl, at the piano, wears a flashy gown that is pretty, and feeds lines favorably. Dunigan is a truly enjoyable comic. His impressions of several types of love-sick boys scored immensely. A song and dance closing. Thirteen minutes, in one, two bows.

Black and O'Donnell in comedy and song were not "caught".

Pathé News, Topics and Being Respectable were the cinema offerings. PHIL LAMAR ANDERSON.

Keith's, Cincinnati

(Reviewed Sunday Matinee, Oct. 12)

A bill that compares favorably with the usual fare at this house.

Pathé News, Acrop Poble, Topics of the Day.

William Aubrey Trio, comedy gymnasts, perform feats on the triple horizontal bars that are worth watching; that is two of the members do, the third being there for comic effect only. This part of the turn uses "full time". A burlesque wrestling match that follows "in one" might just as well be eliminated, for it adds nothing to the splendid gymnastic exhibition. Eight minutes, applause.

Brangelina and Katherine Murray, The stepping end of the turn is negligible, but the vocal end is excellent, their voices blending in an unique way. Twelve minutes, in one; three bows and return.

Perry Corwey, musical clown, has a collection of humorous antics and stunts that kept the audience in continual laughter. These, coupled with his playing of indestructible musical instruments, contribute to an act that leaves nothing to be desired in the way of clowning. An unusually good turn of its kind. Thirteen minutes, full stage; bows.

Arthur Wanzler and Maybelle Palmer in *One Saturday Night*, a comic dialog, that is passable. Wanzler, as a teamster, and Miss Palmer, as a society matron, converse in front of a drop depicting the entrance to a dance hall. They take a few rather nice bits at "high" society. Fifteen minutes, in one; three bows.

Elsie Plier and Dudley Douglas, with George Raft, dancer, in *A Synopsized Repertoire*. They started out with a rather cool reception, but the audience soon warmed up to them. This was in no small measure due to the wise cracking and singing of Douglas. His burlesque of the Argentine makeup, following the Argentine tango of Miss Plier and Raft, was a bright comedy bit. The whirlwind steps of Miss Plier and Raft also drew good applause. Twenty-five minutes, in full stage; bows.

Wellington Cross in *Anything Might Happen*, a comedy in four scenes, proved popular and did some splendid acting. He

Hippodrome, New York

(Reviewed Monday Matinee, October 13)

This is another dancing show. Cortez and Peggy head the list of steppers. This is their first local appearance since returning from Europe, where they tripped the light fantastic at Deauville and other European resorts. Carls Cobian and His Argentine Orchestra provide the musical setting for their terpsichorean gyrations. Then we have The Spinettas, programmed as making their American debut. Their specialty is upside-down dancing. In addition there is Eddie Leonard and his corking troupe of black-face troubadours. Continuing is Nina Payne in her pretentious ballet. Colleano, the wire-walking marvel, also comes within the stepping classification. He trips a tango with a charming partner, Zeneto, prior to going into his sensational routine. The Belmont Stallions, from the Ringling stable, include dancing among their other equine accomplishments. Then we mustn't forget the Hippodrome corps de ballet. All this makes for entirely too much of a good thing. The non-dancing acts are the Rath Brothers, Mercedes, A. Robbins, Martinet and the Will Kennedy Company. Business was top city at this afternoon's show, the gallery being opened and filled for the second time this season.

And now for a word or so about the music at the Hippodrome. It is quite a bit better than that to be heard in other Keith metropolitan theaters, but, inasmuch as criticism invites comparison, not as good as that furnished by the pit aggregation at Loew's State. Jules Lenzburg, the Hippodrome chief orchestra, is a very capable vaudeville conductor, but no more so than, say, Joe Jordan at the State, Benny Roberts at the Palace, or one or two other Keith directors with whom we have come in contact. Lenzburg has better material with which to work than other Keith directors; not better individual musicians, but more of them—a sufficient number to at least assure proper instrumental balance. Lenzburg is featured quite as prominently as any act on the program. And usually his overture and orchestral specialty at intermission draws a hand. It is in the latter number that he struts his stuff—a mode of conducting filled with excessive gesticulation and bodily movement not unlike the convulsions of the "cooch". This passes for showmanship hereabouts. To those of the audience who know anything about music this demonstration is one kind of a joke, and to those who don't it is another. However, no matter which way you look at it you get your money's worth. In addition to the orchestral features there is a short organ recital. This precedes the Lenzburg pit specialty. No doubt the young man who presides over the organ may be a very fine musician, but it is difficult to judge his capabilities in this respect inasmuch as his instrument is a decidedly poor one. It sounds for all the world like a Coney Island carousel organ, especially so when the reel stops are brought into action. Well, that's that.

The Belmont Horses, 12 prancing blacks, opened with an entertaining exhibition of horse sense. They are put thru their paces by Willmir Schraube. This turn drew a well-merited measure of applause.

Next Martinet, the clown, and his trained crew, provided a diverting 15 minutes or so. Martinet proved himself to be a rather clever sleight-of-hand artiste and juggler as well. The crew joined in on the latter stunts, catching a number of objects in its beak without too many misses.

The Rath Brothers, held over from last week, with their accustomed ease and grace, next presented their marvelous exhibition of hand-to-hand stunts. They scored solidly, giving way to

Nina Payne, another repeat. Miss Payne's act has been considerably shortened, thereby improved, by the absence of the Vernon Owen Orchestra, which during her previous engagements at this house doubled in her act. Hers was just a fair hand, however.

Mercedes and Mlle. Stantone held interest mightily well with their mysterious thought-transference act in the spot following. Mlle. Stantone at the piano plays any selection members of the audience desire without them making audible to her their request. Mercedes, working in the house, acts the medium. Apparently no cuing is used.

Eddie Leonard and His Minstrel Bunch, in "Oh, Didn't It Rain", closed intermission. They are doing virtually the same act as last season. Eddie's dancing trio, Jack Russell, Gus Mulcahy and Charlie Oberle, proved as big a hit as ever. Eddie himself gets by without overworking. He's a great favorite, a great minstrel, but seems to be too content to sit back and rest on the laurels of past performances.

The Five Spinettas open the second half. They offer a routine of quite ordinary dancing upon elevated platforms and steps. The big punch comes when they reverse their bodily positions and, with heads down, do their stuff on the under surface of the platforms. Two men and three girls, the latter not bad lookers, make up the personnel of the act. They scored a first-rate hand.

Will J. Kennedy and Company, in "Pinch Me", relieved, providing the only comedy relief of the afternoon's proceedings. Kennedy awoke gales of laughter with material which under other circumstances probably wouldn't have scored a ripple. The audience was hungry, apparently starved, for comedy, however, and ate up his inanities with a fine show of relish. The Kennedy company bears well the earmarks of being amateurs.

Colleano, who was forced out of the bill last week as a result of an injury to his arm, duplicated the hit he scored upon the occasion of his first appearance at this house. Obviously unimpaired by his recent accident, he didn't do his remarkable forward somersaults at this afternoon's show, closing with the less difficult but none the less sensational back somersault.

A. Robins, next to closing, with his "Walking Music Store", drew gasps of astonishment with the imitations of musical instruments and his protean stunts. The audience showed its appreciation by calling him back for several bows.

Cortez and Peggy, with the Carls Cobian Orchestra, didn't lose a single member of the audience in the most undesirable spot on the bill. This clever team of steppers offers as diverting a display of ballroom and fancy dancing as one would care to witness. The Cobian combination afforded excellent support. ED. HAFTEL.

was added not a little by the skit, which is far superior to most dramatic sketches seen in vaudeville. In lieu of a curtain speech Cross sang a song that got him a big hand. Augustus Minton, Marlon Trabue and George S. Fredericks are good in the supporting roles. Twenty-five minutes, full stage; curtains and applause.

Mary Haynes, in *Among Us Mortals*, went right to the heart of the audience. Her comic impersonations and mannerisms are delightful and the beauty parlor bit is especially good. She could have had an encore—the audience certainly wanted her back for more. Fifteen minutes, in one; applause.

Robbie Gardone closed the bill with some modlesque poses that held the audience until the final bell. Five minutes, in three; applause.

W. C. Gregg has rented the Mammoth Springs Opera House, Mammoth Springs, Ark., and changed the name to Majestic.

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, October 9)

One of the best bills this house ever had was on display the second half. It was even better than that of last week, when a show considerably above the average was booked into the up-town stand. Prominent in the lineup this week were Florence Walton and Leon Leitrim, dancers, who recently returned from Europe. They are booked into the Palace for next week.

McSovereign, diablo artiste, opened. His act is a real novelty, and many of the diablo bits of a unique order, particularly the one on the close of the act in which the spool is sent up a wire stretching from the stage to the back of the house. McSovereign's offering is strong enough for the deuce spot, even on the biggest bills.

Eliher Cleve, the clean-cut young Scotchman, who does his stuff on the

Grand O. H., St. Louis

(Reviewed Sunday Matinee, October 12)

Good bills continue to be the vogue at this theater.

The LaToy Brothers started the proceedings with a good routine, opening with a baritone horn in a comedy number. In one, then going into full stage for eccentric dancing, headstanding, twisting and tumbling, all of which is cleverly executed. Twelve minutes; two bows.

Tyler and St. Clair, man and woman, share honors in hammering the xylophone fast and furiously. They sing at the same time and know how to blend their voices with the instrument. A real musical turn; scored heavily. Ten minutes, in one; two bows.

John R. Gordon and Company, the company consisting of two unbilled ladies, in a comedy playlet, *Break*. This is an extraordinarily good sketch, clean thruout and containing an abundance of comedy lines and situations. It was good for continuous laughs. Thirteen minutes, in one and three; three bows.

Johnny Hyman did a monolog and sang several songs which amused the audience for the fifteen minutes that he held the stage. He has a splendid baritone voice and his comedy talk was relishable. Fifteen minutes, in one; three bows.

Morley and Anger. Anger is a real comedian and had 'em laughing thruout, while Miss Morley has a pleasing voice and renders several songs in good style. She feeds Anger in humorous conversation. Almost stopped the show. Fifteen minutes, in one; five bows.

Leroy, Talma and Bosco execute some real magical feats and present a half dozen difficult illusions that are different. Bosco supplies the comedy for the turn. They have concocted a real offering. Thirteen minutes, specials in one and full stage; three bows.

Pearson, Newport and Pearson offer the same corking act that they have played over the Big Time. Their eccentric dancing is wonderful, as is the singing. Seventeen minutes, in one; three bows.

Max Field and Golson, man and woman, have a satire into which they inject a world of comedy talk. Their burlesque on *Romeo and Juliet* went over very strong with the patrons, who howled for more, but after three bows the team legged off. The real hit of the show. Twelve minutes, in one.

Johnny Yule heads a quartet of pretty dancers, two of whom sing and two of whom dance. Yule, of course, does 1's specialty dances, but his girls press him a hard for honors. Both the individual and ensemble numbers of the maids are worth while. The costumes are tasteful and the special hangings, in one and four, are exquisite. Thirteen minutes; three bows.

The usual program of photoplays opened. F. B. JOERLING.

xylophone, stirred up a lot of enthusiasm in the spot following. He has a young colored boy with him who shakes a mean hoof in a couple specialties and helps to put the act over with a punch. Cleve made but one mistake at the Thursday evening performance, that one being his solo of *Roses of Picardy*, which was played so low it was hardly audible.

One of the best acts of the evening, Muriel Morgan and Van D. Sheldon, appeared next in what they call *A Dash of Red*. The routine is punchy at every point, and the comicallities of Miss Morgan, who, as a comedienne, is not easy to beat, struck a healthy gusher of applause. She sings well, too, and exhibited her fine lyric soprano voice in a novel number in which special lyrics have been set to light opera tunes. The act went over so well it nearly stopped the show.

Dave Ferguson ran up a big hand following in a new act by Paul Gerard Smith, entitled *The Lucky Stuff*, which is probably the best thing Smith ever wrote for the two-a-day. It packs a huge wallop, cleverly sustains the interest, is not without sufficient laughs, and last but not least, has been beautifully staged by Allan Brooks. Ferguson is a lovable character in this vehicle, and we know of no one who could do the part so realistically as he. His supporting company are also well cast for their roles. (See New Turns for detailed review.)

Another Paul Gerard Smith vehicle, this one with William Frawley and Edna Louise, occupied fifth position. The skit, called *Exercising the Steel Line*, is much slower and a good deal inferior to the preceding one, but it's good vaudeville, and Frawley and Louise make it so. The dialog is poppy enough for any big-time house, and the same goes for Frawley and Louise's singing and dancing. (See New Turns.)

The much-heralded return to the two-a-day of Florence Walton and Leon Leitrim, who have been dancing during the past summer in Paris and Deauville, was made at this upper Broadway theater, their first engagement before going to the Palace further down the street. The routine of ballroom dances are gracefully executed and staged, but the writer failed to see the marvelous gawwaw Miss Walton is supposed to have brought back from Paris with her. Her costumes were pretty, but not out of the ordinary. (See New Turns.) ROY CLARK.

B. S. Moss' Regent, N. Y.

(Reviewed Friday Evening Oct. 10)

Torino, assisted by Doris Whiteley, opened to a capacity house with a surprising exhibition that is the best we've seen since Bastelli played around these parts. In the billing he is said to be the only pupil of the famous Paul Cinquevalli, and there is every reason to believe the program, judging by his work, Torino is an artistic juggler and showman. He does not go in so much for the spectacular and for those tricks that require Herculean effort, but his routine does require the minutest precision and finesse. He is surely a master juggler.

In the second spot Stanley and Nelson proved a winning duo with their comedy, dancing and burlesque acrobatics as well as work with the harlot. There are no dull moments in this act which is good from beginning to end.

Frank and Teddy Sabini and Company in their *I Quit* act, that has both singing, musical and "wop" comedy moments productive of many laughs. The act is about the same as it has been for the past two years, the "wops" starting their stuff in the orchestra pit as musicians. Frank Sabini later going on to the stage.

La Varre Brothers and Miss Pingree, in *A Patched Vaudeville Quilt*, gave a versatile show in which the girl filled in the girl making it a little unnecessarily acrobatic and burlesque comedy. Included in the routine is a burlesque on apache dancers by the men, the one dressed as the girl making it a little unnecessarily vulgar at times, especially in his way of posing. For the close they do the chair stunt which they claim to have originated, that is the understander leaning back over a chair raising the topmutter by force of his feet, etc. The act is along the same lines as that done in the past by Franklin-Charles Company.

Joe Weston and Grace Eline in *The Upper and Underworld Pair*, gathered no end of laughs in the next-to-closing spot. Weston does a straight in street clothes for the early part of the act, and, toward the close, acts as a tough baby in a speak easy. Miss Eline gives a remarkable performance all thru the offering, her stuff going over with great precision. She is one of the funniest girls in vaudeville and her characterization of either a snooty, nut type of comedienne or that of an innocent Tenement Tilly is consistent and worthy of a spot in any production.

Charlie Kerr and His Orchestra closed the show, scoring all the way with a novel style of playing and entertaining. He directs a versatile combination of 12 musicians, which is there 40 different ways. Will be further reviewed under New Turns. S. H. MYER.

Scientific Fundamentals of Music

By O. A. PETERSON

In a recent article on the subject of jazz music a well-known musician said there is a tendency to get away from the diatonic scale and substituting a scale consisting of "whole tones". Presuming that he means whole tone intervals, such a scale has been in use by the Chinese for 2,000 years.

If the tendency is, as he says, to use whole tones instead of diatonic intervals we are simply drifting back to primitive forms in music.

But I do not believe there is any such tendency. We are still using the diatonic scale in its tempered form. We have never used it in its pure form because it is impossible for us to do so with instruments of fixed scale such as piano and other keyed instruments.

Nearly all musicians seem to think that we use the diatonic scale in our bands and orchestras.

Some of our greatest artists seem to be unaware of the fact that we do not now and never have used the true diatonic scale of unequal intervals. This fact is generally overlooked even by those whom we look upon as authorities.

The scientific aspect of the fundamentals of music is generally neglected even by those who are supposed to know.

We are today using a compromise scale consisting of thirteen semitones separated by twelve equal intervals.

There is a vast difference between the tempered interval and the semitone found in the true diatonic scale. The latter consists of five commas, while the tempered interval contains but four and a fraction.

The diatonic semitone interval is nearly one-fourth longer than the tempered semitone.

I wish to challenge another statement made by the great musician with a foreign name. He says there seems to be a reaching out for quarter tones in the weird harmonies of jazz. It is not quarter tones at all, but the true scale they are groping for—the true scale together with the harmonic seventh and the augmented fifth, which are not found on any instrument of fixed scale. Only the stringed instruments, the trombone and the human voice can get these tones.

The augmented fifth is only three commas above the regular fifth.



COLUMBIA BURLESQUE

COLUMBIA THEATRE NEW YORK

(Reviewed Monday Matinee, October 14)

"BARNEY GERARD'S NEW SHOW"

With Jos. K. Watson and Will H. Cohan.

A "Columbia Burlesque" attraction, resulting Watson and Cohan after a separation of two years. Book by Jos. K. Watson. Dances by Jack Mason. Songs by Owen Murphy and Jay Gorney.

THE CAST—Jos. K. Watson, Will H. Cohan, Walter Johnson, Bob Manning, Gladys Darling, Ada Lum, Olive DeClair, Rastus Wilson, Casey Jones, Diamond and Wallman, Joseph Murphy.

CHORUS—Jackie Saunders, Julia Douglas, Abbe Dokstrom, Wanda Dudley, Gloria Fay, Violet Fay, Peggie White, Dorothy Manning, Louise Russell, Ann Greeley, Lillian Howard, Amy Douglas, Charlotte McElmore, Elsie Grossman, Dorris Green, Betty Orr, Geraldine Dempsey, Marcelle Kudry.

Review

Barney Gerard has exceeded all his previous efforts, for in this show he has given the Columbia Circuit a scenic production of splendor in which there are several full-stage sets that are really gorgeous, supplemented by new, novel and unique drapes and drops in one and two for specialties and numbers.

The gowning and costuming is apropos of the scene and lighting effects, and it is doubtful whether there is any show now on Broadway that is better dressed, and this is applicable to the men as well as to the ladies.

Mr. Gerard has proven his showmanship by permitting Joseph K. Watson and Will H. Cohan, for their reappearance in this show was warmly welcomed by the audience at the Columbia this afternoon.

Watson and Cohan first appear as *Shokin & Slotkin*, not in the guise of lawyers, but as real-estate men, with an entire new line of fast and funny cross-fire patter that kept the audience convulsed with laughter at their every line and action. After the first scene they appear at intervals in other scenes with frequent changes of classy and grotesque attire on the part of Cohan and classy attire thruout on the part of Watson, for thruout the entire presentation Watson enacts the role of a Broadway comedian, while Cohan sticks to his original double-pointed, crepe facial makeup, and never have we seen these two clever comedians co-operate in their comedy-making efforts as they did this afternoon, and never have we seen them evoke the continuous laughter and applause that they did from the first uprising to the final fall of the curtain.

Walter Johnson, the Beau Brummel of burlesque straightness, is as classy as he is clever and his distinct delivery of undiluted English was admirable in each and every one of his scenes.

Casey Jones, a clean-cut, exceptionally clever juvenile, worked in scenes like an able actor and as a vocalist he has few if any peers in burlesque.

Bob Manning appeared at frequent intervals in classy attire and characterizations and distinguishes himself in a cabaret scene, in which he appeared, a la Harry Lauder, for numerous encores.

Diamond and Wallman, programmed as "The Dandy Steppers", fully merited their title, for they not only put over several novel and intricate dances but sang in harmony, and their individual personalities are admirable.

Rastus Wilson, a colored dancer, appeared in the guise of a uniformed pater in several scenes in which he put over several dances, including a contortional-acrobatic headwhirl on the stage that was altogether different from anything heretofore seen in burlesque. Wilson has an ever-smiling personality and evidenced a natural modesty that is likable and will do much to add to his popularity in any show in which he may participate.

Olive DeClair and Ada Lum, slender, stately bobbed brunets of pleasing personality, are sharing the prima donna numbers and leading-lady lines in various scenes in which their contrasting beauty, talent and ability stand out prominently. They also appear at frequent intervals singing in harmony with several of the masculine members of the company, and their versatility extends to dancing, in which their movements are the acme of gracefulness.

Gladys Darling, a pretty little blond singing and dancing soprano, is equally at home in ingenuous gowns, working in scenes in which she fully demonstrates her acting ability, which is supplemented in one specialty by her comeliness in characterizing a tough girl in song and an Irish jig and the Golden Dragon Cabaret scene as a kiddy in rompers putting over *The School House Blues* for encores.

Dorothy Ball, a slender, stately brunet, appeared to good advantage in an Oriental scene as one of the Sultan's wives, and her delivery of lines was all that could be desired, and the same is applicable to her singing and dancing in combination with Prima Lum and Comiques Watson and Cohan.

It would not be a Watson and Cohan show without the Joseph K. Watson specialty, and in this show Joseph K. could have held the stage indefinitely with his humorous monolog, which is entirely new. His line of patter evoked continuous laughter from his first entrance to his last, after repeated encores that led up to his bow of acknowledgment of the tribute paid to him by his admirers, whom he thanked in a few well-chosen words on behalf of Mr. Gerard and associate members of the company.

COMMENT—As a production this presentation compares favorably with any of the musical-comedy shows now running on Broadway, and as the book is credited to Joseph K. Watson he is to be highly commended for giving each and every member of the company ample opportunity to demonstrate his or her talent and ability, and for originating new lines and actions for the comedy-making efforts of Cohan and himself that places this among the leaders of burlesque shows that combine class, cleanliness and comedy.

The program credits the dance numbers and ensembles to Jack Mason, but we were informed by Lewis Gerard, brother of Barney, that the credit belongs to Billy Koud, who visited the show in Montreal and Boston and reconstructed all the dance numbers and ensembles, which are a credit to Mr. Koud and the talented chorus of youth, beauty, talent, ability and vivaciousness.

ALFRED NELSON (Nelse).

Seen and Heard

By NELSE

Joe Marks, the diminutive comique, who has been featured in various Columbia Circuit shows, has received an offer from Willie Edelman to play a ten-week engagement in London. He will, in all probability, set sail in the early part of June.

Alm Carlton has closed with "Uncle" Bill Campbell's *Go to It* show on the Columbia Circuit and will be succeeded

by Tommy Leveno, late comique with Lew Eals' *Cuddle Up* show, on the Mutual Circuit.

Nat Morgan, artists' representative, was emphatic in his denial of the closing of Harry Kirby and Nancy Martin in the *Best Show at Town*, for Nat says that they are still under his direction and will continue with the show until the close of season.

Ed Rush, producing manager of the *Beauty Parade*, on the Mutual Circuit, has engaged Happy Fryer to comique opposite George Barkham, opening in Washington, September 21, at the Mutual Theater.

Frank Ed Williamson, famous for his heavy-mimic characterizations in dramatic playlets, heretofore presented in burlesque circuit shows, is now enacting a character role in the *Greenwich Village Follies*, at the Shubert Theater, New York City.

Theatrical Notes

A. L. Bashor has disposed of his interest in the Auditorium Theater, Kelso, Wash., to C. W. Strong, of Portland, Ore.

Fire recently caused \$15,000 damage to the Rayno Theater, Biggers, Ark., and surrounding buildings.

The name of the Harper Theater, Corpus Christi, Tex., will be changed to the Palace Theater, and the building will be completely remodeled.

Richard Greer, for the last several years connected with Terra Haute (Ind.) theaters, is now assistant manager of the Rivoli Theater, St. Louis, Mo.

Work is progressing on Grauman's Rialto Theater, Los Angeles, and it will take its place very shortly among the beautiful motion picture theaters of that city.

A building is being remodeled at Terry, Mont., with the intention of opening a movie house to take the place of the Princess Theater, which was destroyed by fire several months ago.

L. T. Dunlap has sold his theater, office building and moving picture business at Hawarden, Ia., to L. P. Lowell of Canton, S. D. The Dunlap Theater Building was completed last April.

The Finkelshtein & Ruben theatrical interests have acquired the Phin Theater, Chisholm, Minn. It is now undergoing remodeling, redecoration and an increase in its seating capacity.

William H. Nicholas is now owner and manager of the Allison (Ia.) Opera House, having purchased same from Edward C. Trager, who owned and operated the theater for a number of years.

With the completion of improvements costing in the neighborhood of \$50,000, the City Opera House, Tallboro, N. C., is now one of the most up-to-date theaters in that section of the State. It is under new management.

The Savoy Theater, Hamilton, Ont., Can., reopened recently. Excellent business is reported and the policy of the theater in running "road-show" films appears likely to be highly successful, states Manager George Stroud.

Jesse W. Sanders, of Mattoon, Ill., has purchased the equipment and fixtures and leased for a term of years from Jesse Holwager, the Sun Theater, Madison, Ind. After remodeling the house Mr. Holwager will open it with motion pictures.

The new Lyceum Theater, Minneapolis, Minn., is rapidly being transformed into a beautiful white and gold edifice and will open its doors to the public about the middle of October, according to Manager Len S. Brown.

W. F. Conlon is now manager of the Cavety Theater, Pittsburg, Pa., succeeding M. J. Joyce, who resigned to accept the position of assistant to Sam A. Scribner, general manager of the Columbia Amusement Company in New York.

Simon Wertheimer plans the immediate construction of a \$175,000 theater in Broad Avenue, Buffalo, N. Y. It will be known as the Park View and will seat 2,500 persons. Part of the equipment will be a \$30,000 organ.

LELA MOORE and William McLaughlin, known to tabloid folk, have been added to the dancing instructor personnel of the Eddie Powell School of Dancing at Columbus, O. Chorists who have been graduated from the school include Louise Lehrer, "Birdie" Hyland, "Babe" Horvath, Fny Leeper, Marlan Webb, Irene Holden, Fanny Davis, Mary Hamilton, Alice Morgan, Florence Joseph.

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

Political Theater Opens Without Acts

Claimed Arrangement With Keith, But Latter Knew Nothing About It

New York, Oct. 11.—An attempt to get vaudeville acts to appear in conjunction with political speakers at a store theater opened this week by supporters of John W. Davis for president, and Governor Al Smith for re-election, met with a setback that resulted in ever-willing song pluggers being substituted for the promised performers.

At the theater, which is located at Broadway and 58th street, it was stated that an arrangement had been made with officials of the Keith Circuit to furnish acts for the Democratic rally. Inquiry at the Keith office failed to uncover any such arrangement, however. Those in charge of the Smith-Davis Theater later admitted that there had been a "mistake."

At the Keith office officials expressed astonishment when told of the announced arrangements for the lending of acts for the political rally. Altho E. F. Albee recently openly declared himself for Calvin Coolidge for president, it was said that this in no way concerned the failure of the plans of the Smith-Davis Theater manager to materialize.

Broadway wanderers who happened to drift into the theater, however, were treated to side dishes of song plugging between regular courses of political speechmaking. The music men were only too willing to do their stuff, even if the acts were not. One act, combining a ballad stunt with his regular program, did appear, and was paid for his work.

UNIONS BACK LOCALS IN KENTUCKY THEATER FIGHT

Lexington, Ky., Oct. 13.—The controversy between the locals of the American Federation of Musicians and the International Association of Theatrical and Stage Employees with the Phoenix Amusement Co., operating the Ben-All (vaudeville) and Strand theaters here, the Capitol Theater at Frankfort, Ky.; the Grand Opera House, Paris, Ky.; and the Grand Opera House at Richmond, Ky., is more tense this season than ever. Both locals are backed by their respective national organizations and heavy penalties are inflicted on any of their members found working in either of the houses involved.

Eld Gordon, of Newark, N. J., is leader of the Ben All orchestra, which includes George B. Nelson, trombone, and S. V. Gilson, bass, formerly of Kansas City, Mo. These men have been expelled by the A. F. of M.

Acts, it is said, report suffering inconveniences because of the controversy when playing the Ben All.

Manager Elliott of the Phoenix Amusement Co. admits that the unions are waging a clean fight, 'tis claimed, but his organization fails to meet the demands of the union musicians and stage hands.

GOLDIN IN LONDON

London, Oct. 12 (Special Cable to *The Billboard*).—Horace Goldin is due to open at the Coliseum October 20. De Biers and the Great Raymond also are operating at the Coliseum, but De Biers has only a small act.

AN ADDITION

St. Louis, Oct. 11.—In the Grand Opera House review of last week an account of the Tucker and Perrin act was erroneously omitted. This colored male team appeared in the next to closing position and scored heavily.

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WIGS

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West Randolph Street, CHICAGO, ILL.

ARTISTE'S INITIATIVE COSTS HIM \$100 CUT

New York, Oct. 13.—"It's all the bunk."

That's the way one artiste this week characterized the promises made by Keith bookers that they would re-ward performers who would add new features to old routines and otherwise seek to improve the entertainment value of their turns.

The artiste in question recently spent several thousand dollars, he says, in perfecting a new effect for his act. When he approached the booking office and apprised them of the fact that he was ready to show it he was informed that he could, provided he would accept a cut of \$100 below the figure paid him for his old routine.

This artiste thought this a pretty stiff price to pay for a display of initiative.

ENGLISH VAUDEVILLE NOT SO GOOD AS PICTURED

London, Oct. 12 (Special Cable to *The Billboard*).—Everybody has been saying that vaudeville is coming back, but next week it is inconceivable, as the Broadhead tour with 11 halls is playing only two vaudeville programs; the Gulliver tour with 16 halls, vaudeville only at Oxford, Poplar and Holborn; the MacNaughton tour with nine halls, vaudeville at two; the Moss Empires with 32 halls, vaudeville at six; the Syndicate tour with eight halls, vaudeville at one; Variety's touring tour with 11 halls, vaudeville only at the Alhambra, Paris; the Steel tour with 11 halls, vaudeville at six. So things are not so good for vaudeville-artists as the matter looked. This is because their productions have been booked for a considerable time.

O'GRADY GOES TO TASMANIA

London, Oct. 12 (Special Cable to *The Billboard*).—The appointment of Captain James O'Grady, who since 1906 has represented a Leeds constituency as a Laborite, to be governor of Tasmania will deprive the Variety Artists' Federation of its most powerful parliamentary guide, philosopher and friend. O'Grady leaves England November 8 by the steamship *Oryeta*. He was known throughout the war as a Labor imperialist and is the first labor man to occupy a governorship.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Office Grand Secretary-Treasurer

We are going to do something big this season along the lines of T. M. Aism, judging from the early reports of various lodges.

Brother Mulvihill, our fourth grand vice-president, informs that New York Lodge, No. 1, is getting ready for its annual benefit and dance, as well as its anniversary banquet and that it has started a drive for more members, which is to be followed by other lodges of New York. This sounds good and looks as if they are all going after the 1,000 membership in that big city. Other communities should get together and work out a plan to cover the territory in their immediate locality, set a goal and then go to it.

To illustrate how they are waiting to be asked: We visited the Majestic Theater recently and were introduced to Allyn Roberts, carpenter of *The Thief of Bagdad*. Conversation led to the subject of the T. M. A., and he stated that he had been waiting to join for six years, but that no one had asked him. He is now a member of Buffalo Lodge, No. 18. Take heed, all you T. M. A. members and do some talking.

Grand President Charles W. Leake, of Toronto, Ont., made an auto trip to this city October 2. He was accompanied by his wife and several other ladies.

Contributors this week are Brothers Giovanni, Bronx Lodge; C. O. Newlin, St. Louis Lodge; D. E. Kilby, Boston Lodge; and Jay A. Hubbard and H. C. Lee, Chicago Lodge.

Boston Lodge, No. 2

This lodge held its first meeting for the new season September 14. Brother "Jerry" McConnell has passed away. The funeral services, held at Bryant's Parlors, Brooklyn, were attended by delegations from Boston Lodge and Local No. 11. A. T. S. E. Many beautiful floral pieces testified the esteem in which our late brother was held.

Boston Lodge will attempt to carry out a plan for a social hour after the regular meeting, as was tried last year. We will try to secure speakers who are acquainted with different phases of the amusement field and perhaps some one well known in civic life.

St. Louis Lodge, No. 5

Brother John Holly, also a member of the Theatrical Brotherhood, Local No. 6, had a leg amputated recently. At this

Edelsten Here To Line Up U. S. Acts for Wylie & Tate

New York, Oct. 11.—Ernest Edelsten, English music hall producer and a partner in the London firm of Wylie & Tate, which supplies the Empire Theater and other large variety houses of Great Britain with most of their acts, arrived in New York yesterday on the *Betengaria*.

In an interview with a *Billboard* reporter today Edelsten announced he was here to line up attractions for engagements in England, particularly at the Empire, and would be here for about a month doing business from Jamie Jacobs' office, where his brother, Willie Edelsten, is permanently located.

The attractions which he seeks for tours in England are novelties, which, he explained, are very scarce on the other side. He is offering a contract to American artistes, calling for a minimum of ten weeks' work, a portion of which would probably be at the Empire.

PICCADILLY STARTS NEW PICTURES ON SATURDAY

New York, Oct. 11.—Precedent, tradition and established custom mean nothing to Lee Ochs, managing director of the new Piccadilly and latest addition to Broadway's picture theaters. The Piccadilly makes its first change of bill to-night, instead of waiting until Sunday, as all other weekly change houses do in the theatrical district. *Welcome Stranger* is the new picture, which replaces *Barbara Fritchley* after a two-week run.

The Piccadilly daily show is a steady grind from noon until 1 a. m., longer than any other first-class house on the street. Thus far none of the other big houses has shown any inclination to add a mid-night show, and it is doubtful if the Piccadilly's showing ahead the day of the change of bill will start anything. Saturday night business is always big on Broadway and Sunday night still bigger.

MUSICIANS TO ENTERTAIN

Chicago, Oct. 13.—Old-time actors and musicians will be entertained in the new rooms of the Musicians' Club, 175 West Washington street, Thursday evening. A room for women guests has been fitted entirely from the furnishings of the star dressing rooms of the old Hooley, Columbia and Colonial theaters.

It Pays to Go First with a Hearst

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With adhesive tape plastered on your eyes, then a thick blind-fold tied over your face. Your audience can examine the blind-fold before and after the act. Great for any mind-reading act. I am retiring from road. Will send instructions and blind-fold for \$15.00 to performers, with letterheads only. VIRGINIA STANFIELD, Windsor, Mo.

WIGS

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It helps you, the paper and advertisers, to mention The Billboard.

ENGLISH VARIETY MEN OPTIMISTIC

Looking Forward to Prosperous
Era, Says R. H. Gillespie,
Now Visiting U. S.

New York, Oct. 13.—English vaudeville men are looking forward to the most prosperous era in years, according to R. H. Gillespie, managing director of Moss Empires, Ltd., largest circuit in England, who is here for a short stay with his booking assistants, looking over the ground and gathering new ideas for presentations abroad. He is looking few if any American acts for his circuit.

For the first time since the post-war period of prosperity, said Mr. Gillespie, English vaudeville is on the verge of unusually fine conditions due to several contributing causes, chief among them being further tax reductions on the moderate-priced seats and the influx of new material. Contracts with the old line of well-known offerings are beginning to run out and this is proving a great stimulant to business, inasmuch as patrons want to see new acts, and the renewal of contracts with old acts is being held down to a minimum. Thus it is incumbent upon the well-known turns to put a new face on their worn-out offerings.

Another important cause that brightened the outlook is the reopening of the Continent as a vaudeville field, making the booking arrangements more of an international affair and giving English turns a chance to get away from England for a time. The effect of travel, said Mr. Gillespie, has always been found to be helpful to the act later reflected in the box-office receipts, for the mere fact that the act has been away in another country since it was last seen proves it somewhat of a drawing card. Acts cannot help but improve their routine by things they see abroad.

Taxes, however, are still one of the tremendous drawbacks to further prosperity of the British vaudeville managers, explained Mr. Gillespie, who pointed out that 22 per cent of the receipts go to the government. Despite the reductions that went into effect last August, Chancellor of the Exchequer Snowden has promised the theatrical men that he hopes to remove the tax entirely, provided he should remain in office. The 22 per cent in taxes paid to the government is approximately the amount the theater industry believes itself entitled to as its share of the increased cost of operation expenses which it has been unable to add to the price of admission. This additional cost to the theater represents the general increase in all commodities since the war, which in some cases has gone up 100 per cent in London, all of which came too suddenly for the theater manager to properly cope with. London conditions for the Moss Empire houses have been fine, the Hippodrome especially benefiting by the Wembley Rodeo, while the houses in the provinces, on the other hand, did not seem to suffer by the big outdoor attractions. Further interest in vaudeville is now shown by the local press in London and other cities. And the Big Time situation itself has profited in more than one way by the return to vaudeville of the West End theaters, the Alhambra, Empire and Oxford.

One of the chief reasons for not booking American acts, as outlined by Mr. Gillespie, is the comparatively higher pay received here by an act, the time it loses in travel and the fact that the average top for his houses is three shillings and 30 pence, equivalent to 75 cents in American money, also the fact that a big American act might be unknown in England, and time lost before the patrons get to appreciate the offering in question.

LAFAYETTE, NEW YORK, IN HANDS OF MYERSON

New York, Oct. 13.—The Lafayette Theater, catering to Negro patronage, has changed hands, Charles Myerson, who was manager of the Grand Opera House, West 23d street, having purchased the lease on the up-town vaudeville house from Sol and Abe Coleman, who formerly operated it. The change in management became effective today.

The Coleman Brothers decline to make any statement as to their future plans other than to state that they will continue to be interested in the colored field. It is quite generally known, however, that they have something large under contemplation and because of the magnitude of their proposed project they are relinquishing the Lafayette, a house that has been a money maker for them.

A. L. Dow has been booking vaudeville into the theater since the opening of the season. Myerson announces the policy of the house will remain the same. It is thought, however, that a change of booking connections is likely.

Business Records

NEW INCORPORATIONS

Delaware

Homewood Amusement Co., Wilmington, Conducting places of amusement; capital, \$100,000.
Evans Moving Picture Theater Company, Conducting places of amusement, \$100,000; M. M. Lucey, M. B. Reese, L. S. Dorsey.
Zimmerman Theatrical Corp., Wilmington, \$100,000.

Illinois

Riviera Orpheum Theater Co., Chicago, Capital, 1,000 shares non-par value. To own, acquire, lease, operate, manage and conduct theaters, opera houses, concerns, musical and dramatic performances. Incorporators: C. Sommer, G. Fried, P. Poldols.

New Jersey

Savoy Theater, Inc., Newark, Operate theaters, amusement enterprises, etc.; capital, \$125,000.
Bloomfield Amusement Co., Newark, Amusement enterprises; capital, \$125,000.
Biltmore Amusement Co., Inc., Paterson, Amusement enterprises; capital, \$300,000.

New York

Bronx Plaza Theater Corp., Bronx, \$10,000; W. Walsh, T. Smith, J. Early.
Cameo Music Co., Manhattan, \$20,000; M. J. Mintz, N. Miller, E. O. Hunke.
Hammerstein-Quinn, Manhattan, musical productions, \$250,000; T. J. Hammerstein, J. Quinn, L. Fairchild.
Ed J. Brown's Society Orchestra, Manhattan, musical agency, \$5,000; E. W. and H. H. and T. H. Brown.
Mulfords Music, Brooklyn, \$5,000; H. Sacher, J. Krlger.
Harriet Amusement Corp., Manhattan, moving pictures, \$10,000; B. Friedman, D. Rodner, M. Wilkoff.
R. K. L. Productions, Gloversville, motion pictures, \$30,000; D. E. Grosbeck, C. A. Stone, A. Wright.
Theater Picture Exchange, Manhattan, \$20,000; M. Gerts, A. Thompson.
Railway Express Film Transport Co., Manhattan, motion picture exchanges; 2,500 shares common stock, no par value; 10,000 preferred, \$100 each; H. B. Holland, F. C. Taylor, C. J. Ferris.
Real Adventures Publishing Co., Manhattan, motion pictures, \$5,000; I. C. McCaw, M. M. Greene.
Arthur Lange, Manhattan, music publishing, \$5,000; A. Lange, E. Klapholz, E. Thacker.
Picture Holdings, Manhattan, films, 100 shares common stock, no par value; F. R. Wilson, W. R. Walker, R. L. Loebl.
Whiteway Productions, Manhattan, moving pictures, \$10,000; J. D. Andre Weagan, A. F. Schillia.
Tax Free Music Bureau, Ltd., Manhattan, 100 shares common stock, no par

value; H. W. Paprocki, F. H. Butcher, F. C. Taylor.

Saugerties United Theater, Saugerties, \$25,000; W. J. Barnes, E. E. Nemec.
Walden United Theater, Walden, Orange County, \$25,000; same as preceding.

Johnson Operating Corp., Brooklyn, motion pictures, \$10,000; W. G. Twyford, J. J. McCann, E. G. Colgan.

Elliott Theater Leasing Co., Manhattan, 200 shares common stock, no par value; M. L. Deitch, S. Mann, L. Probst.
Chord Pictures Corp., Yonkers, 200 shares common stock, no par value; W. Bennett, P. Cohen.

Oklahoma

Northwestern Fair Association, Alva, I. R. Boyce, Mack Hatt, Frank G. Munson, A. C. Davis, George W. Bell, all of Alva, OK. Capital stock, \$10,000.

West Virginia

State Fair Park, Wheeling, capital \$200,000, D. A. Burt, H. C. Hazlett, H. Forbes Simpson, E. R. McGregor and Paul Heinze.

EDDIE AND WILL MATCH WITS AT SOLAX BANQUET

New York, Oct. 13.—Eddie Cantor and Will Rogers, each trying to outdo the other, provided a more interesting time than was expected at a testimonial banquet given by the Solax Club to Cantor last night at the Hotel Pennsylvania. Besides rare comedy repartee exchanged between the comedians, there were serious moments in which many high tributes were paid Cantor, not to mention Cantor's tribute to Rogers. The Solax Club is composed of Cantor's East Side friends with whom he played when a boy. Those present at the banquet included Benny Leonard, George Jessel, Representative Sol Bloom, Ben F. Holzman, Max Hart, Sam Hoffenstein, Jimmy Hussey, Louis Gress, Cliff Edwards, Jack Rose, Sophie Tucker, Ann Pennington, Lupino Lane, Lester Allen, Jane Green, Vincent Lopez, Harry Rose, Ethel Shutt, Tom Lewis, Joe Laurie, Ben Bernie, Harry Fox, George Olsen, Beth Berl, Horton Spurr, Rome and Dunn, Harry Richman, Sissle and Blake, and many other Broadway favorites. A knockout vaudeville bill followed the dinner. Cantor was presented with a check for \$1,000 on behalf of an East Side club bearing his name which provides boys with summer vacations.

DALLAS OPERATORS STILL OUT

Dallas, Tex., Oct. 11.—The strike of operators in suburban theaters continues and some picketing has been done. Placards have been distributed and houses are being held up as not fair to union labor.

NEW TURNS AND RETURNS

AL FIELDS AND JOHNNY JOHNSTON As "TERRY AND JERRY"

Reviewed Tuesday evening, October 7, at Keith's 81st Street Theater, New York. Style—Singing and talking. Setting—Special drop, in one. Time—Seventeen minutes.

Al Fields and Johnny Johnston, clever comics, are doing an act along the style of former offerings, but superior to anything they have done in the past, although a bit or two from their old turn is retained.

They feature a special patter number, *Terry and Jerry*, for which they have numerous funny verses, and open and close the act with it, sandwiching a couple of other special ditties and some talk, all of which gets over easily. Johnston doing the singing while Fields makes comical announcements as tho from a radio station.

In singing *I'm Terry and I'm Jerry*, both on the opening and the close, Fields and Johnston keep continually walking from one end of the stage to the other, affecting a comical carriage. They took well when reviewed and used up many extra verses of their gag song. R. C.

GOLEMAN'S POLICE DOGS

Reviewed at the Hippodrome Theater, New York. Style—Animal. Setting—In full. Time—Fifteen minutes.

This is not only a dog act, there being other four-footed performers, including a fox and several cats. The bulk of the routine is done by the canines however. For the most part it is of a rather unentertaining order. Goleman's police hounds go thru their paces in a listless, cowed sort of manner; at least they did when reviewed.

A comedy touch is given the proceedings when Goleman leaves the stage to one of the dogs chained to a wing, with a cat secured in a box on the opposite side to keep him company. On a table set center is a dish containing food. The dog frees himself, gulps down the cats

and then removes the cat from the box, places it on the table and slips back into his collar before the trainer returns.

Goleman announces his fox to be the only trained one to be seen on the stage. When reviewed the animal did more snarling than tricks. Goleman appeared to be having quite a hard time to work the animal. Finally he succeeded in getting it to do a steepchase stunt with one of the dogs as a mount. This proved to be very ordinary and not worth the time it consumed.

The act concludes with cats and dogs doing hurdling tricks with the former up. At the finish the felines jump to a suspended basket, in which they are joined by pigeons. The act runs far too long, shows signs of being poorly rehearsed and contains many stunts which might well be eliminated without injuring its value in the slightest measure. In fact, a good pruning would better the exhibition.

CLIFF NAZARRO

—With—

Jerry Benson

Reviewed Monday afternoon, October 6, at the Newark Theater, Newark, N. J. Style—Singing, talking and dancing. Setting—In one. Time—Fourteen minutes.

Cliff Nazarro has a new act practically every year. Last season he did one with a jazz band. This year he is working with Jerry Benson, who, in addition to doing his stuff at the Ivories, sings a special comedy number and plays straight to Nazarro.

The act is a routine of popular numbers broken only in one instance by a dance. Nazarro dances well, but sings unentertainingly. He should feature more hooping than he does. His style of delivery on the vocal numbers is very bad, there being altogether too much gesticulation and not enough voice.

The songs he does, in their order, are *Violets*, *You Left Me Out in the Rain*, *I Can't Get the One I Want* and *I'm* (Continued on page 21)

SWAIN'S VERSION OF COMPLAINTS (Continued from page 9)

Dare said, with a pocketful of bonds to close the show, citing authority to do so per 'Tent Rep.' Contract, paragraph 15, part thereof, viz.: 'The manager agrees that (1) all actors in the company in which the actor is herein employed and (2) all actors in any company in which any member of the A. E. A. is employed . . . shall be and shall continue through the term hereof to be members in good standing of the Actors' Equity Association. In case of breach hereof the actor (without prejudice to his right of termination at any time upon any lawful ground) may terminate this agreement forthwith, in which case the manager agrees to pay the actor all sums due to date of termination, plus his return fare and plus, as liquidated damages (no present basis for calculation existing), a sum equal to two weeks' salary.' However, Mr. Dare, upon arrival at the Swain Show found a 100 per cent company. Then he and his attorney tried to take refuge behind A. E. A. 'Tent Rep.' Contract—the clause, paragraph 16: 'In event any dispute shall arise between the parties as to any matter or thing covered by this contract, then said dispute or claim shall be arbitrated within two weeks.' This was thwarted from the fact a Mr. Sterling, traveling representative of A. E. A., had given the show a written notice that he would arbitrate all matters and the date of the note was within two weeks.

The two W. I. Swain Shows, owned and managed by the W. I. Swain Show Company, Inc., now on the 55th week of their thirty-first annual season, each show employing more than 20 musicians and actors, were among the first ten dramatic shows to become 100 per cent Equity and 100 per cent union musicians, and have absolutely remained such, with an occasional exception when trying out non-Equity people. During the past five years the Swain books will show that they have paid the initiation fees of more than 100 people into Equity. The Swain Show Company has demanded and requested Equity Council from the first to enforce 'closed shop.'

In the past two years a number of people have jumped Swain contracts, and there were promises and notices from Equity that the show would be reimbursed to the amount of two weeks' salary, not a single promise has been kept. Emmetta Jermaine jumped in June, 1923. She was on a run-of-the-season contract. A Mr. Clark visited the show and settled by promising to reimburse the show two weeks' salary. Over Mr. Gillmore's signature he promised to pay when he succeeded in collecting the amount from Miss Jermaine. Not a cent has been received on this case.

Iva Garrett Sickles jumped July 26, 1924, in Mayfield, Ky. She was doing 'leads' on what is known as the W. I. Swain No. 2 Show. She jumped between the Saturday matinee and night show without a word of warning after she had received her weekly salary. She was in good standing when leaving the show. However, up to this writing no reply has been made by Equity regarding her.

According to Mr. Dare's contentions, referring to the Edwards case, this woman was in good standing when she joined in the Spring of 1923, the Swain Show Company having paid her railroad fare on to the show as per Equity requirements.

Tom Mullally and wife jumped without notice May 17, 1924, at Natchez, Miss. Mr. Gillmore replied that they were not in good standing when they joined, but acknowledged they were in good standing when they jumped. Mr. Mullally's personal reply was, he had trouble in the dressing room.

Considering there is no specific ruling set forth in the A. E. A. 'Tent Rep.' contract to determine when actors are in good standing, also the drastic conditions set forth in paragraph 15, allowing actors to close instant and obligating managers to pay two weeks' salary and transportation back to point of engaging, and other confusing specifications set forth in the A. E. A. contract, we informed Mr. Dare, when at Columbia, that we could not operate under Equity's present 'Tent Rep.' contract next season. Then it was agreed that the 'Tent Rep.' contract should be rewritten and that I would have a chance to go to New York at the close of the present season and appear before the council.

The Swain Shows have never before appeared in court to settle disputes or contest any question where an actor was concerned, nor have they stalled a pay day in 31 years.

W. I. Swain Show Company has prepared quite an extensive brief showing the attitude of Equity toward the 'Tent Rep.' manager, also other facts. 'Rep.' Tent' managers and others interested are invited to correspond with me, Swain Building, New Orleans, with suggestions to be submitted to the general council of A. E. A., as to the absolute necessity of rewriting the 'Tent Rep.' contract if tent-show managers are to sign it for 1925 and thereafter.

V. Donoble and Henry Carfagna have leased the Roua Theater, Bellaire, O., from the Star Amusement Company, and are making preparations to reopen the house, which has been closed for 22 months. Decorators are now at work on the interior of the theater. It is to be repainted and given a general renovation before the opening, scheduled for this month.

Vaudeville Notes

BARRY CLARK and PAUL McTILLOUGH are playing their final week in vaudeville at the Orpheum Theater, Brooklyn. Next week they report for rehearsals of the new edition of the *Music Box Revue*, in which they will be featured.

SAM LEWIS and **SAM DODY**, popular comedians, are presenting a new comedy offering in the two-a-day, entitled *The Window Cleaners*.

LOU LOCKETT and **PEGGY PAIGE**, in *Say It While Dancing*, with **RUBY WARD** at the piano, have been booked by the Orpheum Circuit for a tour of its theaters, opening at Wilmington, December 27.



Peggy Paige

NINA PAYNE, dancer, is being held over for the third successive week at the Hippodrome, New York. She was with the *Follies Bergue* in Paris for three years. Her appearance at the Hipp. is a special one, no bookings having been made for her in any of the other theaters of the Keith Circuit thus far.

CERVO and **MOORE** have been routed by the Keith Circuit, having opened last week at Columbus, the first week of the tour.

P. T. SELBIT, European illusionist, appearing at the Hippodrome, New York, is originating new attractions for Maskelyne's Mystery Theater in London, to which he is under contract to supply a certain number of illusion novelties every year.

NEIL McKAY, Scotch comedian, is scheduled to open at the Orpheum Theater, Brooklyn, the week of November 17, starting a Keith tour. McKAY is among the large number of foreign acts contracted by **HARRY J. MONDORF**, Keith traveling agent.

FRANCES WHITE'S appearance at the Riverside Theater, New York, this week, is the first she has made at that house in a long time. **MISS WHITE** was on the opening program of the Riverside eight years ago, when she was appearing with the late **WILLIAM ROCK** under the team name of **ROCK and WHITE**.



Sidney Landfield

SIDNEY LANDFIELD, formerly **LANDFIELD and COWELL**, but now doing a single, opens Sunday at St. Paul, Minn., to start a tour of the Orpheum Circuit.

The Montauk Theater, Brooklyn, inaugurated Sunday concerts this week, the acts for which were booked by **A. & B. DOW**.

CHUCK HOLDSWORTH, brother of "SAXI", has produced a band for vaudeville, consisting of nine men, which is at present breaking in.

GEORGE F. McNULTY will open the latter part of this month in a new comedy act, written for him by **EDDIE HAYDEN O'CONNOR**.

MINTYRE and **HEATH** are leaving vaudeville for the time being, according to announcement, having played their "farewell" engagement last week at the Orpheum Theater, Brooklyn.

MARGARET McKEE, who calls herself the *California Backing Bird*, has been routed by the Keith Circuit, opening next week at the 81st Street Theater, New York.

YVETTE RUGEL opened last week for an engagement at the Club Richman, New York, into which she was booked thru **HARRY PEARL**. She is appearing at the cabaret minus her band.

ERNEST HIATT, doing a single, has been booked by the Keith office until April 20 next year. **HIATT** is under the direction of **MORRIS & FEIL**.



Hazel Dawn

Another member of the recently closed *Keep Kool* show, **HAEZEL DAWN**, is to appear in vaudeville. She is preparing an act at the present time, which will be ready for opening in a week or ten days.

KATE ELINORE and **SAM WILLIAMS** have been signed by the Orpheum Circuit to make a tour of its theaters in their old act, *House Hunting*. They opened Thursday at Vancouver. **LEWIS & GORDON** are the producers of **ELINORE** and **WILLIAMS'** act.

BERTHA KALISH, legit. star, is considering a tour of vaudeville in a sketch, according to **WILLIAM SHILLING**, under whose direction she will appear.

DOROTHEA MAY RICHMOND is contemplating a try at the two-a-day in an act which is now being prepared for her. Her efforts heretofore have been confined to musical comedy. **MISS RICHMOND** was with **ZIEGFELD'S Sally Company**.

AL LEWIS, of **LEWIS & GORDON**, foreign scout, signed for a tour in this country, are scheduled to open at the Riverside Theater, New York, the week of October 27.

CLEMONS BELLING showed last week at the Royal Theater, New York, in a new comedy pantomime act, in which he is assisted by a number of animals, chiefly monkeys and dogs. The offering is booked by **MORRIS & FEIL**.



Clemons Belling

FRANK WILSON, cyclist, is signed for a tour of the Keith line, opening October 20 in Youngstown, O.

The **FOUR LOCUST GIRLS** are doing a new act, billed as the *Five Melody Girls*, with **MATILDA LOCUST** featured.

NELLIE JAY and *Jay Birds* opened this week at Toledo, O., commencing a Keith route.

DORIS DUNCAN has been booked for a tour of the Interstate Circuit. She is scheduled to open at Galveston, Tex., the week of November 2.

TIERNEY and **DONNELLY**, another vaudeville team, who were in *Keep Kool*, have returned to the fold. They started a two-a-day route again this week in Brooklyn.

Juggleland, one of **BERNARD BURKE'S** acts, is slated to open November 9 at the Orpheum Theater, Kansas City, Mo., for a tour of the Orpheum Circuit.

COLLEANO, Spanish wire walker, who sustained an injury to his right arm during his performance at the Hippodrome, New York, October 5, forcing him to cancel last week, has recovered and is back at the big playhouse this week.

OLYMPIA DESVALD has been booked

by the Pantages Circuit to open October 20 at Newark, N. J. Another Pantages booking is **WILLIE ROLLS**, English roller skater, who will open at the same house a week later.

HERMAN BLUMENFELD, manager of the fair booking department of the **GUS SUN Exchange**, is in New York on his vacation. **BLUMENFELD**, who formerly headed an international booking agency in New York, will return to Springfield, O., headquarters of the **SUN** concern next week.

ALEEN BRONSON, formerly of **LAMBERTI** and **BRONSON**, has teamed with **CARLO DE ANGILO** in a skit called *Let 'Er Go*, already seen at the 81st Street, Alhambra and Royal theaters in New York. After a few more weeks the act will be given regular booking on the big time. **MISS BRONSON** last season appeared in the preliminary tryout of *Patches* in Chicago, under the management of the **Shuberts**.

FRANCES KENNEDY, comedienne and singer, has been signed for a tour of the Keith line. She opened at Reading, Pa., October 9.

LAMBERTI, xylophonist, who played the Orpheum Circuit last season, is at present in Valparaiso, South America. He will not play the two-a-day this year.

TED TREVOR and **DINA HARRIS**, English dancers, whom **HARRY J. MONDORF**, Keith

foreign scout, signed for a tour in this country, are scheduled to open at the Riverside Theater, New York, the week of October 27.

ETHEL GREY TERRY and Company opened their tour on the Orpheum Circuit in Omaha, Neb., October 12 in **WILLARD MACK'S** one-act play, *Sharp Tools*. The company comprises **EDDIE STURGIS**, **NED LYNCH** and **CARL GERARD**. **HARRY WEBER** has booked the act solid for 46 weeks.

ED DAVIS' playlet, *The Truth*, forced to cancel for the past two weeks due to the illness of **WILLIAM SELLERY**, principal member of the cast, reopened recently at the DeKalb Theater in Brooklyn. **JOHN POLLARD** is the new juvenile of the company. **HARRY FANTELL** has booked the act for 15 weeks around New York.

SAM MANN and Company recently broke in a new comedy sketch, *Three Flats*, at Poll's Capitol, Hartford, Conn. It is along original and novel lines with a unique stage setting.

The **ROSSOW MIDGETS** are playing the Poli Time after an absence of a few seasons.

AL and **EMILY BEEBE** will open soon in Chicago in their new act, *Oh Gee and My Gosh*, written by **PETER SCHILD**. They were formerly in musical comedy and but recently closed with the **LAWRENCE SALISBURY** Show.

The **Variety Trio**, consisting of **CY REINHART, SR.**, **CHARLES WELLS** and **STANLEY MONTFORT**, are playing the Butterfield Circuit with **BERT SMITH'S Ragtime Wonders**.

CAPTAIN D. J. POWER was a *Billboard* visitor October 6. He is with **DR. PAULINE**, who played the Palace Theater, Cincinnati, last week.

CARL NIESSE has completed a new vehicle, *Politology*, for **HOWARD** and **JENKINS**. It is breaking in for Keith bookings. **MR. NIESSE** also is preparing a routine for **BOLTON, COOPER** and **BOLTON**.

The **HEWETT** and **BARBER** Company was a recent added attraction at the Re-

(Continued on page 23)

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Musicians Settle With Consolidated

Threatened Walkout in Fifteen Houses Averted—Movie Operators Also

New York, Oct. 11.—The walkout of musicians in the 15 large motion picture theaters operated by the Consolidated Amusement Company did not take place this week as scheduled in a notice posted two weeks ago as a result of a satisfactory agreement being reached between the company and Local 802 of the American Federation of Musicians and International Alliance of Stage Employees and Projectionists. The musicians were to go out in sympathy with the film operators.

This fairly clears the entire situation growing out of the recent increase in wage scale asked for by the film workers, and the settlement includes 25 per cent of the membership of the Theater Owners' Chamber of Commerce, which was holding out.

Edward Canavan, head of Local 802, was instrumental in bringing the conference about that finally resulted in the settlement with Secretary Harry Spencer of the I. A. S. E. and P. The two weeks' notice served by the musicians' local was up October 5, but negotiations had already been started by Canavan to prevent it, if possible. If the strike of musicians had gone into effect, close to one hundred men would have been affected.

Union musicians are still on strike at the Grand Opera House, which plays vaudeville, this city, and the Olympic Theater, Brooklyn. At these houses the musicians are out in sympathy with the stagehands' union because non-union help is employed backstage.

Last week Pat Casey, of the Vaudeville Managers' Protective Association, was reported to be arranging a satisfactory agreement, but up to the present time nothing definite has grown out of his efforts. Nevertheless, it is said that he expects to induce the Harrison Amusement Company, operator of the Grand Opera House, to put in a full union stage crew. The disagreement arose recently when the local stagehands' union asked the management to replace with union men those handling the props, curtain and switchboard. Other union men working on the theater building quit at the same time as the musicians. These intended to return to work as soon as Pat Casey effected an agreement.

HYDE AT CLUB RICHMAN

New York, Oct. 11.—Alex Hyde and Orchestra opened Thursday night at the new Club Richman, which engagement involves a 40-week contract, with an option for additional time. The club is one of the most elaborately decorated of the newer resorts and under the direction of Harry Richman, well-known entertainer.

Hyde recently returned from abroad, where he played at leading hotels and theaters in London and European cities, as well as recorded for various foreign mechanical companies. Also but 26 years of age, he has been directing musical organizations for 12 years, starting with Loew's American Theater at the age of fourteen. Since then he directed for many well-known headliners in vaudeville, later touring the circuits with his own combination.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

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THREE MEMBERS OF THE COON-SANDERS ORCHESTRA



Left to right: Joseph Sanders, "Hank" Leader, tour manager, and Carlton Coon. This orchestra has just completed a 35-day tour of the Central and Western States, under the management of Eric Young Music, Inc.

ORCHESTRA CHANGES

New York, Oct. 13.—Orchestra openings last week and changes scheduled for today include the Huston Ray Orchestra, opening at the Hotel Alamae, Congo Room, where Willie Creager and Ambassador Band will also be seen. The first orchestra has been playing vaudeville and the second closes at the Cinderella Ballroom.

The Vogue Versatile Serenaders opened last Thursday evening at the new Club Vogue, where other entertainment is also given. Jimmy Durante and orchestra reopened for the season at the Nightingale Cabaret, where Al Herman is also holding forth. The orchestra played a summer resort for a few months.

Fletcher Henderson's Orchestra returned to the Roseland Ballroom, following Jan Garber, who resumed his Pennsylvania tour. Henderson plays opposite the Sam Lanin Orchestra. The Bluebird dance hall is scheduled to open on the 15th, with the Indiana Five and another combination yet to be chosen. The Versatile Sextette and Orchestra, composed of ten pieces in all, is due to open at the Silver Slipper Cabaret about November 15. The orchestra is now in vaudeville.

LYON & HEALY CELEBRATE SIXTIETH ANNIVERSARY

Chicago, Oct. 11.—Lyon & Healy, pioneer music dealers, celebrated the concern's 60th anniversary this week. The organization was established in 1864 and the present name remained unchanged from that date. The history of the firm was recalled by Marquette A. Healy, who described the progress made by it since its inception by Joseph Healy, his grandfather. In connection with the anniversary celebration the firm got out an attractive booklet entitled *Everything Known in Music*.

In addition to the history and biographical sketches of members of the firm and founders who came to Chicago from Boston, the booklet contains much valuable information on musical instruments as well as an article by Felix Borowski on Chicago as a musical center.

TWO STEIN ORCHESTRAS GET NEW NAMES

With 17 bands working steadily and four on the road, the Syd Stein Orchestras of Chicago are enjoying the best season since their organization three years ago, according to Sidney Lawrence, the new publicity representative for the 30 Syd Stein orchestras.

Two of Stein's bands are undergoing a change of personnel and name. In order to avoid any confusion with the Wolverine Orchestra on Gemnet records, Syd Stein's Wolverines will hereafter be known as Syd Stein's Ten Harmony Hounds. Syd Stein's Wolverine Society Entertainers are to be known as Syd Stein's Superhythmists.

TED REILY'S PROJECT

New York, Oct. 11.—Ted Reily is opening a new resort to be known as the La Petite. It will be a combination of restaurant, dance and theater with a revue of 20 people and an orchestra of 12 men. The place will be under Reily's personal direction. In the past he has produced revues for cabarets and other productions as well as stage ensembles, etc.

LOPEZ LANDS PROVIDENCE JOB

New York, Oct. 11.—Vincent Lopez, Inc., has landed the contract to supply the music for the Arcadia Ballroom, Providence, R. I. A 12-piece orchestra under the Lopez banner will open at the Arcadia October 20. The ballroom, since opening two years ago, has been playing a large orchestra directed by Al Mitchell, of the United Orchestras, Inc.

Mulieri Re-Elected M. M. P. U. President

A. H. Nussbaum Defeated for Post of Secretary Will Ask Recount

New York, Oct. 11.—At a poorly attended poll last Thursday Anthony Mulieri was re-elected president of the Musical Mutual Protective Union, defeating J. P. McMahon by a vote of 289 to 168. William F. Kibgast, running against Secretary A. H. Nussbaum, won only a vote of 209 to 232, and Nussbaum will ask for a recount. Other changes were few and confined to the board of directors. The voting by less than 500 members was considered the smallest in the organization's history, inasmuch as it has in the past run up a total vote of two to three thousand.

The reelection of Mulieri makes it evident that the M. M. P. U. outlined musicians' local will continue its present policy of fighting the American Federation of Musicians for reinstatement. J. P. McMahon, the defeated candidate, who has been a member of the organization for 18 years, is on a platform opposing the present methods of the locals.

McMahon wanted to eliminate all salaries paid to officials excepting that of the financial secretary, who receives \$2,500. The total payroll of the officials is placed at \$15,000 per year, ranging downward from the \$5,000 received by the president.

Other planks in the McMahon platform included a proposal to withdraw the M. M. P. U.'s appeal from Supreme Court Justice Black's decision denying the outlawed local reinstatement in the American Federation of Musicians.

According to McMahon, there is no use wasting additional money trying to fight the decision of Justice Black. His idea, he said, was for the M. M. P. U. to dissolve its charter and organize a holding company for the disposition of the clubhouse, which is now under a heavy mortgage. The organization is also in the hands of other debtors.

In the event that such a move was made, said McMahon, Local 802, the authorized musicians' union, would most likely take over the clubhouse building, which is valued at a million dollars. As matters now stand, there is every indication that members will be further assessed as much as ten dollars a head, as was the case earlier this year, according to the McMahon followers.

TWO-YEAR RADIO BOOKING

New York, Oct. 11.—The Hotel Commodore Orchestra claims to have the most extensive radio contract held by any organization. It has been booked for two years to broadcast from the twin stations, WJY and WJZ.

The schedule calls for five concerts each week, from now until June, 1925, with 20 additional concerts for holidays and special occasions. The programs will be handled by permanent microphones in the foyer of the hotel. Bernard Levitov is leader of the orchestra.

CHURCH BAN

On "Bananas" Comes a Bit Late

The Committee on Church Music of the United Lutheran Church of America, which has been making a survey of sacred as well as secular music as it concerns the religious life of its members, has among other things put a ban on *Yes, We Have No Bananas*, the song that swept the country last year. The ban is regarded somewhat lightly by music men, inasmuch as the song has long since spent itself insofar as its popularity or money-making possibilities are concerned. Among other things the committee, in its report just made public, assails church organs having characteristics of instruments employed in movie houses, and likewise places the stamp of its disapproval on church organists who play in cinema houses on week days, and who jiggle the organ stops on Sunday to produce movie effects. In taking this stand, especially where the *Bananas* song is concerned, the committee differs with the Methodist Church, whose bishop in a recent address said:

"I have heard it stated that the song, *Yes, We Have No Bananas*, was a sign of the degeneracy of the time—but what were you singing, you pious old steward and you staid old church trustee, when you were young? You were singing: Pharaoh's daughter on the bank, little Moses in the pool; She fished him out with a telegraph pole and sent him off to school. 'Now let us be fair. As between taking sacred characters of the Bible and making hilarious songs about them, and the song, *Yes, We Have No Bananas*, I prefer the bananas."

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NEW TURNS AND RETURNS

(Continued from page 18)

South. Benson's specialty is The Side of Araby, very well done. The talk, although there is very little of it, gets across successfully, but carries no extra heavy punch. The act, all in all, is more or less mediocre. R. C.

SANDELL SISTERS

Reviewed Monday afternoon, October 6, at the Newark Theater, Newark, N. J. Style—Singing and dancing. Setting—Special drops, in one and two. Time—Fifteen minutes.

The Sandell Sisters bill themselves in their songs. While some of the songs and dances they do are cute in the colloquial sense of the term, it is the Sandell Sisters themselves who are the "cutest" part of the act. They are very pretty girls, appearing to be twins, and present an offering, augmented by an unblinded pianist, that is quite refreshing.

They open with the song Kaidag, topped with a dance. On this opening number the girls are attired in purple and white plaid dresses, which become them. While a change is being made the pianist renders I Like Your Easy Lips. He sings suppose This Love Were You, following, and the drop, in two, is partial to disclose a pretty little scene, in which one of the Sandell girls poses as sweetly as she can. The Sandells do a special version of ophelia of the Storm, in which they resemble the Gish Sisters as they appeared in that picture. A rendition of I Wonder What's Become of Sally, topped by a novel wooden-soldier dance, serves to close.

The act is of big-time caliber and the pianist, whose work is first-class, ought to have some sort of billing. He certainly deserves it. R. C.

WILLIAM FRAWLEY AND EDNA LOUISE

In a Vaudeville Cameo, Entitled "EXCEEDING THE SPEED LIMIT". By Paul Gerard Smith

Reviewed Thursday evening, October 9, at Keith's Hamilton Theater, New York. Style—Singing, talking and dancing. Setting—One, in one. Time—Thirteen minutes.

William Frawley is set this time for sure, for in Edna Louise he has a fine partner who plays up to him perfectly in addition to being a strikingly good looker. Not long ago Frawley tried an act with Irma Marwick. That act played a date or two and then burst.

The present vehicle is one by Paul Gerard Smith, a somewhat prolific and consistently good sketch writer, called Exceeding the Speed Limit. It consists of much laugh-getting talk, gags, etc., and songs and dancing. Everything in the offering takes well, even to the spatter of gags that have been heard before a number of times.

On the opening Frawley and Miss Louise engage in a patter concerning who he is and who she is, which gives way to a pretty song and dance specialty. There is some talk about "hope" pills, which Frawley, as a salesman, handles, giving rise by virtue of a few ditty written lines to considerable mirth. Frawley sings Back Where the Daffodils Grew and more talk follows, this time there being a lot of riddles shot back and forth between Miss Louise and Frawley, the former acting as feed. In drawing up the close they do a special song with snappy lyrics and catchy music.

The act got across nicely when reviewed, scoring a line hand. R. C.

DAVE FERGUSON

—in—

THE LUCKY STIFF

By Paul Gerard Smith

Staged by Alan Brooks

PROGRAM

Duke James Young
Madame Marguerite George
A Messenger John Leister

SCENE: A Corner in Any Park
Reproduction of Rodin's Thinker by Gebhardt

Reviewed Thursday evening, October 9, at Keith's Hamilton Theater, New York. Style—Sketch. Setting—Special exterior, in full. Time—Twenty-three minutes.

There is one very impressive note about this new Paul Gerard Smith sketch, and that is the staging. Alan Brooks has given it. His fine reproduction of "a corner in any park" in the foreground of which stands a replica of Rodin's The Thinker, is bound to draw a hand the minute it is disclosed to the audience. This happened when the writer caught the act.

As for the sketch itself, Smith has written an interesting and touching piece of work, bright in its dialog and theater with just the proper amount of comedy. Dave Ferguson interprets the chief role, that of "the lucky stiff", most convincingly, and the other members of the cast likewise are well fitted for their respective parts.

The story concerns the luck of the poor man in having a wife and baby boy to love him, while the rich man, as it happens in this instance, has all that the poor man lacks with the exception of the love itself. The rich man would gladly

renounce his wealth for a baby he could call his own, and the poor man seems to feel that he would give up almost anything to own the "swell" car the rich man possesses. The latter is given the test when a messenger turns up, telling him a rich uncle left him a lot of money but that he could not claim it unless he divorced his wife and gave up the child. The poor man refuses. All is well in the end when Drakes, the wealthy man, impressed by the other's refusal to part with his wife and baby, gives him a good job with his concern, the Drake Manufacturing Company.

The sketch is big time in every sense of the word. R. C.

FLORENCE WALTON AND LEON LEITRIM

Reviewed Thursday evening, October 9, at Keith's Hamilton Theater, New York. Style—Dancing. Setting—Specials, in full. Time—Seventeen minutes.

This is the first engagement of Florence Walton and Leon Leitrim since their return from abroad recently. They danced during the past summer in Paris and Beauville.

The offering they are presenting is augmented by a pianist and violinist, the latter of whom is quite an artist with the fiddle and plays a classical number in the concert fashion. The dancing of the act is a smooth, flowing, continuous.

On the opening Miss Walton and Leitrim do one of their pretty ball-room dances, giving way to the violin solo, which sent the house, when reviewed, into the best applause exhibition of the evening. Miss Walton and her partner next executed a dance to the music of Nida. It registered the approval of the audience when reviewed, but the piano solo that followed brought in a larger band. Another ball-room waltz and a fox-trot, both executed gracefully and rhythmically, closed the offering to fair returns.

The act is nothing to go into ecstasies over nor as good as several other dancing acts playing the big time. R. C.

P. T. SELBIT

Presents

"Stretching a Woman"

Reviewed at the Hippodrome, New York. Style—Illusion. Setting—In full. Time—Ten minutes.

This is the second of Selbit's latest series of mystery problems. While not as strong from an entertainment point of view as *Then the Eye of a Needle*, the illusion shown at this house the week before by the same conjurer, it nevertheless commands interest. *Stretching a Woman* is presented in the following manner:

A large frame, with movable slides, containing openings for the head, hands and feet of the medium, is set center stage. This is inspected by a committee to show that no confederates are used in the performance of the experiment. The woman is then placed on the rack, or frame; she inserts her head, hands and feet thru the openings, the rest of her body being hidden from view by curtains. Tapes are attached to the protruding members and handed to the committee. At a command from Selbit these tapes are pulled, with the result that the medium's body apparently is stretched or pulled all out of proportion.

Selbit presents the experiment in his usual showmanlike manner. He builds up the effectiveness of the illusion with clever patter and now and then gets in a good laugh. When reviewed the act held attention, but failed to draw anything better than a slight hand.

CARMELA PONSELLE

Operatic Mezzo-Soprano

—in—

Selections from the Following Repertoire

Assisted by

Frederick Bristol, Concert Pianist

By Arrangement with H. E. Johnston

Bacchante from *Tales of Hoffmann*..... Offenbach

Musetta's Waltz from *La Boheme*..... Puccini

..... Miss Ponselle

Polleninelle..... Rachmaninoff

..... Mr. Bristol

Mon coeur s'ouvre a ta voix..... Saint-Saens

O Sole Mio..... Neapolitan Serenade.....

..... Di Capua

..... Miss Ponselle

Reviewed at the Hippodrome, New York. Style—Concert. Setting—In one. Time—Twelve minutes.

Carmela Ponselle, sister of Rosa, Metropolitan Opera diva, was the operatic feature of the bill at this house for the week of October 11. The engagement was programmed as her "exclusive vaudeville recital". This, no doubt, means that she will not be heard in other two-day houses, which is a pity. If correct

Carmela has a rich, warm mezzo-soprano, which is heard to its fullest advantage in the repertoire given above. She has a commanding stage presence, a likable personality and a finished delivery. She is assisted at the piano most capably by Frederick Bristol, who proves himself to be a polished concert artist in a solo number dividing Miss Ponselle's routine.

SIGNOR FRISCOE

The Popular Phonograph Artist

Assisted by

The Eighty-First Street Dancing Girls

Reviewed Tuesday evening, October 7, at Keith's 81st Street Theater, New York. Style—Xylophone and marimba music. Setting—Specials, in full. Time—Twenty minutes.

Signor Friscoe, who formerly worked as a single, now has a rather pretentious and heavily staged offering in which he is assisted by a marimba band of seven men, which he picked up in South America on a recent visit to that country.

The offering is terribly cheapened by a number of orchestral and baloney plants, who crack wise when Friscoe asks what the audience would like to hear, throwing the whole house into a state of wild hollering. Friscoe's act does not need this kind of comedy; in fact, no comedy at all is necessary to make it a "go".

A feature of the offering is a ballad by Friscoe on the xylophone which is taken up by a phonograph during a moment while the stage is darkened. Friscoe's playing and the reproduction are so perfect that one cannot tell that the recorder is playing until the lights come up and Friscoe is found seated in a chair. This stunt is novel and would go over much bigger if Friscoe were not to mention the phonograph prior to the number.

Among numbers which Friscoe and the Marimba Band do are *Red Hot Mama*, *I Wonder What's Become of Sally*, both as a ballad and a fox trot, a selection from *Carolina and Roses of Picardy*, the latter both as a ballad and a fox-trot.

Friscoe also does a solo on a steel xylophone which sends forth a metallic, echoing sound. The specialty found favor when reviewed.

The 81st Street Dancing Girls, a group of six, trained by Allan K. Foster, ballet master of the Hippodrome, appeared in Friscoe's act when reviewed, doing a couple of enjoyable dances. R. C.

TORCOM BEZAZIAN AND EDNA WHITE

Formerly Leading Baritone of Marseilles, Nancy, Brindisi, Venice and New Orleans Outing

Famous Trumpeter—Formerly Soloist with Pryor's Band

Reviewed Tuesday evening, October 7, at Keith's 81st Street Theater, New York. Style—Singing and trumpet playing. Setting—Specials, in full. Time—Fourteen minutes.

Torcom Bezazian, who does practically all the vocal work in this offering, has a rich baritone voice which he handles exquisitely, while the other member of the "extraordinary duo", Edna White, who possessed of a pleasing soprano, confines herself almost entirely to the trumpet and piano, accompanying Bezazian on several of his numbers.

On the opening Bezazian sings *West of the Great Divide*, in which the 81st Street Dancing Girls, an ensemble of six, appear in costumes of Westerners. These girls, a permanent fixture of the up-town Keith house, also appeared when reviewed in the selections *Miss White* played on the trumpet, *Russian Fantasy* and an Oriental number.

Bezazian sings the *Tosca* song from *Carmen* following, and Miss White joins him in the next selection of the routine, *The Sweetest Story Ever Told*, which gives way to another baritone solo, *Just a Kiss in the Dock*, nicely done when reviewed. On the close Bezazian and Miss White sing *Il Trovatore*.

Altho we can't admit this team is "an extraordinary duo" in the full meaning of the words, we must grant that it is far above the average and that the act, prettily staged, fills all the requirements of present-day vaudeville. R. C.

COLLEANO AND ZENETO

Reviewed at the Hippodrome, New York. Style—Tight wire. Setting—In full. Time—Twelve minutes.

This is the first American performance of Colleano and Zeneto, Spain's premiere wire artists. This chap outclasses all other tight-wire walkers this writer has ever seen for daring and skill. He accomplishes the most difficult feats with seeming ease and disregard for life and limb. He seizes the usual routine of wire stunts and pulls some that are a positive sensation. For example, forward and backward somersaults, his only footing for the taking and completion being the wire. He balances himself from a sitting position to his feet and back again; he executes difficult dance steps both in solo and with his partner, and does various other feats of daring. Zeneto, a tall, handsome *senorita*, does a few stunts on the wire, and dances the tango most divertingly with Colleano for an opener.

VERA LAVROVA

(Baroness Royce-Garrett)

Reviewed at the Hippodrome, New York. Style—Singing. Setting—In one. Time—Ten minutes.

This is not the first American appearance of this singer, as the program announces at the Hippodrome. It is her first in this country in vaudeville, but last year she had a singing part in two Shubert Broadway shows. The Baroness

Royce-Garrett, or Vera Lavrova, as she is to be known in vaudeville, is a Russian noblewoman, of exceptional beauty and charm.

She is a coloratura soprano. Her vocal ability is far above the ordinary to be heard in the two-a-day and her technique flawless. Her routine is composed of operatic and semi-classical (drawing room) numbers, which she sings in the approved concert artiste style. She's a little new to vaudeville but will probably catch on to the two-a-day manner of delivery before long.

Her routine is unbroken by piano selections, and she doesn't leave the stage until its completion. When reviewed she was very much of a hit. Aside from her ability as a high-class entertainer, the Baroness has great publicity possibilities. She is an exile and the wife of a war hero and has gone thru all the terror of the Russian revolution.

NINA PAYNE

—With—

THE HIPPODROME CORPS DE BALLET

—and—

VERNON-OWEN BAND

Scene I—A Studio in the Lullin Quarter During an Artist's Private Exhibition of His Latest Portraits.

(a) String Trio.....Vernon-Owen Band

(b) "Venus a Monparnasse".....Nina Payne

.....Sung by Nina Payne

(c) The French Blues.....Danced by Nina Payne

Divertissement: "We're Not as Bad as We're Painted", by Messrs. Ager and Yellen. Danced and Sung by the Hippodrome Corps de Ballet.

Scene II—Egyptian Dance.....Nina Payne

Miss Payne performs in this dance a correct interpretation of an ancient Egyptian temple dance, as was done in that cradle of the world by the Priestesses of Isis. Her postures and gestures in this dance are perfect personifications of the hieroglyphs that adorn the obelisks, sphinxes and pyramids to this day.

Scene III—In a Cubistic Chamber.

(a) The Cubist Sleep.....Hippodrome Corps de Ballet

(b) Cubist Interpretative Dances.....Nina Payne

(c) Dance Dadaiste.....Nina Payne and Vernon-Owen Band

This dance arises from a new cult which has sprung up in Paris recently, called Dadaism, which is really an extension of the cubistic and futuristic ideas—in a word, extenuation of material things thru their fourth dimension.

(d) Finale.....Nina Payne, Hippodrome Corps de Ballet and Vernon-Owen Band

Miss Payne's solos and dances with Vernon-Owen Band conceived and staged by Miss Payne.

Entire production created by Allan K. Foster.

Reviewed at the Hippodrome, New York. Style—Dancing revue. Setting—Special, in three scenes; full stage and an interlude, in one. Time—Twenty minutes.

Nina Payne has been doing her stuff for the past three seasons at the *Folies Bergere* in Paris. She's a lithe, graceful stepper, with complete mastery of the acrobatic in dancing. In this pretentious production act her work stands out best in an Egyptian number and a Cubist interpretative dance, her physical proportions being particularly suited to angular, geometrical movements. The Hippodrome management has been lavish in the settings provided. The house corps de ballet forms attractive backgrounds in each of the three scenes and do a little specialty in one, called *We're Not as Bad as We're Painted*, being a plea for the chorus girl. In this number one half of the chorus is attired as artists and the others in abbreviated costumes of old cloth. The artist-choristers paint elementary designs on the costumes of the others while singing and dancing the song. A bright little novelty, that got over nicely when reviewed. The Vernon-Owen Band appear in the finale and do a bit of stepping as well as furnishing the music for Miss Payne's dance. The routine is given in detail in the program note printed above.

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PSYCHOLOGY, as applied to song plugging by one of the leading publishing houses whose professional department makes a specialty of putting over the most difficult type of song, high-class ballads, is worthy of note. The general manager of this concern takes a song and plugs it for a year or more, until it is a nation-wide seller, gradually bringing it into the semi-classical list of selections, and from then on it lives indefinitely. The catalog from which this publisher can draw is vast and not confined to this country alone. There is any number of high-class ballads any one as good as another, and it is all a matter of taste and a gamble to pick one out and try to make it popular.

It is quite an art, as practiced, for instance by Otto Jordan, of Harms, Inc. His opinion of a potential hit is hardly ever questioned. We have noticed that he picks high-class singers to sing his ballads and he has all the confidence in the world in his singers.

His singers in turn must have confidence in the song they are singing. This is accomplished by laying before the singer a batch of songs, old and new, in manuscript form and regular. They look over the lot and select one they like, try it over and if they "feel" the song and have faith in it as a possible hit number, it is up to them to put it over. Thus the challenge is accepted by the artist, who naturally sings the songs he likes differently from one in which he has no particular interest. This method is not to be confused with the obvious observance that a hobo character can hardly be expected to win the sympathy of an audience with a certain type of song, which would instantly appeal when sung by another artist to whom it is better fitted.

Not long ago we met two well-known artistes of the prima-donna type, who sang *Marcheta* in their respective routines. One of them was enthusiastic about the song, which was her best number. Confidentially, she said that it was impossible for her to understand why her friend sang the song in such a poor style. To her, the song was "so full of love and passion", which probably accounted for the great way she sang it. To her friend, it was just a song, and there we have the difference between an artiste who has faith in a song and one who hasn't. It is certainly similar to a salesman selling a line of goods in which he really believes in the product.

Of course, there is no sure way of picking song hits, anymore than there is of picking plays or novels that will prove successes, but there are ways to help toward sustaining good judgment. There is at least one publisher who takes into his confidence every friendly orchestra leader and mechanical man before deciding on what song should come in for the big plug. He assembles an orchestra and plays several new tunes for the phonograph men and takes their respective opinions as a criterion. Orchestra leaders feel the same way about a song as artistes in vaudeville. One song means nothing to them, and another looks good to them and their very faith in it helps to make it.

Howard Johnson and Irving Bibb, now free-lancing, have written special material and vehicles for a number of standard acts, as well as two new songs that are showing up strong. The songs are *Panama Mama* and *Sweet Little You*. Their vaudeville patrons include Joe Darcy, Furman and Evans, Millard and Marlin, Four Diamonds and others who drop in at their offices, next to the New York N. V. A. Clubhouse, to have a punch put into the act.

A country-wide campaign is being prepared by Billy Cripps, of Jerome H. Remick & Company, in the interest of its song, *Mandalay*, for the week of October 19, when organists, orchestra leaders and singers will be asked to put it on and lend their co-operation.

Zo Elliott, writer of *There's a Long, Long Trail*, still protests that he was not killed in the war as recently reported, but is very much alive working on his new song *Trail o' My Heart*, which he wrote in collaboration with Milt Hagen. Altho the song is firmly established in the E. B. Marks Company catalog, most of Elliott's friends wonder how he ever managed to have it placed, taking into consideration his unique method of approaching a publisher. When he was making the rounds with the new song, the first since his famous hit, Elliott

would start by saying that, of course, he did not have another *Long, Long Trail*, but— Song writers, hard by, would wonder and marvel at this peculiar salesman.

The Joe Davis Music Company continues to enjoy large sales on its *Hawaiian Dance Folio*, made up of such songs with ukulele arrangement. Much to the publishers' surprise, the ukulele arrangements proved more of a popular appeal than the blues folios without the ukule chords.

Martha Unger is now connected in the professional department of Jack Mills, Inc. For several years she was with Fred Fisher, Inc., and more recently with M. Witmark & Sons.

Arthur Behm, professional department manager for Harms, Inc., returned to New York early this week from a three-week stay in Chicago and other Middle West cities, where he exploited the concern's waltz ballad, *Memory Lane*. In and around Chicago he succeeded in having the song put on as a presentation in fourteen motion picture houses.

The Gene Rodemich Music Publishing Corporation, thru the efforts of George D. Lottman, general manager, is setting an example in the way of making orchestration covers attractive, altho printed in one color. They are worth while noticing. Incidentally, the back and inside covers are utilized to plug other songs in the catalog which are unusual in orchestrations. This is made possible because the plates are so neatly made and the printing different from the usual run. But the cost apparently is not so much more than the usual uninviting orchestration.

The Edward B. Marks Music Company is publishing the score of the new musical comedy, *Princess April*, in which Tessa Kosta is starred. The music is by Carlo-Sanders, and at least four numbers in the show look promising as hit material. The hot song of the score is said to be *One-Piece Blues*, a bathing number; *Love Clock*, *Dreamy Eyes* and *Rainbow Land* are other titles.

Anthony Wane, Brooklyn newspaperman, has two songs riding with well-known music houses, altho he has been a writer for a comparatively short time. One of his numbers, *Little How-Wow-Are-You*, was written with Dave Ringle, of the Broadway Music Corporation's staff, and the other is a comedy song, *So Is Your Old Man*, written with Ruby Cowan, of Stark & Cowan. Wane claims no relationship with the Mad Anthony of '76 fame.

One of the foremost blues specialists of the industry, Clarence Williams, has just let on that he started out in life to be a tailor. Speaking of those days he said: "Twelve years ago I had every ambition to become a first-class tailor. Then, on the strength of the fact that I could play two songs fairly well on the piano, I took a job in a New Orleans wineroom as piano player. Whenever a patron requested any number except the two which I knew, *Some of These Days* and *Lovely Joe*, I would excuse myself by saying I did not have my music with me. At night I would buy the music requested, and have a girl play it over for me until I could play it by ear. Each time I did this it cost me a dollar and I soon learned that it would be cheaper to take piano lessons at 25 cents each. After eight lessons I felt satisfied that I was equipped with the fundamental knowledge to play any song requested. I stopped taking lessons, but have been at the piano ever since." Incidentally, Williams starts with a song and goes thru with it to the end. He writes, records it for vocal record and instrumental, makes his own piano rolls, etc., and, seemingly, does everything but mail customers free copies of the catalog. Not that he makes all his mechanical releases, but he certainly does do other things besides write and publish.

By the will of A. J. Showalter, songwriter and publisher, who died recently in Chattanooga, Tenn., Mrs. Eleanor Showalter is named sole heir to the estate. According to the terms of the will Mrs. Showalter's annual income from the estate should reach \$3,200, but in the event the income amounts to a greater sum, all over \$1,600 in royalties derived



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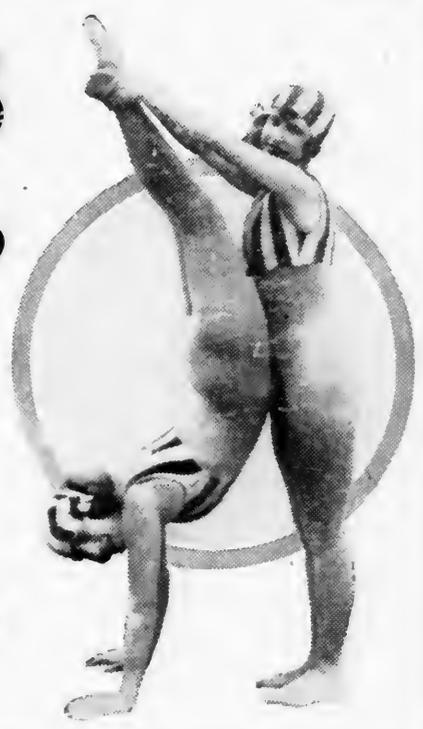
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from the testator's share in the S. J. Showalter Company at Dalton, Ga., will be put back in the company. In the event that the royalties do not exceed this amount she is entitled to the entire proceeds. The will provided that on the death of Mrs. Showalter the estate is to be divided equally among eight children, including an adopted daughter.

J. Russell Robinson and Al Bernard will have their first Brunswick record released some time this month. Under the title of the Dixie Stars, they made *Blue-Eyed Sally* and *Never Gettin' No Place Blues*. Bernard has been a favorite dialect singer and Robinson, in addition to writing many popular tunes, recorded for the Q. R. S. Company.

Love & Stroube, music publishers, report that they have organized a new music publishing house in Hammond, Ind., under the firm name of Love & Stroube Music Publishing Company, with offices in the Rimbach Building. Stroube was formerly of the publishing house of Stroube & May, Cohan's Grand Building, Chicago. The company's slogan is "Ultra Quality Songs", and the new releases are *Indiana Home*, a waltz song, and *Sweet Papa*, a song fox-trot. The words of the latter song are by William M. Love and the words of *Indiana Home* are by Orley S. Johnston and W. A. Stroube. Both musical compositions were written by Mr. Stroube. The publishers say these numbers will be sung and broadcasted by Carpenter and Ingram, the Harmony Girls and Jack Doil and His Band of Syncopators.

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VAUDEVILLE NOTES
(Continued from page 19)
gent Theater, Cedar Rapids, Ia., where C. A. HEWETT, head of the seven-people musical act, *Frolics of Mephisto*, organized the first town band in 1894.

DIXIE SEXTON, formerly known as RHEA ASHNER, of ASHNER and SEXTON, in *The Telephone Girl*, recently began an indefinite engagement at the Winter Garden in San Antonio, Tex.

QUEENIE D'UNEDIN, formerly of the famous D'UNEDIN TRUPE, is doing a singing, dancing, wire-walking and bicycle act this season. She played a special engagement at Poli's Capitol, Hartford, Conn., recently.

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COMMUNICATIONS TO THE BILLBOARD, 1493 BROADWAY, NEW YORK, N. Y.

Shortage of Plays Hurting Production

Many New Producers Anxious To Do Plays But Cannot Find Them

New York, Oct. 11.—A most unusual theatrical condition has come to light thru inquiries being made in all sorts of quarters, likely and unlikely, for plays. The inquiries have been traced to men who have apparently got plenty of financial backing and who want to produce good plays, but cannot find them.

There has always been a shortage of good plays, but this season there seems to be a number of men who want to do the sort of plays which have merit, but which might not be attractive to the general run of producers. Even these plays seem to be scarce.

A well-known stage director has the offer of unlimited backing for the kind of play he really wants to put on. This man has been responsible for several successes, which were not only money-makers, but artistic efforts as well. When his backer told him to find a play that he would really like to do and that such a play could have all the money needed to give it a fine production, the director said he would not start production on his own account until he had three plays to put on. The backer agreed that this was a sensible plan and suggested that he take a trip to Europe and look the market over. The director came back a short time ago empty-handed and started on a search of the American market. To date, though he has read dozens of scripts, he has found nothing to warrant a production. He is begging all his friends to send him any play which looks at all good to them.

This is but one instance of a producer looking for something he cannot get. There are many others, including one man with unlimited means who is looking for a play with a part for a well-known actress and cannot find it. Another, who has produced more than one success, but has been out of the business for some time, is looking for a good comedy and cannot locate one.

From an inquiry among the managers, it would seem that the crop of plays that has come into their offices is not a very promising one. There are several plays going into rehearsal which in other seasons would not be given even a preliminary hearing, but the producers are willing to take a chance on them because nothing better is in sight. There is also a producing company which is supposed to make five productions this season but so far has not received a script which it deems worthy of production. Fortunately it has a success which will tide them over until the holidays, in all probability, and they are hoping that by that time several plays may come to light that are fit to produce.

A well-known play broker was asked by a *Billboard* reporter to comment on this situation, and he said:

"There has never been such a shortage of good plays as there is now. Good plays have always been scarce, I know, but never so scarce as now. The reason, I think, is because there are so many producers and there are not enough plays to go round. In the old days there were half a dozen men who put a number of shows on Broadway. Now there are 30 or 40, I should say. In a season we have about 200 new plays shown on Broadway and that means thousands of manuscripts have been gone over to get them. There are only a few playwrights who turn out really successful plays, and these writers are tied up, more or less closely, with certain firms. The rest of the playwrights

turn out their plays and there is always someone to take a chance on them, if they are even fairly good. I believe it is impossible to get 200 plays a year and find more than a dozen good ones among them, but, nevertheless, the whole 200 are put on, good or bad. That leaves eighty poor picks for the new producer. Unless he knows some writer and comes into the game with a play in his hand, he has little chance of finding an acceptable one floating on the market. I know several men who want to produce good plays and they cannot find them. The reason is simple, there are not nearly enough good plays written to fill the demand."

TRAPS WOULD-BE ROBBERS

New York, Oct. 11.—Last Wednesday Upton Rose, who produced *Made for Each Other* at the 52d Street Theater and is playing one of the principal parts in it, trapped three men, who admitted that they had been planning for a month to rob him, and had them locked up. Rose met the trio in a cabaret last September and they became so anxious to continue the casual friendship that Rose became suspicious. He informed the police of the men's actions and they suggested that he make an appointment with them, while they were concealed nearby.

Wednesday, then, Rose had an appointment with his would-be friends at the corner of Broadway and 47th street, with a couple of detectives concealed not far away. An automobile rolled up and the occupants invited Rose in. He went in and the detectives after him.

A stiff fight took place and when the men were subdued a .38 caliber revolver was found on the driver's seat. The prisoners were taken to the police station.

MAY JOHNSON TAKES UP STUDY OF ARCHITECTURE

Chicago, Oct. 11.—May Johnson, leading woman in *The Beggar on Horseback* in the Adelphi Theater, is devoting her leisure time to the study of architecture. Her father at the time of his death was one of the best known architects in New York. Roland Young, who plays the poor composer in *The Beggar*, was educated to be an architect and, it is said, planned several large buildings in London. He is schooling Miss Johnson in her studies.

FIELDS IN NON-MUSIC PLAY

New York, Oct. 11.—Lew Fields will appear in a comedy without music this season. He is to star in a piece called *Milgrim's Progress*, by B. Harrison Orkow, and rehearsals will start shortly. Last season *Milgrim's Progress* was tried out with Arnold Korff in the leading role and then shelved. J. Mill Welch, in association with Hills-Strauss, will sponsor the play and the out-of-town opening is planned for Election Day.

"EASY MARK" RESUMES

New York, Oct. 11.—*The Easy Mark*, which closed last Saturday night at the Comedy Theater, will resume, after laying off this week, at the 52d Street Theater. The latter house has been playing *Made for Each Other*, which closes there tonight.

J. J. SHUBERT LOOKING OVER SHOWS IN CHICAGO

Chicago, Oct. 11.—J. J. Shubert, New York theatrical magnate, arrived Tuesday to look over Shubert shows now playing here before sending them on the road. He denied a report that he is negotiating for Cohen's Grand Theater.

GEMIER HERE NOVEMBER 10

New York, Oct. 11.—The Shuberts announce that Firmin Gemier and the National Theater de l'Odéon Company will be seen here November 10 at a theater to be named later. This noted French company will come over with a complete repertoire of plays and will include in it *Le Mariage de Figaro*, of Beaumarchais.

FLORENCE FAIR



One of the most beautiful of the younger generation of actresses, who plays the role of the heroine in "The Green Beetle", at the Klaw Theater, New York.

COMSTOCK MAY RETIRE

New York, Oct. 11.—Broadway has it that F. Hay Comstock, the partner of Morris Gest, is preparing to retire from the theater. He is to sail for a voyage in the Mediterranean in January, which will keep him away for many months, and he has just closed a deal with the School of the Theater whereby they take over the Princess Theater for seven years, the term of the Comstock lease on the property. Then, too, Comstock has announced no new productions for this season, and putting all these things together Broadway reaches the conclusion that he is leaving the theater flat on its back.

START OF "TIGER CATS"

New York, Oct. 11.—David Belasco will make his first production of the season at the Belasco Theater October 21. The play is *Tiger Cats* and it has been successfully done in both London and Paris. In the cast are Robert Lorraine, Katharine Cornell, Mary Servoss, Ruth Dayton, Sydney Thompson, Rex Martin, Reginald Mason, Ben Johnson, Henry Cavill and William Boag. The play will have its out-of-town showing in Baltimore next week.

POLLOCK COMING HOME

New York, Oct. 11.—Clanning Pollock, the playwright, is leaving England for this country on the Mauretania, sailing tomorrow. Pollock has been abroad since last August and lately superintended the production of his play, *The Fool*, in London. The piece is a big success there and predictions are that it will have a long run.

BRAGDON DESIGNING "OTHELLO"

New York, Oct. 11.—Claude Bragdon, who designed *Cyrano de Bergerac* for Walter Hampden, has been commissioned by that producer to design the scenery for his forthcoming production of *Othello*. Mr. Hampden will be seen on Broadway in this tragedy during the holiday season.

"THE VIKING" FOR BERLIN

New York, Oct. 11.—*The Viking*, a play by Mary Hoyt Wiborg, will be produced in Berlin next spring. Another of her plays, *The Voodoo*, will be presented in Paris this winter with Vera Sergine, the French actress, in the principal part.

"SHOW-OFF" FOR AUSTRALIA

New York, Oct. 11.—Stewart French, the producer of *The Show-Off*, has sold the rights to the piece for Australia. This play is one of the biggest Broadway hits and is doing a "standing room only" business at the Playhouse.

Florence Fair, a Distinctive and Lovely Personality.

Oftentimes the personal appeal which an actress conveys to her audience, thru the character she is portraying, proves to be an ephemeral quality which fades into nothingness with personal contact. But such is not the case with the appeal of exquisiteness conveyed by Florence Fair, leading woman of *The Green Beetle*, at the Klaw Theater, New York. That appeal is sustained when one meets her in the intimacy of her dressing room, where tin-foamers and artifice have not been donned. She exudes a beaming gentleness, as lovable in its effect on the sight after the glare and glare of the stage, as is the *Midnight Sonata* after a blazing tundra of "22". Another charming thing about Florence Fair is that she apparently never voices a grievance, but practices that fine philosophy of seeing only the lovable characteristics of her associates.

On our way to the theater we met a young man of decided reserve and a keen observer in the theater. Learning of our engagement with Miss Fair he said simply: "Note her exquisite hands. They are indicative of her personality." We did note those lovely hands, so eloquent in the long-sustained pantomime enacted by their possessor in the play. They were just as eloquent as they guided the rippling waves of her abundant brown hair into a coiffure to accommodate a raven black Celestial wig as they were in her characterization of a white woman finding solace in the by-product of the poppy when held prisoner by the subtle, suave Chang Hong.

We noted, too, the beautifully chiseled strength of her features, the steady gaze of her large gray-blue eyes, her splendid height and poise, attributes of beauty which have proved a joy to the art director of *Vaude and Vaudeville*, for whom she has posed in beautiful gowns as they should be worn. Her voice, strong, vibrant and yet pleasingly feminine, fits her personality. To sum up, she is a beauty of a heroic mold. We should like to see her play Joan of Arc.

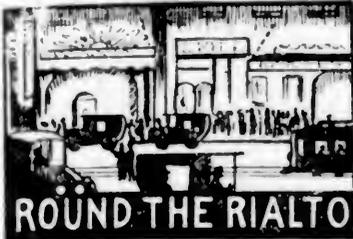
Florence Fair is of the fourth generation of the Fairs of New York, which is just another way of saying that she was born in New York and descended from three generations of New Yorkers. Educated at Ladycliff Convent, she learned all the arts of the gentwoman. She also appeared in amateur theatricals at the convent. While friends applauded her dramatic efforts, she conceived no idea of going on the professional stage. When she left the convent and returned home to New York the world war was engaging the attention of her family and friends. Two brothers were in the service, one in the army and the other in the navy. Desiring to do her bit she became active in relief work. At a fashion fete given for the French orphans, directed by Dorothy Donnelly, she attracted the attention of Edward Sheldon. Mr. Sheldon told John D. Williams, who was assembling a cast to support John Drew in *Pendennis*, that Miss Fair would prove a pleasing addition to said cast. After meeting Miss Fair, Mr. Williams agreed with Mr. Sheldon and proved it by offering the amateur actress the role of Blanche Amory. Feeling that she did not measure up to the requirements of so important a part, Miss Fair respectfully declined.

Continuing with her war work she had little time to think about a stage career until a year later, when Mr. Williams again offered her a role, a modest bit with John Drew in *The Gay Lord Ques*. This time Miss Fair gratefully accepted and did so well that she was engaged later to play with Norman Trevor in *A Place in the Sun*, and with John Westley in *Vandeville*.

When Booth Tarkington's *Clarence* was at the height of its long and successful career at the Hudson Theater, New York, Miss Fair stepped into the leading role which had been created by Elsie Mackay. When that play closed its New York run she accompanied it, in the same part, to Chicago. With the closing of *Clarence* she returned to New York and played a short engagement in *The Eliza Case*, at the Playhouse, followed by an engagement with the Chicago company of *The Rat*, which enjoyed a year's run. After appearing in the short-lived *Go with Me* Miss Fair joined the McLaughlin Stock Company in Cleveland, later she essayed a small role in *LaTendresse*, with Henry Miller, but for some strange reason didn't please "the powers that be" and was replaced. But fate had splendid compensation in store for this slight setback. After appearing for the famous Players as Claire in *Leah Kleschna*, playing opposite James Remick, and as the wife in *Zo a*, she was honored by an offer from E. H. Sothern and Julie Marloue. During the Sotherns' last New York engagement she played with them in Shakespearean repertoire, appearing as Jessica in *The Merchant of Venice*, Marie in *Twelfth Night*, the Widow in *The Taming of the Shrew*, the Player Queen in *Hamlet*, Lady Capulet in *Romeo and Juliet* and Helen in *Cymbeline*.

When Julie Marloue retired from activity during the road tour then followed the New York engagement of the Sothern-Marloue Company, Miss Fair

(Continued on page 25)



WHAD the pleasure of attending a play given to SARI FEDAK. . . . This lady is a famous Hungarian actress and in private life is the wife of FERENC MOLNAR, the dramatist. . . . MISS FEDAK speaks English well and she told us she is here to give entertainments in Hungarian this season. . . . Next season she may appear in English and also be seen in a play. . . . GREENIE SMITH tells us HAL SKILLERY did remarkably well when he took the place of JACK DEVAHUE in De Yonessell on a few hours' notice. . . . QUEENIE says it was quite a strain on everybody, but HAL breezed thru the part, apparently the least disturbed of all. . . . Which also calls to mind another striking bit of memorization just done by GRANT STEWART. . . . GRANT tells us he went out of town to join In His Arms and in the first day learned and rehearsed the first two acts of the play, finished up with the third act the next day and went on and played the part that night. . . . Being such a thing would just about drive us mad and such feats lay our wholehearted admiration. . . . KATHARINE EMMETT spoke most feelingly to us about the "type" system. . . . She says she wants to play a character old woman but all the managers insist on casting her for gentle ladies. . . . More and more we hear players kicking about this vicious use of "types", and it is the opportunities which the so-called "Art" theaters give to play a wide-range of parts which makes so many good actors appear in them, even at a financial sacrifice. . . . The managers should wake up. . . . We spent a very pleasant evening with J. M. KERRIGAN, who regaled us with a great number of funny stories. . . . J. M. is going to appear in the new HOMER MILES play which WILLIAM HARRIS, Jr., is about to produce. . . . We hear fine things about this play, the locale of which is laid in South Brooklyn. . . . And so, we sign off for the week. TOM PEPPER.

GUILD TO DO HOWARD PLAY

New York, Oct. 11.—The Theater Guild will produce *They Knew What They Wanted*, by Sidney Howard, as its second production of the season. It will be shown at the Garrick Theater, at the conclusion of the run of *The Guardsman* there. The latter piece opens next Monday. Mr. Howard, who is the author of *Sicards* and collaborator with Edward Sheldon on *Beauclerk*, now playing at the National Theater, has written *They Knew What They Wanted* around the Italian Americans in California. It is a comedy.

NEW PRODUCING FIRM

New York, Oct. 11.—The first production to be made by the new producing firm of Craig Biddle and Charles K. Gordon will be a presentation of Maelyn Arbuckle in Louis Evan Shipman's play, *Poor Richard*. Rehearsals are to start next week and will be under the direction of John Craig. The scenery will be designed by Norman-Bel Geddes. *Poor Richard* is a play founded on the life of Benjamin Franklin.

DIXEY LEAVES 'TARNISH'

New York, Oct. 11.—Henry E. Dixey, who has been all season with *Tarnish* at the Playhouse, Chicago, will leave the cast next week and return here. His place is to be taken by Clifford Dempsey.

FLORENCE FAIR, A DISTINCTIVE AND LOVELY PERSONALITY

(Continued from page 24)

playing Juliet to Sothern's Romeo and Sophia to his Hamlet, making a pleasing impression on the critics, as press notices attest.

From Shakespeare to *The Green Beetle* was Miss Fair's next stage venture. While she finds her present role one of the most interesting she has played, she hopes that the future holds more Shakespearean engagements for her.

The conversation then turned to fashions and hobbies, but that part of the interview is conserved for a future issue. ELITA MILLER LENZ.

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LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Oct. 11.

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Able's Irish Rose', 'All God's Ch'uns Got Wings', 'Best People, The', etc.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Able's Irish Rose', 'Applesauce', 'Bogart on Horseback', etc.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Aren't We All?', 'Clubs Are Tramps', etc.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Goose Hangs High', 'Nervous Wreck', etc.

DRAMATIC NOTES

Incidentally, Paul Dulzell could do with a vacation.

Mrs. Henry B. Harris was to have produced Fred Ballard's comedy, *Out of Luck*, but has deferred it until an unnamed later date.

Paul Dickey will have two plays produced by Sam H. Harris within a short while. One is *The Bark Slapper* and the other is *The Brass Ball*.

Another of the *Nerves* cast who has jumped into a new show is Marie Curtis. Miss Curtis will be seen in *The Second Water*, a new comedy from the pen of J. C. Nugent.

James Rennie and Gavin Muir are all prepared to turn producers. They will present *White Ribbon*, a play by Walter Ellwood, at a New York theater some time in November.

Frank Craven will make his first production October 26 in some town near New York. It will be *Fool's Hill*, a play from his own pen, with Robert McWade and Blythe Daly in the leading roles.

Mitchell Harris, leading man with *The Debut* Company, which stranded in St. Louis October 4, went at once to New York to enter rehearsals in one of Selwyn's *The Fool* companies.

White Collars, Edith Ellis' play, is now in its 36th week in Los Angeles. With that record behind it Frank Egan is announcing it for New York production, tho the date of opening is not mentioned.

Tom Powers plays the piano in *Great*

Music, now on view at the Earl Carroll Theater, New York. He plays it very well, too. Which again proves that any accomplishment may come in useful to an actor sometime, somewhere.

Mary Hubbard is giving a lifelike impersonation of an austere spinster in *Milnick*, now at the Booth Theater, New York. She has only a few minutes to do it in but she makes every second worth while by careful and artistic work.

Robert Leonard is reaping a world of laughs in *Izzy* with a well-planned comedy performance. He plays one of *Izzy's* uncles, and tho his opportunities are not too large, he makes quite the most of them.

Mme. Simone will open her season of French repertoire at the Henry Miller Theater, New York, October 20. *L'Alphon* will be her first play, to be followed with some of the best plays in her repertoire, including *Naked*, by Pirandello.

A famous actor says: "Never mutter a part when you are memorizing it. Speak it out and give each word the value you want it to have in performance. Muttering makes for indistinctness in playing."

Clayton Hamilton, dramatist and novelist, will take to the road ahead of the coming all-star revival of *The Rivals* and blazon forth its merits with public lectures on classic comedy. It is expected that he will find some place in the lecture to mention *The Rivals*.

Judith Anderson, now making the hit of her career in *Cobra*, will be seen in

Coming to Br'dw'ry

New York, Oct. 11.—The usual half dozen openings will take place on Broadway next week and again five of the shows will deal exclusively with the spoken word and one will be a musical comedy.

On Monday night the Theater Guild will open its season at the Garrick Theater with *The Guardsman*, a comedy by Franz Molnar. In the cast are Lynn Fontanne, Alfred Lunt, Dudley Digges, Helen Westkley, Edith Meiser, Kathryn Wilson and Philip Loeb. Philip Moeller directed the production and the stage settings are by Joe Mizlizer.

The Dramatists' Theater, Inc., will also make its first production of the season on Monday night. The play is *Cock o' the Roost*, by Rida Johnson Young, and it will be seen at the Liberty Theater. The cast includes Elisabeth Risdon, Harry Davenport, Donald Foster, Sylvia Field, L'urnel Pratt, Edward Donnelly, Katherine Wilson, Tracy L'Engle, Helen Burt, Allen Lee and Desmond Gallagher. The piece was staged by James Forbes.

In His Arms will be the third production to open Monday night. Sam H. Harris is producing this play of Lynn Starling's at the Fulton Theater. Margaret Lawrence will be starred and Edie Shannon, Geoffrey Kerr, Vernon Steele, Grant Stewart, Sallie Sanford, Camelia Otis Skinner, Edna May Oliver, Elliot Cabot and Mary Perry will be seen in her support. Guthrie McClintic has staged the play for Mr. Harris.

Walter Hast will present *Clubs Are Tramps*, a three-act comedy by Leslie Hickson and W. Lee Dickson, at the Bijou Theater Tuesday night. Harry Green will be featured and the cast will include May Collins, Sarah-Elizabeth Reynolds, Margery Meadows, Josephine Deffy, James Curtis, Roland Rushton, John Davidson, James S. Barrett, Arthur R. Vinton, David Uguhart and Walter Allen.

The new theatrical firm of Schwab, Liveright & Mandel will present *The Firebrand*, a play of Benvenuto Cellini, at the Morosco Theater on Wednesday night. This drama, which has Joseph Schildkraut as the star, was written by Edwin Justus Mayer. The cast includes Frank Morgan, E. G. Robinson, Nana Bryant and Florence Mason. Woodman Thompson has designed the scenery and costumes.

Wednesday night, too, the new edition of *Artists and Models* will be seen at the Astor Theater.

My Lady of the Evening under the Belasco management when she is thru with the first-named play. Edna Hibbard will also be seen in this Belasco production.

Humphrey Bogart, who got much favorable mention from the critics for his work in the lately demised *Nerves*, will be seen in *The Imported Wife*, a play by Crane Wilbur, which the Shuberts are producing. It will open in a week at Stamford, Conn.

The Golden Spoon, the play in which Vera Gordon emerged from the movies, has been withdrawn from the public gaze. The road troupe showed it to be unsuited to her talents. It may be brought out again after rewriting, but there is nothing certain about this.

That trans-Atlantic commuter, Frederick Lonsdale, has again left this country after a short stay in New York to see the opening of his play, *The Fake*. Contrary to his usual custom, Mr. Lonsdale left no play behind him, tho the managers were clamoring for a manuscript of any kind from him.

Roy Walling is an instance of the way in which success makes for success in the theater. He found it somewhat hard to get a hearing from the Broadway managers until he staged *Conscience*, but with that a substantial hit he is swamped with work. Mr. Walling's next job will be to stage *Maggie* for A. H. Woods, then he will stage two road productions of *Cheaper to Marry*, after which he will direct two new productions.

Walker Ellis has been selected by A. H. Woods as the leading man for Helen MacKellar in Don Mullally's play, *Magic*, now in rehearsal. Others in the company are Robert Cummings, Warda Howard, Elwood Bostwick and Grace Kennard. Roy Walling is starring the piece.

Leslie Austen has been engaged by Henry W. Savage to play in *Lass o' Laughter*, a comedy which he is about to (Continued on page 37)

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DRAMATIC STOCK

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

Players Disband

Arlington Theater in Boston Closes Suddenly Over Financial Differences

Boston, Oct. 11.—Financial differences between the trustees of the Henry Jewett Repertory Company and the players led to the sudden closing of the Arlington Theater and the disbanding of the company. The Jewett Players have not been making money since their opening five weeks ago and each week it has been necessary to draw on the trust fund to meet expenses. With the sudden cessation of the subsidy and the refusal of the actors to accept a "commonwealth" basis their presentation of *The Prisoner of Zenda* was called off. The two weeks' notice or the payment of two weeks' salary in lieu of the absence of notice, required by the Equity contracts under which all of them were working, was disregarded.

The money being paid out by the trustees to meet the weekly shortage was being taken from a fund raised for the erection of the Jewett Repertory Theater and when those in charge of the fund decided that they did not care to dip into it any more Henry Jewett called a meeting of the players and told them how things stood, offering to carry on for another month in the hope that things would pick up if they were willing to accept a "commonwealth" proposition. R. H. Allen, theater owner, generously offered the house rent free for four weeks. Salaries of all theater employees were to be deducted from the box-office receipts, and the players were then to be paid up to half of their salaries, anything over this going to the running expenses. Henry Jewett was to take only a third of his salary. Since no guarantee would be made the players they decided to refuse the offer, feeling it would void their contracts.

The Equity deputy was instructed to insist upon payment of the two weeks' salary called for in their contracts. Since no money was forthcoming in answer to their demands the matter was placed in the hands of William Flaherty, local attorney for the Actors' Equity Association. He is now attempting to collect the \$3,000 due the company members.

Actors and actresses who signed with Henry Jewett expected a long season's work. Elspeth Dudgeon came from England, joining with the expectation of at least six months' work. Francis Compton, another new member, brought his wife and child from Victoria, B. C.

All former members of the Jewett Players, with the exception of the Jewetts themselves, have been organized by E. E. Clive, formerly a prominent member of the Jewett Players, into E. E. Clive and Company and have just closed negotiations to take over the Copley again for the presentation of repertory.

The first offering of the reorganized company will be *Red Rock*, a new comedy by Basil MacDonald Hastings, English playwright, and Eden Philpotts, English novelist. This vehicle has never been presented in America before. Messrs. Clive, Buckler, Mowbray, West, Hulse, Jones, Tonge and Compton, and Mrs. Walker, Paget, Standing, Ediss and Dudgeon compose the reorganized company.

Mr. and Mrs. Jewett will continue their work for the theater and hope to aid in raising funds for the new playhouse. Plans are nearing completion and while nothing definite can be said they expect to break ground within a month or two and start constructing.

PRODUCERS' AND PLAYERS' REPRESENTATIVES

Helen Robinson

Helen Robinson has arranged engagements, viz.: Harrison Hoy and Janette Connor, as character man and woman, with the Henry Carleton Players, at Waterville, Me.; Kirk Brown, Jr., with Victor Hammond in vaudeville.

Georgia Wolfe

Eddie Edwards, or the Georgia Wolfe office, has arranged engagements, viz.: Hooper Atchley, formerly with the Poll Stock Company in Bridgeport, Conn., with the Ann Irish act in vaudeville; Alienne Berry, formerly with a stock company in Indianapolis, for the Harry Morvil act in vaudeville; Ernest D'Amabro, formerly with Scofield Stock Company, for the *Toto Revue*; Jack Marvin

ST. JAMES PLAYERS GIVE "ACROSS THE STREET"

Boston, Oct. 8.—In keeping with their policy of offering their audiences nothing but the best in plays, the St. James Players presented *Across the Street* for the first time in Boston. Their efforts were well received by a goodly sized audience. This delightful farce by Richard Purdy is based on a one-man controlled, small New England town and contains several characters who all players will recognize in their own home towns. It is the play that won the \$5,000 prize as the best and cleanest play for presentation on the chautauqua platform.

Herbert Hayes and Houston Richards were cast in the two leading male roles. The play deals with two young men who are miscast in life and swap positions in an attempt to straighten out "crossed wires", getting themselves into many laughable situations. Hayes and Richards gave splendid performances. Kay Hammond, leading lady, who was the cause of some of the difficulties, won her audience from the start with her portrayal of the small-town girl who becomes fascinated with every stranger from New York who arrives in town. In the supporting cast were Olive Blakeney, Samuel Godfrey, Harvey Hays, Anna Layng, Ralph M. Remley, Ralph Morehouse and Louis Leon Hall. Remley and Morehouse scored as the two typical rubie selectmen, supplying most of the humor.

Progressive Publicity

New York, Oct. 11.—*The Billboard* holds no brief for any particular house manager, director of productions, actor or actress in dramatic stock, but it does incline to give recognition to those who evidence a willingness to co-operate with us by their contribution of information that can be converted into interesting and instructive news for the benefit of our readers.

One of our regular contributors of information along these lines is Cliff A. Schaufele, lessee and general manager of the Temple Theater and general manager of the Temple Theater Players at Hamilton, Ont., and his latest contribution consists of a typical legal form of summons that he utilized in attracting attention to his presentation of *The Woman on the Jury*. With his usual progressiveness Manager Schaufele listed every legal right in his city and utilized the Canadian mails as a process server, in serving his summons on the recipients to be present at the opening performance of the play.

What the legal lights of Hamilton thought of the play and players was made manifest by local newspaper reviews which in part say: "More than 100 members of the Hamilton Law Association passed judgment on play and players, and their verdict is highly commendatory of both." What Manager Schaufele has done in Hamilton to attract patronage to this play and his players can be done by other managers presenting the same play, for, according to all reports from Hamilton, the play drew capacity audiences at each performance.

SEEN ON BROADWAY

By ELIZABETH KINGSTON

Irene Homer, who played leads in stock at Holyoke, Mass., a very striking brunet, was pointed out to us on Broadway.

Lola Mayo, late leading lady with the Sherman Stock Company, Evansville, Ind., was seen on Broadway during the past week.

James C. Carroll, director of productions with the Sherman Stock Company, was a Broadway stroller during the past week.

Catherine Prather, who has been playing ingenue roles in Los Angeles, a very attractive young lady, received a warm welcome from numerous friends on Broadway.

Bessie Bruce, who has been playing with the Wilkes Stock in Los Angeles, is back in New York.

Shirley Heaslip, an exceptionally attractive brunet with an ever-smiling countenance, after visiting her aunt, Pauline Boyle, in New York City, motored to Philadelphia on a visit to Mr. and Mrs. Egan prior to accepting an engagement in stock that awaits her.

with Laura Plerford in vaudeville; Adee Carol, formerly of Harder-Heil Stock in New Brunswick, with the Maddock act in vaudeville.

VIRGINIA RICHMOND



1 graduate of the Castle Square Stock Company, Boston.

VIRGINIA RICHMOND,

A Canadian Girl, Who Realized Her Ambition for a Stage Career by a Schooling in Stock

Miss Richmond is a native of Montreal, Can., where she received her early education, including singing, music, dancing and elocution at the Notre Dame Convent Academy. At the age of sixteen her parents moved to Boston, where Virginia completed her education, which included schooling for a stage career.

After much perseverance she was finally admitted as an extra in the old Castle Square Stock Company. Being studious, she of her own volition understudied the ingenue roles and when the opportunity presented itself thru the sudden illness of the company's ingenue Virginia was fully prepared to step into the role in which she made sufficiently good to warrant the management retaining her for two seasons.

Her success in the Castle Square Stock Company was repeated with companies at Brockton, Mass.; Elmira, N. Y., and Montreal, Can. Her schooling in stock enabled her to secure and retain an engagement with *The Bat* Company on tour. During the past summer Miss Richmond has played ingenue leads at the Whalon Park Theater, Fitchburg, Mass. She has received several lucrative offers to play leads with several well-known stock companies, but has declined them all for the present in order to accept an engagement in a vaudeville act entitled *Fifty-Fifty*.

PATRONS STILL TALKING

Malden, Mass., Oct. 11.—The patrons of the Auditorium Theater are still talking of the wonderful performance of *Naughty Mamzelle* with Tommie Martelle in the stellar role. The versatile Tommie has always been a big favorite in this city, and while the local theatergoers regret that they are to lose him from local stock presentations they congratulated him warmly when it was announced that he would leave stock at the expiration of his contract under his present management and go under the banner of George M. Gatts, who will star him in a new production on tour. Wilbur Braun has closed his engagement here to accept one in a production out of New York City, scheduled to go on tour soon. Millard Vincent is a newcomer to this company, opening here this week as second man in *Before and After*. He has a pleasing personality and became an instantaneous favorite. Director Arthur Ritchie is burning the midnight oil while reading numerous scripts of recent releases, a number of which he contemplates presenting in the very near future.

Louis Lytton, director of the Peruchi Players at the Lyric Theater, Knoxville, Tenn., writes that they are playing to profitable business in that city, and that the local playgoers evidence their gratification at the many recent releases that are being presented by the Peruchi Players.

The Blaney Players

Present "The Cat and the Canary" With Millicent Hanley in Role of Canary

New York, Oct. 10.—Hurtig & Seamon's Yorkville Theater has returned to its former policy in the presentation of dramatic stock by the Blaney Players, and if last night's audience is any indication of the patronage that the local theatergoers are going to give to the Blaney plays and players then success for the venture is preassured.

The Play

The Cat and the Canary has been heralded near and far among producers of dramatic stock who have found it a profitable play to present. The Blaney production left nothing to be desired by those who incline to spooky dramas, for the stage settings in themselves furnished many intense incidents and numerous thrills thru the unanny mechanism, in which subdued lighting effects, sliding panels and swinging bookcases made a fitting setting for the lines and actions of the players. Due credit should be given to James R. Garey, director of production; Roger Allen, stage manager, and Joseph Siegfried, scenic artist.

The Players

Millicent Hanley as Annabelle West, the "Canary", prey of the "Cat", is an exceptionally attractive ingenue brunet, with grace of movement in her actions that is really alluring and a command of English that is admirable. As the prospective heiress she was captivating in her girlish simplicity. In her denouncement of those who intimated that she was mentally unbalanced she was dramatically emotional, yet perfectly self-possessed—the dramatic mistress of talent and ability personified. As a newly rich girl awaiting the avowal of love of an unsophisticated wooer she was adorable, for, in the subdued light of the library, her every emotion was discernible in her facial registrations and movements.

Victor Sutherland as Paul Jones gave one the impression of a manly fellow with sufficient dramatic ability to submerge his real self for the time being into a cowardly appearing, yet manly acting, unsophisticated gawk. He humorized his lines and actions for laugh-evoking purposes in which the players found themselves, thereby dispelling some of the gloom that otherwise would have predominated. Ella Cameron as "Mammy" Pleasant, a West Indian, in a sort of a major domo characterization, was typical of the accepted version of one in that position. Her makeup, mannerisms, lines and actions gave evidence of her remarkable self-control and dramatic ability. Robert Lawrence as Charles Wildes, the "Cat", enacted his role along ordinary lines until revealed as the "Cat", when he became the personification of the able dramatic actor, with a gatling-gun fire of lines that would have fallen flat coming from a less able actor. Margaret Bird as Susan Sillsby, a prospective heiress, but disappointed and malicious woman, handled the role artistically and realistically perfect. Percy Kilbride as Roger Crosby in appearance was the typical administrator, and was better perfect in his distinctive delivery of lines. Leonard Lord as Harry Blythe was a likable, manly appearing fellow and handled his role well. Madeline Hunt as Cecily Young had little to do, but did it well, and the same is applicable to James R. Garey as Hendricks and Roger Allen as Patterson.

Comment

The production was according to script and every little detail carried out realistically. The players were talented and able in their respective roles. The play itself is one that will attract the patronage of those who incline towards melodramatic effects, for it is intense and thrilling throughout the entire presentation.

ALFRED NELSON.

Ruth Elliott, who recently closed with the Ella Kramer Stock Company at Hershey, Pa., was seen on Broadway during the past week, and spoke in glowing terms of her brief vacation in Canada and New England. She has visited several well-known modiste shops, where she selected numerous costly and attractive gowns that will be worn by her in her various roles with the Jack X. Lewis Players at Rome, Va.

**PERSONALITIES
Here and There**

L. Roy Kenneth, actor, author and director, is working on a new play at Danville, Va.

Kathryn Sheldon and Russell Snood are now with the Sherman Kelly Stock Company at Superior, Wis.

Mary Vernon Wolfe played the role of a French maid in *Whispering Wires* with the State Players at New Brunswick, N. J., last week.

Herbert Heyes, well-known stock actor on the Pacific Coast, has recently joined the Boston Stock Company at the St. James Theater, Boston.

Kenneth Fleming, late of the Empire Stock Company, Salem, Mass., has made a distinct hit as the second business man with the Guy Harrington Players, Pittsfield, Mass.

Margaret Arnold, late of E. F. Albee Stock Company, at the Albee Theater, Providence, R. I., was a recent visitor in New York and a recipient of many nods of recognition from well-known players on the Rialto.

Loretta Nicholson, the well-known stock actress, has signed with Jack X. Lewis at Danoke, Va. This is Miss Nicholson's second season in the Southern city. Tho still in her early 20s, she is considered not only a very charming ingenue but a talented and able actress.

Karl C. Payne, resident manager of the St. James Theater, which houses the Boston Stock Company, Boston, Mass., tho there for his first season, is fast becoming popular not only with the house employes and the players but with the patrons. He is doing a thoro job as manager, and his likable personality and winning smile are fast gaining him many friends.

**ST. CHARLES PLAYERS IN
1,000TH PERFORMANCE**

New Orleans, La., Oct. 10.—The St. Charles Players, at the St. Charles Theater, are highly elated at the ovation given their 1,000th performance. They have appeared in 99 plays in 100 weeks. Lee Sarratt, director of productions, recently told the audience of the time and labor required on the part of the director, stage manager, scenic artist and players to produce and present the plays. George H. Terriberry, member of the Committee of Higher Critics, a local organization that reviews plays and players weekly and names the actor or actress giving the best performance, speaking for the patrons commended the company highly for its productions and presentations. Tributes followed, consisting of flowers and candy to both the feminine members of the company and those of the patrons who took part in the reception upon the stage. The players have appeared in three matinee and seven night performances each week.

HEDGEROW THEATER PLAYERS

Rose Valley, Pa., Oct. 10.—Jasper Deeter, director of the Hedgerow Theater, has arranged with A. H. Woods to produce Barry Connors' play, *The Dreamers*, owned by the Woods office. The production will be offered some time this month. Ann Harding, having recently closed a road engagement with the *Thorobreds* Company en tour, will appear in the leading role opposite Jasper Deeter. *The Dreamers* is the second new play which the Hedgerow organization will have produced within two months, the other being a new American play, *The Artist*, by Virginia Farmer.

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113 N. 11th St., Allentown, Pa., Sept. 29, 1924.

The Billboard Pub. Co., Cincinnati, O.
Gentlemen—I have been reading your paper for a good many years and it sure is the book to get to keep in touch with the show business in all its branches.

I was assistant treasurer and later treasurer at the Lyric Theater here for nearly ten years up to about ten years ago. I have always been a reader of *The Billboard* because you can find what you want to know in its pages. Anyone interested in the theater or any other branch of the show or entertainment business will find it a very good investment.

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UNITED SCENIC ARTISTS

NOTES ON BLANEY PLAYERS

New York, Oct. 10.—J. J. White, manager of the Blaney Players at the Yorkville Theater, is being congratulated on the cast that has been assembled for the production and presentation of the Blaney Players at that house. Millicent Hanley is the leading woman, and comes direct from an engagement with Sam H. Harris' Company presenting *It's a Boy*. Victor Sotherland is the leading man and a former Blaney Player, but more recently of Broadway productions, in which he worked opposite Alice Brady in *Zander the Great*, and later under the direction of The Charles Blaney Picture Corporation in *The Love Bandit*, a featured film, in which he appeared with Doris Kenyon, and in the film, *One Love for the Roman*, in which he played opposite Mildred Harris.

Malsie Cecil Klark, widow of the late Harden Klark, and her stepdaughter, Madeline Hunt, are also in the company. Mrs. Klark and Miss Hunt were formerly members of the Harden Klark Stock Company touring the Bermudas, West Indies and Panama for the past ten years. Odette Kellerman, a child actress, will make her first American appearance with the Blaney Company. She was formerly featured in child roles in the Comedie Francaise Theater, Paris. Verly J. J. White has made a wise selection in organizing the Blaney Players for the Yorkville. This company has no connection whatsoever with the Cecil Spooner (Mrs. Charles Blaney) Stock Company, now playing under the name of the Metropolis Players at the Metropolis Theater on Third avenue, with Cecil Spooner as the leading lady.

The American Theater, Spokane, Wash., was reopened recently. Gertrude Huntington is managing the house.

STUART WALKER COMPANY

The Stuart Walker Stock Company at the Cox Theater in Cincinnati has been drawing exceptionally large audiences for its presentation of *Mary the Third*, with Lucille Nicholas in the title role. Teressa Dale as the second Mary, Coats Wayne as the husband of Mary the Second, and Larry Fletcher, who finally captured the heart of the youngest Mary, distinguished themselves in their respective roles. The same is applicable to Beulah Bondi, as Mary the First. Hugh Banks, a newcomer in the company, as a brother of Mary the Third, gives every indication of becoming popular with the patrons.

NORTHAMPTON PLAYERS

Northampton, Mass., Oct. 10.—The Academy of Music, a municipal theater, under the management of Francis Powell, is fulfilling a long-felt want of local theatergoers, who are giving their patronage to the Northampton Players, now appearing here under the directing management of Arline Alcine. The cast includes Pauline Graff, Thomas H. Walsh, Helen Joy, Philip Brandon, George Rand, Alexis B. Luce and Helen Peck, with George Rand as co-director, George Garrott stage manager and Howard Alcorn art director. The leading roles are in the hands of Helen Joy and Alexis B. Luce.

JANE DARWELL COMMENDED

Detroit, Mich., Oct. 10.—Local reviewers were generous in their praise of the performance given by Jane Darwell, who played the leading role in *The Last Warning*, presented by the Woodward Players at the Majestic Theater. Her portrayal of Evelynnda Hendon, a burlesque queen,

Companies' Openings and Closings

Poli Stock Company

New Haven, Conn., Oct. 11.—James Thatcher, general manager of the Poli Stock Company, is preparing for the opening of a season of stock at the new Hyperion Theater October 20 with the presentation of *Just Married*.

Maroni Olsen Players

Ogden, Utah, Oct. 11.—The Maroni Olsen Players will appear here by special arrangement with C. Angus (Gus) Wright in charge of recreational work for an indefinite season of stock, to open October 27 with *Kemppu*, to be followed by *You and I*, Shakespeare's *Taming of the Shrew*, and other well-known dramas. Mr. Olsen and several members of the cast are natives of this city.

The Berkell Players

Waterloo, Ia., Oct. 12.—The Berkell Players, under the directing management of Charles Berkell, closed their regular season at Indianapolis, Ind., on August 23, and will reopen their regular season at the Waterloo Theater November 30. Mr. Berkell is having the house renovated, redecorated and refurnished in preparation for the reopening of his company, which will include former members of his company and several newcomers, who will present a series of recent releases now being played in the larger cities.

Loew's, Inc., Stock

New York, Oct. 13.—E. A. Schiller, general representative of Loew's, Inc., has completed arrangements for the change of policy from pictures to dramatic stock at Loew's Seventh Avenue Theater, to take place October 20, when the stock season opens with *The Cat and the Canary*. The cast will include: Clara Joel, leading woman; John Littel, leading man; Kathryn Givney, character leads; Helen Bay, characters; Russell Fillmore, juvenile; Betty Lawrence, ingenue, and Luke Conness, director of productions.

The Players' Guild

Milwaukee, Wis., Oct. 11.—All stock company records in Milwaukee were broken the past season by The Players' Guild, which was at the Davidson Theater for 12 weeks, playing to big houses each week. Arrangements have been made for a third season next summer, ac-

ording to Patrick Kearney, Guild manager, who reports that this season's business was more than double that of last year. The season was unique for stock companies in that the orchestra seats were sold out long before the balcony at each performance, indicating a high-class clientele. Light, clean comedies of the *In Love With Love* type were the big hits. The tryout of *The Fall Guy* broke all records.

Detroit Repertory Theater

Detroit, Mich., Oct. 11.—Several recent New York successes, together with other modern plays of the Little Theater type, are included in the 1924-'25 program of the Detroit Repertory Theater. Three plays are now in rehearsal. Among the dramas selected are *R. U. R.*, *Heartbreak House*, *From Morn to Midnight*, *Jane Clegg*, *John Ferguson*, *Ambush* and *The Idling Machine*. The repertory also will include some of the modern plays from Czechoslovakia, Ireland, Germany and England. A permanent company of 13 players will present plays, some of which will require larger casts. The company then will be augmented by guest actors and local extras. In the company are: Ruth Anderson, Cecile Dacey, Helen Branzow, Katherine Greenough, Madeline Race, Mrs. Krauel, Finnett Collins, T. W. Clark, Albert De Salle, Walter Parle, organizer and director of the Pontiac Little Theater; Eugene Sharkey, Bradley A. Walker and Winniett Wright.

Frawley-Karle Players

Milwaukee, Wis., Oct. 12.—*Just Married* proved a popular opening for the winter season of dramatic stock at the Garrick Theater. With houses sold out well in advance for the opening performances, the season promises to be a prosperous one, states C. E. Erisig, assistant manager. Eric Karle again is manager. T. Daniel Frawley will direct the staging of all plays, heading the company known as the Frawley-Karle Players. Leads will be played by Mr. Frawley, David Herblin and Margaret Knight. Others in the cast, all well known thru their New York experience, are: Adriene Earl, Richard Ward, Herbert Duffy, Arthur Oiml, Richard Norman, Louise Crolius, Jay Collins and David La Mont. George Camp is again treasurer.

called for more than the usual comedy-making ability of a dramatic actress, and Miss Darwell's handling of the role was exceptionally clever acting.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

Emma Cook Stock

Closes Season in Bonaparte, Ia. Where Outfit Suffered Damage by Storm Last June

The Emma May Cook Stock Company closed its summer tented season recently at Bonaparte, Ia., the town in which the show's entire outfit was blown to pieces in a storm June 6 last. The new season will be opened in May at Keosauqua, Ia., starts Paul Zaller, manager, character comedian and snare drum player. The roster at the closing was as follows: Zaller, Miss Cook, leads and treasurer; Albert Lamont, Sr., band leader and cornetist; Albert Lamont, Jr., bass and piano; Howard Smith, clarinet, piano and parts; Fred Kidgore, cornet and parts; Norman Allen, saxophone, parts and specialties; Albert Klue, alto and parts; Craston Wright, director, parts and bass drum; Loretta Kell, hiccups; Ruth Bragg, characters and specialties; Edward Wallace, ticks; Mrs. Edward Wallace, reserved seats; Albee Lanam, child parts and specialties. The top was in charge of Tom Pound and three assistants, Johnnie Light, Harry Morris and Johnnie Crest. Ed Alger handled the organ and doubled back for second trombone occasionally. The season ran 20 weeks, with a number of fairs played toward the closing.

FUSSNER COMPANY CLOSES

After a successful season of 18 weeks with the Fussner Stock Company, which closed a few weeks ago at Christian, Ind., Mr. and Mrs. Jack Hamilton and daughter, Helen Long, returned to their home in Columbus, Ind., for a rest before working this winter. The cast at the closing included Eddie Cole, leads; Mary Cole, bits and specialties; Charles Harrison, hiccups; Mrs. Charles Harrison, hiccups; Art Newman, comedy; Mrs. Art Newman, leads; Jack Hamilton, characters and director, specialties; Mrs. Jack Hamilton, general business and characters; Velma Long, song and dance specialties and piano; George and Norine Newman, specialties.

FRENCH'S SHOW BOAT

Eddie Cole, formerly leading man with the Fussner Stock Company, is now with French's Showboat, he writes. This is his third season on the boat. The route this week includes Newburgh, Grandview and Tall City, Ind.; St. Joseph and Derby, Ky.; and Mookport, Ind., with West Point, Ky., booked for October 20.

Salt Lake City as ingenue leading woman in Hale Goodwin's latest success, *Just Jones*, we learn.

M. F. Ketchum, of Hinton, Ia., was the first to take advantage of our request that a Repertoire Members letter be sent to this department. His communication, published last week, was very interesting. Now let *The Billboard* hear from others.

"No turnaways, but business has averaged very good on the showboat *The America*," writes Herschel Weiss, a member of the cast. The Reynolds boat has been making some big jumps, and recently headed for the Cumberland River.

A. Paul D'Mathot advises that it is Earlie Marks who has settled down at Oshawa, Ontario, Can., to manage a theater, and that it is Joe Marks who re-acted to Christie Lake, in correcting a news story he submitted for publication recently.

Robert M. Laughlin, of the McLaughlin Players, which recently closed in Kentucky, was a visitor at *The Billboard* last week. He and Mrs. McLaughlin will spend a fortnight in Cincinnati, visiting friends before deciding on a winter engagement.

Edward Williams, manager of the Williams Stock Company, closed his tent season about a week ago in Illinois. He reports a fair season, rain being much in evidence all summer in the territory he worked. He will go into permanent stock for the winter.

Walter Atlington closed his tent season recently at Lead, S. D., and has started a route which will take him into houses this winter in Dakota, Nebraska and Kansas, with New Mexico to follow. He is retaining his old cast. Plays he is presenting include *The Robbed Road*, *The Wolf of Waterhole* and *Married Today*.

Byron Spann, of the Spann Family Show, was a *Billboard* visitor the past week while on business in Cincinnati. He stated attendance was good at most stands the past summer. His entire equipment will be newly painted for next season's tour.

William C. Murray "caught" a performance of the Jimmy Hodges Company playing musical stock, in Savannah, Ga., recently when he made a trip there from

Andy Gump Show

Closes After 23 Weeks Under Canvas—Will Play Houses During the Winter

The *Andy Gump* Show, under the management of G. C. Loomis, closed its tent season last Saturday after a successful tour of 23 weeks in five States. The show has been moving on five trucks and carried 20 people with a seven-piece orchestra. Bud Davies and wife did the *Andy* and *Mia* parts, and their children were featured in free acts and specialties. Press stories were laudatory in mentioning the little folk. Regardless of how the national election results, the *Andy Gump* ticket is going to carry by an enormous vote in the States where "Andy" made personal appearances. It is predicted. The company expects to reopen soon for the winter in houses, Mr. Loomis having gone to Kansas City, Mo., to complete bookings, while Mr. Davies will open his own show soon and tour Arizona.

The company was visited recently by members of the Bybee Stock Company in Scott City, Kan., and also George Engesser and wife, of Swede Show fame.

ROSTER THE SAME

For Past Ten Years on Mack-Murray Dramatic Company Show—Family Works

That the roster never changes on the Mack-Murray Dramatic Company show is evidenced by the fact that it is distinctly a family show, according to A. A. MacDonald, one of the managers. "At least, the roster has been the same for the past ten years," he writes. The roster follows: Mac-Donald, stage director and characters; Ella MacDonald, characters; Nelson Edwards, general business and business manager; Louise Edwards, musical director and bits; Al S. Hall, leads and characters; William Shuter, child parts and song and dance specialties; William Shuter, child parts and songs; Edna Chapman, ingenue leads and specialties; Madeline Chapman, song and dance specialties, in addition to r-volving ladder and contortion tricks; "Queenie" Edwards, mascot. The company expects to close for the winter about December 6, when its personnel will go to Milesburg, Pa., for rehearsals for the summer season with an entire new repertoire of plays, under canvas.

JOHNSTONE BOOKINGS

Chicago, Oct. 11.—The Amerban Theatrical Agency has placed Jimmie Rice, Howard Browne, Thomas E. Williams, J. Andrew Johnson, Helen Blake, Margaret Lyons and Hazel Browne with the Fred Gordon Repertoire Company, Neva Fisher with the Jane Hastings Company, Harry Gray with the Bert Melville Company, Harland Worley, Jerry Leonard and Mattie Ziehlke with the J. B. Rotnour Company, Oliver Handcock and Monte Montross with the B. H. Amisen Company, Neil Hickey, Barbara Gordon, Marion Ashley and Hugh C. Adams with the Beach-Jones Company, J. H. Cooper and Mable Duvall with the John D. Winingor Company. These are repertoire bookings only.

The following people have been placed in stock: Addie Melnetto with the Robert L. Sherman Stock, Neil Schaffner and Alex. Lockwood with the Gordiner Players, Lem Parker, William McEnroe and Helen Russell with the Empress Stock at Lansing, Mich.; Mae Ambler with the Walker Stock at Toledo, O.; Herbert Duffy and Richard Ward with the Milwaukee Stock Company, Ann Nelson, Le Roy McNell, Laurette Allen and W. J. Maloney with the Hammond (Ind.) Stock Company, and E. G. Kast, Nat Barus, Walter Bonn, Marie Terry and Josephine Fairchild with the Columbus (O.) Stock Company.

Charles Douglas has been in Chicago the past fortnight engaging people for his two Lyceums thru the American Theatrical Agency. Lew Silvers, Margaret O'Brien, Tom Herbert, Jap La Cour, Georges Frederick, Flora Prentiss and Mildred Ma Lien have been engaged. Mr. Douglas will play *The Storm* and *The Mollusc*.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

MANY KIWANISANS

Entertained During Summer by Orchestra of Christy Obrecht Company

Members of the Kiwanis Clubs in many towns in Minnesota were entertained at their weekly luncheons the past summer by the orchestra of the Christy Obrecht Company, and all were loud in their praise for the programs put on, we are advised. The Willmar (Minn.) Kiwanians were especially laudatory in their remarks, states Mrs. C. D. Obrecht, Jr., and also R. E. Van Ryper, character man, who wrote this department. The company roster follows: Christy Obrecht, solo-owner and manager; Katherine McCool, leads and second business; Helen Both Bossler, leads; Don Earle, leads; Lola Davis, characters; Van Ryper, characters; A. L. Verner, second business; Frank Browne, general business. The orchestra: Johnny Burris, piano and leader; Frank Browne, drums; Roger Buck, violin, and Christy Obrecht, clarinet. Gertrude Buck is treasurer, William McGuire boss canvasser and Billy Hill advance man. The cast is all Equity, and Arthur Verner is deputy. The tented company expects to close within a fortnight, after which theaters in Minnesota and Wisconsin will be played.

TILTON-GUTHRIE PLAYERS ENTER HOUSES FOR WINTER

After closing the tented season October 4 at Rab-Idée, Ia., the Tilton-Guthrie Players went into houses, opening two days later at Baxter, Ia. The show has just undergone a complete change of cast, according to Otis Eaton. The last four weeks of the outdoor season proved the most successful, he adds, business increasing more than 100 per cent over former weeks. Voncille Elliott has just joined, to replace Beatrice Savelle, in leads. Miss Savelle has gone to Fort Dodge, Ia., to join The Princess Players. The roster includes Millard R. Tilton and Billie Guthrie, owners and managers; Miss Elliott, Will H. Bunn, Eddie B. Wilson, Mr. Eaton, Iola George, Marion Raymond, Helen Stotts and Boyd R. Tilton.

FONTINELLE STOCK CLOSES

The Fontinelle Stock Company closed the tent season at Canton, Mo., two weeks ago after 22 weeks under canvas, with no change in the personnel of the company since its opening, advises Manager Robert C. Fontinelle, writing from Cincinnati, Ia. He said business has been very good in spite of much bad weather. On Monday of this week the company was scheduled to open its house season at Cincinnati, Ia.

ARLIE MARKS



"The Little Queen of Repertoire," as Miss Marks is commonly called in the provinces of Canada, is bound to have a company in the far North. She is referred to by newspaper reviewers as a clever comedienne with a choice cast and bright plays.

AL BRIDGE PLAYERS BREAKING RECORDS

The Bridge Players, featuring Al, now playing at the Orpheum Theater in Salt Lake City, Utah, are breaking all records for attendance at both afternoon and night performances, according to Bill Rader. "That the members of the company are making a host of friends is fast becoming apparent from the reception that each receives upon appearance," he states. Manager H. W. McCall also is said to be pleased with the way the show is received in the Mormon City and states that the outlook is very bright for a long engagement.

The double numbers and dances by Dorothy Woodward and Al Bridge are taking the audience by storm and they often stop the show, advises Rader. The California Four, a quartet, also has come in for its share of applause. Other favorites are Beniah Hays, Dorothy Raymond, Alan MacDonald, Florence Wurdig and Bill Rader.

REP TATTLES

Every man who does the very best he can is a hero.

Reminiscence letters on repertoire, confined to 300 words, are now in order.

The White & Myers *Cappia Bells* Company recently left Kansas City to open a season of chautauqua dates in Oklahoma.

The Nevius Tanner Company closed recently in Walnut, Ia. Plans for the winter have not yet been completed.

While a rolling stone may not be a success as a moss collector, it acquires polish.

Mr. and Mrs. Billy Farrell, of the Crayford Comedians, were recent visitors of Karl P. Simpson in Kansas City, Mo.

About the surest way to acquire lasting popularity is to forget yourself and think only of the wants of others.

We dislike to mention unpleasant things, but income taxes are due again ten days before Christmas.

Harley Sadler has leased *The Sheik's Bride* and *The Crimson Nemesis*, written by Robert J. Sherman, for one of his companies.

Catherine Hanson, a writer on *The Morningside News* at Sioux City, Ia., is said to have penned some clever vaudeville material of late.

The Dancing Goodwins, Ted and Mae, have closed a season of 20 weeks with the Hila Morgan Stock Company. They did a singing-dance act.

James D. Paul, for several seasons advertising agent for Chicago's Comedians, has leased the Grayville (Ill.) Opera House for use as a scenic studio. He also will book a few road attractions, he states.

Frank Murray, agent for the T. I. North Shows, visited in Kansas City, Mo., last week and stated he had a good season the past summer and is now busy lining up dates for the indoor season.

O. L. Oliver, of the Repertoire Managers' League, Chicago, has gone to the Pacific Coast for a few weeks on business. En route he will stop in Denver, Col., and Salt Lake City, Utah, he advises.

Otis Lyle Oliver, who has many friends in repertoire, is general manager of the Little Theater League of America, with headquarters at 2215 West Van Buren street, Chicago.

Hale Goodwin's new play, *Just Jones*, has been completed and is being leased to a number of repertoire companies. His other late completions include *The Night Book*, *Kiss the Bride* and *Henry and Elizabeth*.

Madelyn Goddard closed with the Princess Players at Fort Dodge, Ia., and opened with the Hippodrome Players at

Augusta, Wis. to arrange contracts for an outdoor amusement company, of which he is advance agent and incidentally one of the youngest in the country.

Newsboys of the Miami (Ok.) News-Record were entertained recently under canvas by the J. Doug Morgan Company...

Percie Martin, who is with the Bob Ingersoll Company in Seattle, Wash., at the Lyric Theater, would like to hear from some of his old friends in repertoire and tabloid circles.

Mattie Zischke has returned to Chicago after a visit to the Art Galdahan Dramatic Shows at Princeton, Ind. Calling at the Billboard offices in the Windy City, she stated the show is headed for the South.

The Repertoire Managers' League has booked the Hazel McGowan Stock Company into the Germania Opera House at Freeport, Ill. for a run of permanent stock.

"Copy" is now being prepared for the annual Christmas Special of The Billboard. The repertoire editor believes that in that issue, which nearly everybody in the profession reads and preserves for reference all thru the year, the rosters of repertoire companies working this winter will be welcome news.

The Earl Ross Players at the Rialto Theater, Sioux City, Ia., report a fair business, tho steadily increasing as this new company gains friends.

Carl (Buddy) Wood is now doing juveniles with the Winnipeg Stock Company at Winnipeg, Can., he writes. He was with the Raynor Lehr Company in tabloid for two years in Columbus, O., and later played 17 weeks in vaudeville, followed by a period in stock in Bayonne, N. J.

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abouts of Meyers and Oswald, Jess Buttons, Jack Russell and Joe Owens.

Harry T. Lee, after 20 years of silence in the columns of The Billboard, states this department has awakened him. He dropped out of the profession years ago, and, altho friends predicted he would be back in the business in six months, he has seen season after season come and go and remained one of the has-beens. He is at 215 Bryant Avenue, Syracuse, N. Y., where old-time repertoire friends are invited to write him.

"Dad" Zelno, business manager with Leslie E. Kell's Comedians, writes that he closed recently with show No. 1 at Rector, Ark. The show has had a big season with many nights of turnaway crowds. "Dad" is laying off for a few weeks for a much-needed rest, he states. Visiting the John Robinson Circus recently "Dad" met his old friend, Eddie Woekener, band leader. They tramped together on the Al G. Barnes Circus for a number of years. Zelno speaks highly of the Robinson Show.

Len Finch, a member of the G. C. Roberson Players, now at the Grand Theater in Kewanee, Ill., had a birthday anniversary recently and was well remembered by members of the company, states a correspondent. Women of the company decorated his dressing room in gala style. The Roberson Players have been greeted by capacity houses. In the cast are Finch, Bert Pitts, Jessie Stewart, J. Arthur Gordon, Charles Coons, George C. Roberson, Merriam Rice and Claudia White. In the orchestra are Roscoe Sluter, leader; Dick Lewis, Coby McIntyre, Russell Smith and Emmett Greer. Mickey, by Robert J. Sherman, was the opening bill.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

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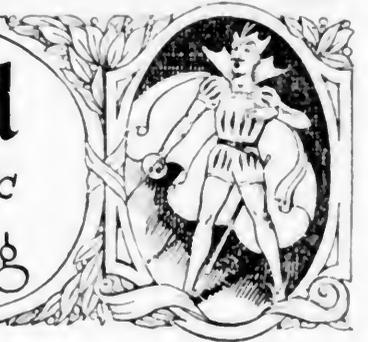
American Concert Field

and American Achievements in the World of Music

Pageantry

By
Izetta May McHenry

Classic Dancing



National Federation

To Co-Operate With Chautauquas in Junior Work

As a result of the plan put forward by Geoffrey O'Hara during the recent lyceum and chautauqua convention at Winona Lake, Ind., the National Association will co-operate one with the other to further greater interest in music clubs for juniors. Mr. O'Hara's plan is to form music clubs of the chautauqua junior workers who assemble each year for a week or more of chautauqua program and recreation and he advocated making permanent groups to hold over from season to season, these groups to be kept interested and federated thru the efforts of the members of the National Federation of Music Clubs during the remainder of the year. The plan was unanimously adopted and Mr. O'Hara was made chairman of a committee on ways and means, and associated with him as members of the committee will be Dr. Paul Pearson, of Swarthmore Chautauqua, and H. V. Harrison, head of the Columbus Redpath Circuit.

The plan has the wholehearted approval of Mrs. John F. Lyon, president of the National Federation of Music Clubs, and Mrs. William John Hall, head of the Junior department of the Federation. In further explanation of his idea Mr. O'Hara stated there are 15,000 chautauqua towns in the United States, most of them having a Junior Worker who puts on plays, dances, etc., with the assistance of a local pianist. He suggested that with the help of phonographs there could be courses in music appreciation and music memory contests during the chautauqua sessions and in this way several thousand small towns and villages may be reached and music thus be brought to the children of the junior age. Frank Dickson, president of the International Lyceum and Chautauqua Association, of Chicago, approves most enthusiastically of the plan and states: "All the machinery necessary is already in existence and only needs to be set in motion. Not only are our managers willing, but they are eager to co-operate."

The movement is one that is fraught with much promise, and with Mr. O'Hara as chairman of the committee it is to be expected that no time will be lost in starting the ball rolling.

COMIC OPERA SEASON

Opens in Salt Lake City

The return to Salt Lake City of the Brandon Opera Company marks the opening of a season of comic opera in that Western city. Some two years ago Manager W. V. Brandon presented his players and met with such success that the engagement had to be extended several times. This year he has reassembled many who were favorites during the first engagement and the company which opened at the Salt Lake Theater Monday evening, October 6, in *The Mikado* includes Paula Ayres, contralto; Theo Pennington, soprano; Harry Pfeil, tenor; Carl Bunsche, baritone; Edward Andrews, comedian; George Olson, basso; and Charles Hazelrigg, musical director. Mr. Andrews, veteran comedian of the company, has played the part of Ko-Ko more than 2,000 times. The company will play several weeks in Salt Lake City, following which a brief tour will be made of some of the larger cities in Utah and then will return to Salt Lake City.

EXCEEDINGLY PROFITABLE

Was the Grand Opera Season in San Francisco

The San Francisco Opera Company and Gaetano Merola are happy these days as the result of the eight performances of grand opera given in San Francisco September 22 to October 4. From the opening performance the audiences were tremendous in size, and according to Bradford Mills, executive manager, more than 47,000 people attended the eight subscription performances and the box-office receipts averaged more than \$15,000 a performance. San Francisco has reason to be proud of the record she has made, as this season's record will bear favorable comparison with many large cities in the East.

CHICAGO MADRIGAL CLUB

Prize Again Won by a Woman

For the third time the prize offered by the Chicago Madrigal Club has been won by a woman, May A. Strong, of Evanston, Ill. Twice previously Frances McCollin, of Philadelphia, has won the annual prize offered by the club. This year, which is the 22d annual Composers' Competition conducted by the Chicago Madrigal Club, the judges awarded to May A. Strong first place for her setting of the poem, *May Comes Laughing*, by Henrietta Jewett Keith, and the composition will be sung by the club at the concert to be given March 26, 1925.

ANNA PAVLOWA

To Open New York Engagement With New Ballet

Anna Pavlova will open what is said to be her farewell New York season at the Manhattan Opera House Friday evening, October 17. For the opening performance she has chosen the new production, *Don Quixote*, a ballet, which has been staged by Laurent Novikoff. During her three weeks' engagement at the Manhattan the famous dancer will present many of the ballets which have become favorites with her audiences and she will also give new ballets and divertissements as well.

METROPOLITAN SEASON

To Open With "Aida"—Gatti-Casazza Also Announces Other Operas for First Week

Immediately upon his return from Italy General-Manager Gatti-Casazza announced *Aida* had been chosen for the first performance of the 1924-25 season at the Metropolitan, which will open the evening of November 3. The cast will include Elizabeth Rejberg in the title role and Margaret Matzenauer as Amneris, and Giovanni Martinelli, Giuseppe Danise and Jose Mardones in the other principal parts, but the greatest interest will center in the new Italian conductor, Tullio Serafin, who will be the director that evening. Wednesday evening *Tannhauser* will be given, with a cast including Mark Jeritza, Clarence Whitehill, Paul Bender, Rudolf Laubenthal, and Artur Bodensky as conductor. The first revival will be that of *La Gioconda* on Saturday, with Rosa Ponselle and Beniamino Gigli in the cast and Serafin as conductor. Also in the first week will be a performance of *Boris Godunov*, with Chaliapin in the name part. During the second week will occur the revival of *Tales of Hoffman*, in which will sing Lucrezia Bori, Miguel Fleta and Giuseppe Luca, with Mr. Haselmanns as conductor; also there will be new scenery by Joseph Urban.

The first novelty of the season will, it is said, not come until December, when Janacek's *Jenufa* will be sung by Jeritza, Matzenauer and Laubenthal, under the direction of Artur Bodensky. *Falstaff*, which has not been included in the Metropolitan productions for many seasons, will also be given late in the year, and shortly after the first of January the second novelty, *Giovanni Battista*, by Montemezzi, will be sung by Lauri-Volpi and the new soprano, Maria Mueller. For the first time since 1917 *Götterdämmerung* and *Rheingold* will be added to the German operas at the Metropolitan and all four of the *Ring* cycle will be given early in the new year. Some time during March Debussy's *Pelleas et Melisande* will be produced, with a cast including Lucrezia Bori, Edward Johnson and Clarence Whitehill.

Totti dal Monte will probably not be presented until December, and in January Amelita Galli-Curci will join the Metropolitan forces, and later the new prima donna, Nanny Larsen-Todsen and Maria Mueller, will be heard. New scenery will be used for several of the new operas, also the revivals, and among the new singers will be Joan Ruth, Mary Bonetti, Ralph Errolle and Francesco Serl.

AMERICAN TALENT

A Feature of Worcester Festival

The 65th annual Music Festival at Worcester, Mass., was held during the week of October 5 and American talent was a feature of several of the programs. Henry Hadley, conductor-composer, directed the orchestra, the New York Symphony, in his compositions, *Ocean* and *Requiem*, and the soloists for several concerts of the festival were all Americans and included Inez Barber, Nevada Van Der Veer, William Gustafson, Theo Karle, Clarence Whitehill and Mabel Garrison. The attendance this year was much greater than in recent years, but due to the desire of the management to keep the price of seats within the reach of all there will again be a deficit. Plans are under consideration to form a syndicate to take over the management of future festivals with a view to enlisting the interest of men and women who, in the past, have not been active in promoting the festival.

COMPLETE SELLOUT

In Toledo for Concert of New York Symphony

At Toledo, O., where the New York Symphony Orchestra is to appear October 22, the house has been completely sold out three weeks in advance. The demand for tickets resulted in a complete sell-out shortly after the tickets were placed on sale. After playing in Detroit on the 23d and Lansing on the 24th the orchestra returns to Toledo for a Children's Matinee October 25.

Cecil Arden, of the Metropolitan Opera Company, will be heard in Bryan, Tex., under the auspices of the Bryan Music Club October 31.

U. S. First in Music World, Says Stock

European Orchestral Material Does Not Compare With American, He Asserts

By GLENN DILLARD GUNN

"IF EUROPEAN musical conditions do not improve rapidly the time will come very soon when the European music lover desiring to profit by the finest possible exposition of the art in opera or in symphony must come to America to hear it."

With this statement Frederick Stock, conductor of the Chicago Symphony Orchestra thru the greater portion of its brilliant history, summed up the impressions gathered during a summer in Europe.

"The orchestral conditions in Europe are vastly inferior, one or two important organizations excepted. The material is second class and the general attitude of the musical public reactionary. The best orchestra I heard while abroad was the Philharmonic of Vienna. They played under Bruno Walter in the old Tonkuensterhalle in Munich.

Hall Too Small for Test

"The conditions do not permit of a conclusive comparison because this hall does not seat more than a thousand people. Naturally, in so small an auditorium, which furthermore was packed with standees, the tone volume produced by 90 men seemed tremendous. If they would have sounded in a large American auditorium it is impossible to say.

"But I can assert that the personnel of the Vienna Philharmonic did not measure up to the standards demanded by the first American orchestras. Their concert master and first cellist, for example, were not the equals of the artists who serve the patrons of the Chicago Symphony Orchestra, and if one pursued the comparison farther into the difficult department of the wood-winds and horns, for example, the difference would have become more noticeable and the advantages still more decidedly in favor of the American orchestra.

Sees American Opportunity

"In this I see an American opportunity. Let our public become convinced that opera and symphony are maintained on a higher standard here than in Europe and the artistic inferiority complex from which, as a people, we have suffered ever since colonial days will disappear.

"If our schools will emphasize America's supremacy in the field of art the constant stream of music students to Europe will end and our own artistic independence will be established. For it is evident that the public which supports the best productions of music in its highest forms is at the same time dictating the musical taste of the world and that Europe is no longer able to prepare the artists who must satisfy it.

"This is then America's opportunity. It remains for the men of wealth in this country to grasp and exploit it. This they can do by giving generously to our established institutions and to all others that may prove themselves artistically worthy."

—CHICAGO EXAMINER.

UNUSUAL CONCERT

To Be Given by Ota Gygi and Maryon Vadie

A concert, not of the usual type, is to be given in the Town Hall, New York, October 24, by Ota Gygi and Maryon Vadie, with the Maryon Vadie Dancers. The program will consist of solo dances by Maryon Vadie, also several ensemble numbers will be given with the assistance of the Maryon Vadie Dancers. Then there will also be the violin music by Ota Gygi, who is a noted violinist. Both artists have appeared for several seasons in vaudeville, in which field they have met with the greatest success, and their venture into the concert field is of keen interest to many.

KOUSSEVITZKY WINS WARM APPLAUSE IN BOSTON

Boston, Oct. 11.—Serge Koussevitzky made his American debut in Symphony Hall as conductor of the Boston Symphony Orchestra yesterday afternoon. From the conclusion of the first number until the close of the program enthusiasm grew among the audience and certainly the new conductor was warmly received by the music lovers.

ZURO WILL CLOSE

American Composers' Contest Nov. 1

Josiah Zuro, conductor of the Sunday Symphony Society, of New York, has announced his contest for American composers will close at midnight November 1. Many manuscripts have been sent Mr. Zuro and those works which have been deemed worthy of presentation will be introduced at the concerts of the Sunday Symphony Society during the season, one at each concert, if a sufficient number has been judged as worthy of production. Such compositions which, because of their length or other reasons, are not suitable for performance by the society at these concerts will be played at private invitation rehearsals for the composer and his friends, at which the composer may conduct if he so desires. At the end of the 1924-25 season the composition that has proved most popular with the audiences will be awarded a cash prize of \$100. All works must be original, not necessarily new, and manuscripts should be sent to Josiah Zuro at the Criterion Theater, Broadway and 44th street, New York.

A recital of songs is announced by Edmund Burke, bass-baritone, for the evening of October 27 in the Town Hall, New York City.

NEW YORK MUSICAL EVENTS

RHYS MORGAN, Welsh tenor, greatly pleased the large audience in attendance at his recital in Aeolian Hall October 6. His program consisted chiefly of songs in English and included compositions by Scarlatti, Handel, Grieg, Massenet, Gaul, LaFarge, also several old Welsh songs. Particularly well sung in point of tone, expression and phrasing were two numbers from Handel's *Jephtha*, but Mr. Morgan was not so satisfactory in the French and German songs. His voice, which at times lacks variety, is, however, of a pleasing quality. Frank LaForge accompanied in his wonted capable manner.

CARMEN REIBEN, who was heard in a song recital in Aeolian Hall the evening of October 9, while possessing a voice of good quality, was very evidently not ready for a professional debut, for the greater part of the time she seemed uncertain as to key and the high notes were attained with effort.

HUGO KORTSCHAK, violinist, made his first appearance this season in a recital at Aeolian Hall the evening of October 10 and gave the first performance of David Stanley Smith's *Sonata in A Minor*. The excellent technique of Mr. Kortschak, also that of Francis Moore, who assisted at the piano, made possible a competent interpretation of the composition, which, tho at times lacking in fire, was very interesting in the second and fourth movement in the Bach sonata for violin alone. Mr. Kortschak's playing was noteworthy for its smoothness and technique and again in the final number by Noron his skill was demonstrated. Vera Giles gave valuable aid as accompanist.

Concert and Opera Notes

Under the direction of Emil Verbruggen, the Minneapolis Symphony Orchestra will give a concert the afternoon and evening of October 27 at the formal opening of the new auditorium at the Winona (Minn.) Teachers' College.

Elaborate plans are being made for the 75th anniversary of the Milwaukee Musical Society to be celebrated this year. A chorus of 150 voices, conducted by Herman A. Zeitz, will be heard in Verdi's *Requiem* on May 10, accompanied by the Minneapolis Symphony Orchestra, and with Henri Verbruggen conducting the orchestra will give a matinee concert the same day.

On October 22 the Tuesday Musical Club of Omaha will open its season with a program presented by Tito Schipa, tenor, of the Chicago Civic Opera Company. Other artists to be included in the list of artists for the year are Elena Gerhardt, November 13; Glomar Novnes, January 4; the London String Quartet, February 26, and one other attraction to be announced at an early date.

Preparations have already begun for the annual concert tour to be taken by the St. Olaf Lutheran Choir, Northfield, Mass. The number of members of the choir has been augmented to 61 this year, 13 of these being new ones for the 1924-25 season. Under the direction of Dr. F. Mehus Christiansen the choir will extend its tour, for the first time, to the Pacific Coast, and the trip, which will require approximately six weeks, will start December 13.

The first of four recitals to be presented in New York's Aeolian Hall by Nina Tarasova, the unique singer of folksongs and ballads in costume, is announced for October 25.

Contracts have just been signed for an appearance with the Toronto Mendelssohn Choir in that Canadian city by Nevada Van der Veer. This well-known contralto will sing Elgar's *Dream of Gerontius* with the choir.

Emma Noe, mezzo-soprano, well known throughout the country by her work in the various motion picture houses and who made her New York debut in recital last season, will sing the role of Micaela in the modernized version of *Carmen* with Geraldine Farrar. This will be given in the Auditorium, Chicago, October 19.

A new experiment will be tried by George Morgan, baritone, when he gives his new York recital at the Town Hall October 28, by starting his matinee at four o'clock instead of the usual hour of three or two-thirty.

The noted cellist, Joseph Press, who is a member of the faculty of the Rochester-Eastman School of Music, will be heard in a recital in Aeolian Hall, New York, Tuesday evening, October 28.

The famous U. S. Marine Band, directed by William H. Santelmann, has been en-

gaged by the Kiwanis Club for two concerts, matinee and evening, at Music Hall, Cincinnati, October 25. The proceeds of the concerts will be devoted to charitable work.

When the American opera, *Alglata*, is given next month in Cleveland by the Grand Opera Company of that city Judson House will sing the leading tenor part. Mr. House has also been engaged as guest artist with the Philadelphia Civic Opera Company this season.

An announcement has been made by the management of the Detroit Philharmonic Orchestra of the engagement of Joseph Saindon as the new conductor, succeeding William O. Fitzgerald. Mr. Saindon is also director of the Toledo Opera Association and conductor of the Philharmonic Orchestra of Toledo and will divide his time between the two cities.

A study of American composers is to be made this year by the Mt. Auburn Music Club, Cincinnati, an outline of the season's studies having been submitted by the Program Committee at the opening meeting. In the calendar for the year are included on the various dates the *Early American Composers*, *American Women in Music*, *Children's Songs*, *American Opera and Oratorio*, *Modern Composers and Local Composers*.

Rehearsals have been started by the chorus of the May Festival of Cincinnati, and Frank van der Stucken, conductor, arrived in Cincinnati recently to begin work in preparation of the festival, which is to be held the first week of May, 1925. A number of new works will be presented this year by Mr. van der Stucken, one of which is a new cantata by Gabriel Pierné, for children and adult chorus, *St. Francis of Assisi*.

Wednesday evening, October 22, E. Robert Schmitz, pianist, will give a New York recital in Aeolian Hall. Mr. Schmitz will give the first complete performance, in New York, of Twelve Etudes of Karol Szymanowski during the evening.

Community Musical Activities

The city of Passaic, N. J., presented at First Ward Park a municipal pageant of nations, *The Gifts They Brought*. More than 1,000 persons took part, while an audience of about 15,000 watched the spectacle, which was a most colorful pageant. An effective setting of trees made an excellent background, and thru an archway, called the Gate of Many Nations, passed foreign groups bearing contributions to America. These groups were made up of Passaic citizens of English, Scottish, Irish, German, Italian, Russian and Hungarian extraction and each group presented characteristic songs and dances. Mrs. Elizabeth Hines Hanley, of the Playground and Recreation Association of America, directed the pageant, assisted by Mrs. Goodlatte, general chairman of the Passaic recreation department.

The Civic Music Association, of Rochester, Minn., has been successful in its drive for the subscriptions necessary to hold concerts in the Armory. Four thousand dollars is to be expended in engaging artists and four concerts will be given during the season.

The operetta, *The Hermit of Hawaii*, is to be given some time in October in Chisholm, Minn., under the auspices of the American Legion Auxiliary. The cast will consist of 40 of the best singers of Chisholm and much interest is being shown in the event.

Despite cold weather more than 2,000 people from the city and rural districts participated in the first annual community sing held in Alexandria, Minn., recently. C. A. Kolstad, community leader and president of the Alexandria Advertising Club, led the singing.

Prof. Archibald T. Davison, director of the Harvard Glee Club and organizer and choir-master of that university, will organize a community chorus open not only to students of Harvard and Radcliffe,

but to the people of Cambridge, Mass., as well.

Several thousand people from North-western Ohio attended the historical pageant given in Defiance, O., September 25 and 26. The pageant dealt with the history of Defiance County, which played an important part in the early history of this country, and a cast of 500 people gathered from all parts of the county participated in the five episodes.

Motion Picture Music Notes

Radio fans will have an opportunity this week to get a closeup of their favorite radio artists at the New York Capitol, as S. L. Rothafel has the entire ensemble of artists in a stage number, entitled *In a Song Shop*. This includes Frank Moulton, Gladys Rice, Betsy Ayres, Marjorie Harcum, Joseph Wetzel, Avo Bomberger, Pierre Harrower, Sneddon Weir, Vivian Kelley and Phil and Vic Arden, pianists. For the overture the Grand Orchestra, directed by David Mendoza, is playing Offenbach's *Orpheus*, followed by the entire Ballet Corps, headed by Alie, Giambarelli. Introducing the atmosphere of *The Navigator*, the Capitol Dancers are appearing in a *Sailors' Hornpipe*, and Dr. M. Mauro-Cottone at the organ is rounding out this excellent program with an original *Nautical Fantasy*.

During the showing of Griffith's *America* at the Eastman Theater, Rochester, N. Y., recently, a special arrangement of the national anthem was used by Howard Hanson, who is director of the Eastman School of Music.

A string quartet, consisting of Willy Stahl, Herman Saleski, violins; Gaston Dubois, cello, and William Eastes, viola, is featured on this week's program at the New York Rialto Theater, and there is also a dance divertissement by Lorelei Kendler. Under the alternate direction of Hugo Blesensfeld and Willy Stahl, the week's overture played by the orchestra is Tchaikovsky's *Marche Slav*.

Sunday concerts are being given at the Palace Theater, Dallas, Tex., by the orchestra under N. Mirsky's direction. For the program played October 5 there were Edward MacDowell's *Woodland Sketches*, excerpts from *Blossom Time* and a fantasy by M. L. Lake, based on Irving Berlin's *What'll I Do*, and for the overture *Il Guarany*, by C. Gomez.

A unique program of dances is being presented this week at the Sheridan Theater, in Greenwich Village, New York, by Phyllis Pearce, who recently appeared as the dancing star of *Bye, Bye, Barbara*. Miss Pearce is assisted by the Concert Orchestra of 40 symphony musicians, conducted by J. Walter Davidson. The new stage equipment upon which Managing Director Edwin T. Emery has been devoting considerable time is being shown on this occasion, and for the latter half of the week Madeline Levine, pianist, is appearing for a special engagement.

Directed by Joseph Littau, of the Missouri Theater, St. Louis, the first of the Sunday afternoon concerts was given at the Missouri October 5. With an enlarged orchestra Mr. Littau included in his first program compositions by Tchaikovsky, Rimsky-Korsakoff, Herbert, Slater, Wagner and a novelty number arranged by M. L. Lake. During the week of October 5 an organ novelty opened the program, and the novelty number on Sunday's program was also played.

White and Puck, well-known comedy singers and dancers, appeared on a recent program at the Capitol Theater, St. Paul, Minn. Another featured number on the bill was the engagement of the Vincent Lopez Junior Orchestra.

The Rivoli Concert Orchestra, New York, is using as this week's overture selections from *Tosca*, conducted by Irvin Talbot and Emanuel Baer. Accompanied by some unusually beautiful color effects produced by the chameleon color curtain, used as a setting, Paul Oseard and the Rivoli Ensemble are interpreting a dance number. Completing the musical numbers are a group of Irish songs by

the ensemble and Eddie Cantor in a DeForest phonofilm.

Under the direction of Frank Cambria, a new basso, Arturo Imparato, made his debut at the Chicago Theater, Chicago, last week. The new singer gave the prolog to Boito's *Mephistophele* at each performance.

When the 25th Sunday concert was given at the California Theater in San Francisco, conducted by Max Dolin, the program was opened by Emil Breitenfeld, organist, with Ganne's *Extase*. In addition to numbers by the orchestra Mr. Dolin played a violin solo, Tirindelli's *Pasquinade*.

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MUSICAL

REVUE - TRAVESTY CHORUS AND BALLET DANCING



BY DON CARLE GILLETTE

COMEDY

Notes

Earl Carroll has written a new finale for his Follies at the Music Box, New York. Joe Cook also has a new sketch with which to improve the program.

The Chocolate Dandies, Sissle & Blake's latest colored show, is now wanted by Jose Gonzalez Fantasy for a month's engagement in Havana, Cuba.

Harriett Barnes, a graduate of the Carter-Waddell dancing studios of New York, has opened a studio of her own at the Atlanta Biltmore Hotel, Atlanta, Ga.

Donald McDonald and David Landau will be seen in the cast of School Belles, the new Shubert piece that is due for early Broadway showing.

Sammy Lee has completely revised about 20 dance numbers in Be Yourself at the Harris Theater, New York. Two dance numbers were added to the routine of Teddy Hudson.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

Alto there has been no announcement to that effect, it is reported that Forrest Huff and Fritzie von Husing will again be among the participants in the new Al Johnson show, Big Boy, on which Harold Atteridge is now working.

Anna Ludwiga, premiere dancer of the Greenwich Village Follies, at the Shubert Theater, New York, has enrolled as a student at Columbia University, where she is taking courses in literature and languages.

Leo Fall, famous Viennese composer, has arrived in this country to be present at the premiere of his latest operetta, Madame Pompadour, which will be the opening production at the new Martin Beck Theater in New York.

Tom Conkey, formerly leading man in a number of musical comedy successes, has returned to New York from his third season with the St. Louis Municipal Opera Company and will open a school for vocal training in association with Dudley Burch.

Hal Skelley has been presented by Wilmer & Vincent with a handsome solid gold cigar case in appreciation of the capable manner in which he stepped into Be Yourself and kept things going at the (Continued on page 105)

New Productions in Broadway Offing

"Artists and Models" and Three New Outside Openings Due To Arrive Within Next Few Weeks—Business Good

New York, Oct. 11.—The already general list of Broadway musical attractions is due to be swelled within the next few weeks by the addition of several new pieces. In addition to Artists and Models, which is now announced to open Wednesday, three new productions had their out-of-town tryout this week and expect to squeeze in along the Big Street in due course. These shows are Annie, School Belles and Princess April.

Annie, the new Ziegfeld musical comedy, starring Billie Burke and featuring Ernest Truex, made a good impression at its first public performance in Baltimore Tuesday night, and will have its New York premiere at the Times Square Theater October 27.

School Belles, with Lynne Overman and June Walker featured, was presented by the Shuberts at the Apollo Theater, Atlantic City, Monday night, and went across to good effect. No date has been announced for the Broadway presentation, but it is due to arrive within the next few weeks.

Princess April, the Barry Townly piece starring Tessa Kosta, had its preliminary showing in Allentown, Pa., going from there to Washington, D. C., for a week, and will hit the metropolises about November 1. The cast supporting Miss Kosta includes Charles Derickson, Tom Dingle, the McCarthy Sisters, Stewart Baird, Mildred Richardson, Alice Hagemann, Ben Traver, Edward Garvie, Frank McHugh and Matt McHugh. Lewis Allen Browne and Frank R. Adams collaborated with Townly on the book. Raymond Midgely staged the dances and Louis Kroll is musical director. This is the first of three productions contemplated by the recently organized theatrical firm of Barr-Townly, Inc.

In the cast of the second Artists and Models, which fetched fairly good reports on its opening in Washington last Monday, will be Trini, Nancy Gibbs, Barnett Parker, Mabel Withee, Marlon Marlow, Harry White, Frank Gaby, Nat Nazarro, Jr., Flora Lea, Charles Messenger, Seed and Austin, Marie Stoddard, Vivian Strathmore, Vestoff, Lucita Corvera, Ned Norworth, Muriel De Forrest, Morris and Campbell, Grace MacKinnon, Jack Hines, Alexandra Frank, Joseph Spree, Anna Barkey, Doris Vinton, Charles Hannefax, Harry Miller, Ewing Eaton, Alice Manning, Helen Marcille and others.

Business for the week has continued excellent for the majority of musical shows, many of the leading ones playing to standing room. Only two have graced the out-rate counter, Marjorie and Top Hole. There is poor attendance at the Winter Garden, where the 1924 Passing Show is current, and the big playhouse has been turned over for vaudeville concerts on Sundays.

No closings are announced for the immediate future, altho some shows undoubtedly will be forced out to make room for some of the new ones on the way.

FALL EDITION OF "FOLLIES"

New York, Oct. 11.—Florenz Ziegfeld will shortly present what is termed a fall edition of his current Ziegfeld Follies at the New Amsterdam Theater. Mitty and Tillo, French dancers; the Russian Lilliputian troupe, originally scheduled for the Raquel Meller revue, and a new prima donna to replace Edna Leedom, who is going out with the road Ziegfeld Follies, will be among the features of the new show.

Chicago, Oct. 11.—The Ziegfeld Follies will have a Monday opening in the Illinois Theater October 20. This will be the 17th edition to be shown in Chicago. Among those on the roster are Edna Leedom, Johnny Dooley and Charles King, Allyn King, Nan Halperin, the Mosconis, Bert and Betty Wheeler, Lon Haskell and others, also 16 Miller-trained dancing girls. The show is billed for five weeks in the Illinois.

CONSTANCE BINNEY HONORED

Chicago, Oct. 11.—Constance Binney, appearing in Sweet Little Devil, at the Garrick, has just received word that she has been made an honorary member of the Hasty Pudding Club, the dramatic or-

ganization of Harvard University, in recognition of her assistance in staging the club's last production, Who's Who?

ENGAGEMENTS

New York, Oct. 10.—William White has signed up for an important role in the musical version of Old Heidelberg, now in rehearsal. Percy Hemus and Greek Evans are among the other late additions to this cast.

May Cary Kitchen, recently with the Plain Jane Company, and Robert Ames have been added to the cast of Dorianda, in which John Jay Scholl will present Vivienne Segal shortly.

Ona Munson and Marguerite Roberts will be seen in the cast of No Other Girl when that piece reopens next week in Toronto.

Alan Edwards, now appearing in Poppy, has signed a contract with Aarons & Freedley to appear in the new Astaire show, at present called Black-Faced Susan, which goes into rehearsal next week. Victor Arden and Phil Ohman, pianists, who have thus far confined their efforts to phonographs, also will be seen with this show.

Phyllis Pearce, 17-year-old dancer, has been added to the cast of Earl Carroll's

Vanities. She will do the Oriental dance in which she made a big hit recently in Eye, Eye, Barbara.

Hansford B. Wilson, who appeared in Listen, Lester; The Night Boat; Fanny and several past editions of the Ziegfeld Follies, is going to be featured in The Little Dutch Girl, a European play, with the American version by Paul Gerard Smith, which Tom Riley will produce.

PLAYS UNDER WAY

New York, Oct. 11.—L. Lawrence Weber will produce a new musical piece, entitled Oh, Baby, around Christmas time. William B. Friedlander and Con Conrad have signed contracts with Weber to provide the lyrics and music.

Loss of Laughter, a play of Scotch life by Edith Carter and N. A. Marietta Watson which has already enjoyed a big success in London, will serve to inaugurate the new season's activities for Henry W. Savage. Ira Hays, who did such a good job with The Changing Pine, has been commissioned to write the same talents on this new piece. The cast will include Ethel Lee Barton, Barlowe, Boland and St. Clair Bayfield, all importations from England. Loss of Laughter is scheduled (Continued on page 105)

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Oct. 11.

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries for Be Yourself, Chocolate Dandies, Dream Girl, Earl Carroll Vanities, Grab Bag, Grand St. Follies, Greenwich Village Follies, Hassard Short's Ritz Revue, I'll Say She Is, Kid Boots, Marjorie, Passing Show, Rose Marie, Scandals, George White's, Top Hole, Ziegfeld Follies.

*Moved to Knickerbocker Oct. 13.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries for Magic Ring, No. No, Nanette, Topsy and Eve, Vogues and Follies.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries for Dixie to Broadway, Innocent Eyes, Little Jesse James, Mr. Battling Butler, Settling Pretty, Stepping Stones, Wildflower.

*Closed October 11.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Includes entries for Moonlight, Music Box Revue.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

TABLOID SHOWS, a number of which, we understand, are just getting organized, should write *The Billboard* today for a tabloid questionnaire.

MONTE PARTER has taken over the Baker Theater in Portland, Ore., for the season under the direction of Keating and Flood. He is playing musical tabloid.

BOB INHERSOLL, producer at the Lyric Theater, Seattle, Wash., is said to have a good show that is playing to good business.

TOM MURRAY, recently on the Keith Time, is now in his third season with Collier's *Flapper Revuelette*, doing straight. Mildred Little is a member of the chorus, he writes.

NAMES OF PRINCIPALS in Frank Soper's *Pretty Nitty Revue*, playing in Canada, are printed in the advertisements in the dailies. A novel idea worth copying, we opine.

BILLY VINCENT, female impersonator, is putting over what is said to be a very good little tabloid show in the Oaks Theater, Seattle, Wash. He is "no mean producer," according to Bert Rhodes, of that city.

CARL D. CLARK, second comic; Harry Sutton, pianist; J. M. (Speed) Keefe and Claude Ansdon, of the *French Follies* Company, were recent *Billboard* visitors in Cincinnati during a week's layoff while jumping into the South for a tour.

ELSIE WILSON, who suffered a broken ankle while with Brady's *Up She Goes* Company, has recovered and is now with Shubert's *Vogues and Follies* Company. Known in tabloid circles she thanks her friends for their many little kind acts of kindness during her recent layoff.

JES LARUE, formerly of the team of Goddard and Larue, is now prima donna with Burns and Paden's *Care Little Devils* Company, replacing Bessie Hale, whose departure is greatly regretted, writes Charles V. Turner, manager. The show is booked until next Labor Day, he states.

THOSE WHO COMPRISE the revue offered by Roy (Hiram) Clair in Oklahoma include these principals: Florence Clair, Majel Gardner, Garrett H. Price, Harry Ross, Marguerite Sage, Blanche Barker, the Romig Twins, Danny Silva, Erner and Bonney, the Carr Brothers, Jack H. Seltenreich and William Base.

HARVEY ARLINGTON, manager of the Orpheum Theater, Grand Rapids, Mich., enjoyed Charles W. Bonner's *Hello, Everybody*, and *Peck's Bad Boy* Company recently. If the writer is to judge correctly the cards he mails. He says the company is first-class in every respect and offers good vaudeville specialties and musical novelties.

IN DENVER, COL., there's the *Milton Merry Makers* Company, which seems to be a real live wire, judging from a letter just received at the tabloid desk. Programs replete with details are passed out at twenty-three shows a week and capacity business in the Rivoli Theater is continuous, it is said. We're saving the roster for the Christmas Special, as well as some interesting notes on this aggregation.

SPOKANE MEMBERS of *The Laugh-liners* Company, which opened at the Oakland Theater in Spokane, Wash., and played but two weeks, have joined the Jack Russell Company, with Frank Fluney as director-comedian, taking a stock engagement at the Bay City. The company, under management of Charles W. York and Mr. Fluney, had a successful season in Spokane a year ago. The bulk of the Oakland company was from Spokane. Mr. York is remaining in Oakland.

UNDER MANAGEMENT of Charles Emery *The Music Girl* Company just finished an engagement for Manager McShaffery at the Star Theater in Monaca, Pa. It is said to have registered as a big financial success. Sam Barlow and Julia Leighton are featured in a musical offering and Catherine Sedgewick, prima donna, are working specialty spots. Barlow, in a quartet, is said to have a great supply of parodies for his songs. Script bills are used extensively.

WE PROMISED to tell those who in "Smoky" Moore's *Flapper Musicals*. Here's the low down: On the end, "Happy" Henry Herman, Hugh Vages, "Smoky" Moore and Dewey (Slim) Warton. In the circle this chorus: Marie Johnson, "Billy" Hill, Eugene Wilson, Jay Waters, Katherine Thornby, "Spot" Cook and "Barbie" Walker. Eugene Gregory directs the orchestra and a little dance is featured. Dick Ransom is interlocutor. "Red" (Red) Pshaw is in advance thru Arkansas and Mississippi with the Middle West to follow.

FRED HILLEY and wife have gone to their home in Kansas City, Mo., to visit

for a short time, after which they plan to locate at the Arcade Hotel in Springfield, O., for the winter. Hurley's *Egyptian Revue* recently played Butler, Pa., to big business. His other company, *The Jolly Follies*, broke all local house records a few days ago at Floyday, D., he writes. Currie Deinas, Cincinnati, is producer of the numbers and essential on both shows and her work is said to be muchly complimented.

AL BAKER, advertising manager, states *The Hello Gals* Company, with sixteen people, is scoring with some big hits at houses in Pennsylvania. Vincent and Zumbo do a musical act and Flood and MacNew offer a piano and singing specialty. Al Baker, Al Brown, Al Tharr and Jolanie Zumbo are provoking most of the laughs. "Madame Christiana" is prima donna, Betty Burke, ingenue; Venus MacNew, soubrette; Lee Smith, soubrette; James Flood, musical director. The company played in Pittsburg, Pa., last week.

AFTER A LONG and successful season *The Frisco Follies* Company (motorized) closed recently at Monette, Wis. Dinnight stands were played. Maurice Cash, producer, is joining his brother, Billy, at Moose Jaw, Can., advises H. A. Blankenburg, owner and manager, who is joining his wife in Chicago and will remain there a few weeks and then they expect to go to Florida for the winter. He will open

the company again in the spring. The Sanford Family is doing the *Jordan Vamps* Company working south to Texas. William Sanford was musical director this past season.

GEORGE CLIFFORD'S *Pop and Ginger Revue*, after closing a very successful summer run of 14 weeks at Four Mile Creek Park, Erie, Pa., has opened in the South on the Joe Spiegelberg Time. Managers Hillard and Milner, of the Erie resort, are regular fellows and know the game, advises Clifford, who also says that in his 14 years in tabloid he never met a better little business woman than Mrs. Hillard, who always was looking out for the best interests of the show and its personnel. Clifford has the same cast he had two years ago. Tommy Burns, comedian, has just bought a machine.

PIETE PYTE has returned to the Jefferson Theater, Dallas, Tex., following a business trip of three weeks in Chicago, New York, St. Louis and other cities. His new edition of *The Successful Steppers* opened recently. The roster: Pete Pyte, Lew (Red) Morgan, Danny Duncan, Bob Bieber, comedians; Bib McDaniel, straight; Bud Hashman, juvenile; J. C. (Bugs) Randolph, characters and stage manager; Robert Conn and George Frances, general business; Ruth Abright, leading woman; Lila LaMonde, soubrette; Jean Vernon, ingenue; Nora Bowser, comedienne; Bessie Hale, prima donna; Billie Long, characters; Jessie Adams, general business; Charles Wilkerson, musical director, and a flapper chorus including Betty Burke, Vivian Duncan, Bobbie McEneaney, Edna Shaffer, Babe Denison, Ruby Pierce, Rosalie Gordon, Helen Rose, Gladys Conn, Martha Mason, Serada Merlin, Evelyn Allard, Master Leon Miller is ballet director. Pyte's No. 2 Show, with Walter Wright, has been enlarged to 20 people, and is on a tour of principal cities.

THE TABLOID EDITOR "caught" Lewis Ross' *Papa Gordon Beauties* 10-people show at the Hippodrome, Covington, Ky., Sunday night, October 5. The Sun Booking Exchange put in two acts of vaudeville to open and make the offering run more than an hour. The acts were liked by the 7 o'clock audience and the tabloid script, *My Love From New York*, with the song and dance numbers, delighted those not too exacting in their entertainment. "Irish" Billy Lewis, comic, used "he thinks he's a jackass" and "ain't he a damn fool?" which were absolutely unnecessary. Managers of tabloids and theaters everywhere, who are working in the interest of longevity to tabloid shows, should insist such lines, as well as others suggestive and with profanity, be strictly taboo in presentations. We should all want to see tabloid improved and the best patronage is going to silently thank managers for the absence of degrading stuff. Artie Lewis plays leads, Ray McClelland, second comic; "Black" Ward, dancer, and Eddie Kinloch, violin and saxophone numbers; Thelma Lewis is soubrette. "Boots" Rose, aged four, is a highlight of the show. The chorus: Violet Lewis, Doty Rose, Leona Bell and Clara Bell Williams. The Pitt Trio answered many ecores.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

"HAPPY" JACK GERARD'S new show, *Whirl of Girls*, opened its tour at Woonsocket, R. I., recently. Swift and Burke. (Continued on page 35)

SCHNITZ SEYMOUR
WANTS
 FOR HIS
Midnight Follies, 1924-1925 Edition
 Ingenue Type Prima Donna, Soubrette, Character Woman, Light Comedian, two Straight Men, Juvenile Man. Above must all have youth, appearance, ability and modern wardrobe. All must positively sing and dance and be thoroughly capable of playing a responsible line of parts.
ALSO WANT 16 EXPERIENCED CHORUS GIRLS (Mediums)
 Musical Director (male). Tell everything first letter, give age, weight, height and all details. Send photos, which will be returned.
 ADDRESS ALL MAIL
ED. F. FEIST THEATRICAL EXCHANGE
 GLADSTONE HOTEL BLDG., KANSAS CITY, MISSOURI

THE GUS SUN
BOOKING EXCHANGE CO.
 MAIN OFFICE:
 New Regent Theatre Bldg., Springfield, O.
 House Managers: For the best of Tabloid Musical Shows, write our offices.
 Show Owners: Season's work for first-class, clean Shows.
 Principals and Chorus Girls placed.
 Branches:
 NEW YORK CITY,
 311 Strand Theatre Building.
 CHICAGO, ILL.,
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LEW "RED" MACK
 WANTS MORE PEOPLE RIGHT NOW FOR NUMBER THREE SHOW.

No. ONE LYRIC THEATRE FT. WAYNE, IND.	No. TWO CAPITOL THEATRE LANSING, MICH.	No. THREE SEE AD. NEXT WEEK
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 All three Shows playing indefinite engagements. Long, pleasant season for real people that can sing, dance, play. Two-hour show. Dramatic and Musical Comedy. Each bill a production. CAN ALWAYS USE Chorus Girls. Must be young and good looking. Salary, \$27.00. Those who wrote before write again. Address H. E. STAHLER, Lyric Theatre, Ft. Wayne, Ind.

STOCK LOCATION WANTED
 R. C. JONES'
"BROADWAY BUTTERFLIES"
 REAL PRODUCTIONS IN
MINIATURE MUSICAL COMEDY
 26 Well-Known Favorites.
 WHAT HAVE YOU TO OFFER FOR WINTER STOCK ENGAGEMENT?
 For terms, address R. C. JONES, Manager, Review of Revues, Del Monte Theatre, St. Louis, Mo.
 CAN USE snappy, peppy small Singing and Dancing Soubrette who can read lines and act

It Pays to be First with a Hearst

 Put your act further up front on the bill.
 Use **HEARST SONGS**
 Call Our Professional Offices
Garrick Bldg. CHICAGO
 Roseland Bldg. NEW YORK

WANTED AT ONCE
 Musical Comedy Stock Company of 20 to 25 People for
Orpheum Theatre
 ST. JOSEPH, MO.
 LENGTH OF ENGAGEMENT INDEFINITE
 Wire or write quick.
HOSTETTLER AMUSEMENT CO.,
 418 Brandeis Theatre Building, Omaha, Nebraska.

WANTED—Specialty People. Either good Sister Act or Team with specialties, strong enough to feature Musical, dancing or real harmony singing. No talking specialties. Man small parts, woman double Chorus. Also two experienced in lull and young Chorus Girls. No boozers or disorganizers need answer. Closed without notice on misrepresentation. Wire full particulars to JAKE J. ROSE, Regent Theatre, Jackson, Mich., week Oct. 12. Orpheum Theatre, Grand Rapids, Mich., week Oct. 19.

JIM COLLIER WANTS
 For No. 2 Show, Chorus Girls, Musical Act, Man and Woman; Sister Team and other useful people. John immediate. Week of Oct. 13, Temple, Camden, N. J.; 20, Liberty, Ellwood City, Pa.

DICK HULSE WANTS
 People in all lines. Character Man, Character Woman, Straight Man and Chorus Girls. People who have worked with me before, will find it a great advantage. Address DICK HULSE, 1019 Stokes St., Danville, Va.

ANDY GUMP SHOW
 WANTS Men or ANTS. Must do comedy. Man for General Business. Those doubling (orchestra) write. Give your lowest. Houses all winter. Travel in auto. Write or wire G. C. LOOMIS, Manager, Coates House, Kansas City, Missouri.

Be a Booster for Milt Schuster
 WANTED Soubrettes and Prima Chorus Girls at 3333 36 West Randolph Street, Chicago, Illinois
WANTED SHOWS
 Of all kinds. Dramatic or Musical Comedy. Also Vaudeville Act, to play my theatre. Write, wire or come for open time. **TUD. HAYES THEATRE,** P. O. Box 272, Minneola, Kansas



BURLESQUE

Conducted by Alfred Nelson

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

I. H. Herk on Inspection Trip of Houses and Shows on Mutual Circuit

NEW YORK, Oct. 11.—I. H. Herk, president and general manager of the Mutual Burlesque Association, is now well on his way West on a tour of inspection that will include visits to practically every theater on the Mutual Circuit, excepting those in the immediate East. Before leaving New York, Mr. Herk stated that he had not been away from the general offices here since the season opened, and he was anxious to see the new theaters that have been added to Mutual's chain during the past few months.

During his absence Mr. Herk will carefully review the performances of the shows playing the theaters he visits, and it is his intention to subject them to his closest scrutiny with regard not only to the performances in general, but the condition of their equipment. His censorship is expected to be rigorous and any objectionable features will be noted and the producers and managers instructed to make such changes as his judgment may dictate. Mr. Herk said it was his intention to forward to the New York office written memoranda of his instructions regarding such changes, these in turn to be sent to the "unknown" censors who are exercising their censorship in other cities, in order that they may see to it that his directions are carefully followed.

The success of the Mutual Circuit has been fully established. President Herk has received letters from the owners and managers of theaters in several cities not now visited by Mutual attractions, asking that their houses be included when any change of routing is made or added to the circuit if further expansion is contemplated. He has also been approached by owners of theaters in certain cities in which Mutual shows are now playing regular weekly engagements with offers of their houses. Some of these are said to possess advantages either of location or physical condition superior to those in which the Mutual attractions are being presented.

Mr. Herk paid his first visit to *The Billboard* offices while in Cincinnati, October 10. He was accompanied by Noah Schechter, press representative for the Empress Theater, the Mutual Circuit's local house. Mr. Herk saw the Sam Howe show, *Love Makers*, at the Empress, and as it failed to come up to his expectations said he is taking drastic action. Business for the Mutual houses, generally speaking, he declared was better than anticipated.

CHANGES IN "STOLEN SWEETS"

New York, Oct. 11.—The Mutual Burlesque Association has arranged for a competent producer to reconstruct the entire *Stolen Sweets* show and reorganize the company, which will include among its new members Margie Pennett, the beautiful Italian vocalist, and Billy Wainwright, classy straight man, formerly of Minsky's National Winter Garden. Others engaged are Frank Penny, comique; Beatrice La Marr, ingenue soubrette; Liela Delton, soubrette; Sam Gore, juvenile straight, and a principal comique yet to fill. The chorus will remain intact, as it is conceded to be exceptionally good. During its reorganization the show will continue over the circuit. George C. Murphy, who produced the show and enacted the principal comedy role, is no longer connected with *Stolen Sweets*.

PROSPECT MANAGER RESIGNS

New York, Oct. 11.—Barney Kelly, manager of the Prospect Theater, playing Mutual Burlesque, has handed in his resignation, to take effect today. Walter Eatchelor, former well-known treasurer of theaters and more recently manager of theaters in Chicago for Universal, has been called upon by the M. E. A. and he will assume the entire management of the theater, beginning Monday.

Billy Pitzer, former well-known straight man, postcards from the South Coast of Africa that he has been successful with his theatrical venture in that section of the country, but that he longs for a sight of Broadway. He is about to sail for home and once more take his place in burlesque shows.

BURLESQUERS PAY FINAL TRIBUTE TO HARRY HASTINGS

New York, Oct. 11.—Altho it had been expected for several months, the announcement of Harry Hastings' death brought much sorrow in burlesque ranks, for Mr. Hastings was one of the most popular producing managers on the Columbia Circuit, since its organization twenty years ago.

Numerous burlesquers paid their final tribute to Mr. Hastings at the funeral services last Tuesday, and chief among those noticed were: J. Herbert Mack, Mr. and Mrs. William S. Campbell, Mr. and Mrs. Phil Sheridan, Mr. and Mrs. Ben Hastings, Jules Hurlig, Joe Hurlig, Harry Swamon, Panny Davenport, Mr. and Mrs. Harry Hyams, Henry Jacobs, James Sutherland, Frank Eldredge, Walter Meyers, Mr. and Mrs. William S. Clark, Mr. and Mrs. George Peck, Barney Gerard, Fred Miller, Harry Dearing, Rube Bernstein, Mr. and Mrs. Billy K. Wells, Charlie Robinson, Phil Dalton, Joe Dix, Alfred Nelson, Dick Brauer, Chas. Felhelm, James Curtin, Dr. Suss, Harry De Vine, Loney Haskell, Sheriff Levy, Bill York of York and Adams, Hughey Schubert, Walter Grieves, Eddie Dale, Nat Mortan, George Miner, Mr. and Mrs. Solly Fields, Sid Rankin and many others.

In addition to the regular service, there was a Masonic service, and large delegations from the various fraternal organizations of which Mr. Hastings was an active member. The Burlesque Club being represented by all those within reaching distance of Brooklyn. The floral tributes filled several cars.

MORTAN BOOKINGS

New York, Oct. 11.—Nat Mortan, now firmly established in his new offices in the Publicity Building, at the intersection of Broadway, 47th street and Seventh avenue, has placed the following: Olive De Claire, with Barney Gerard's *Over the Show*; Tommy Levene with "Uncle" Bill Campbell's *Go To It*, on the Columbia Circuit; Bell White and Tommy Harris with Lou Real's *Cuddle Up Company*, and Vera Trevor with Arthur Lanning's *Irish Daisies*, on the Mutual Circuit.

Ada Congress, of the Mortan offices, has a list of 50 choristers that she has placed with Columbia and Mutual Circuit shows since the opening of the current season. Mortan is said to be negotiating with a well-known Chicago agent, whom he wishes to secure as his Western representative.

COMMENDS COLORED GROUP

New York, Oct. 11.—When Fred Clark felt obliged to make some changes in his company, and the Sonny Thompson colored act featuring Mabel Kemp retired from the cast of the *Let's Go Company*, it was with regret to all concerned, the Sonny was able to place his act on the Keith Family Time, with the loss of but three days' work between engagements.

Before leaving, Mr. Clark, in a letter to the colored jazz artist, made the following statement: "I want to say that you and your company were wonderful to get along with and I hope that at some other time we can do business again."

One of the biggest attractions that the Olympic Theater, New York City, has ever had is Fifi, the classic dancer, who last season remained there as an added attraction for 18 consecutive weeks. Since that time Fifi has appeared at other burlesque houses, but the demand of the Olympic patrons for Fifi's return was sufficiently strong to induce the Krause Brothers to bring her back. Fifi is now an added attraction to all Mutual Circuit shows playing that house.

TINEY HEMLEY



A personally attractive, talented and able soubrette in Ben A. Levine's "Smiles and Kisses" Company on the Mutual Circuit.

TINEY HEMLEY

A Tiny Tot of Four Years Who Became Famous Over Night as a Child Prodigy

Just how many years ago we are not privileged to state; suffice it to say that a tiny tot of four years accompanied her parents to a Jewish performance one night at Fleischer's Theater on Grand street, New York City, at which time it was the custom of the audience to sing the refrain of the song sung on the stage.

This tiny tot, who later adopted the name of Tiney, gave vent to her natural vocalism by a treble that was heard above the chorus of louder voices, thereby attracting the attention of the singers upon the stage, who acclaimed her a prodigy and demanded that she come upon the stage and sing to the audience, which she did to the gratification of her auditors.

The tribute thus paid to Tiney made sufficient impression upon her parents to warrant them in engaging a private tutor, and from the age of four to the age of twelve she took up studies which included singing, dancing and instrumentalism that found vent in numerous amateur contests in various theaters on the East Side.

At the age of twelve she joined her two older sisters in a vaudeville act, entitled *The Hemley Kids*, and continued with them until the Gerry Society took cognizance of her professional appearance and ordered the parents to keep her off the stage, in accordance with the law. Seeking an avenue of escape from the Gerry Society, Tiney succeeded in securing an engagement on the dramatic stage in *Human Hearts*, until she arrived at the age when she no longer feared the Gerry or similar societies, and returned to the stage as one of *The Hemley Kids* in vaudeville.

Seeing this act, Joe Woods induced Tiney to become a member of his *Minnie World* company, with which she continued for an entire season, again returning to *The Hemley Kids* act in vaudeville. After continuing in that act for some time Tiney was offered a lucrative engagement as a singer and dancer in various cabarets in and around New York City, and continued along that line until some four years ago, when she retired from the stage with the intention of forsaking a theatrical career.

After four years in retirement Tiney was again attracted by the stage bug, and in response to an offer made her by Ben Levine became a prominent part of his *Smiles and Kisses* Company, now on the Mutual Circuit, a review of which appears in this issue.

T. HERBERT MACK TAKES BACK FAST STEPPERS

New York, Oct. 11.—Sam Serlner's censorship of the production of *Like Weber's Fast Steppers*, it is thought, caused J. Herbert Mack, president of the C. A. C., to send for Mr. Weber and advise him that the show was not up to the requirements set by the C. A. C. An amicable arrangement was then entered into by which Weber gives up all rights and title to the operation of the show. Mr. Mack has arranged for John G. Jernum to leave this city for Detroit, where he will diagnose the ailments of the show and doctor it sufficiently to meet the requirements. The show will continue over the circuit under the directing management of Mr. Mack. Weber has only had the show about three weeks, having taken over the interest in the show formerly held by Jess Burns and Ed. E. Daley, thru an arrangement with Mack, who held thru the operating franchise.

BOOSTING BUSINESS

New York, Oct. 11.—The Mutual Burlesque Association has received several communications from company managers of shows on the Mutual Circuit commending the action of Directing Manager W. B. Rodgers, and his resident manager, Max Cohn of the Trocadero Theater, Philadelphia, who in an effort to boost business and encourage the companies playing their house have made a standing offer to all companies playing that house whereby members of the company receive tokens of the management's esteem in the form of valuable presents provided they increase the business of the house over the preceding week.

MUTUAL CIRCUIT CHANGES

New York, Oct. 11.—Louis Redelsheimer, specializing in placements in Mutual Circuit companies, has placed the following: Lee Hickman, comique, succeeding Low Rose; Spaeth and Walters, soubrette and juvenile, succeeding Grace Harvard and Ed De Vilde, in *Maid of Merryland*; Will G. Rogers, straight, succeeding George B. Hall, in *Moonlight Maids*; George S. Banks, comique; Paul Ryan, straight; Mabel White, prima donna, and Belle White, soubrette, for *Cuddle Up*. Frank Penny, comique, and Sam Gore, juvenile, for *Stolen Sweets*.

That Walter ("Boob") McManus is a big asset to the comedy making elements in Brandell & Travers' *Best Show in Town*, with Frankie Hunter, was made manifest during the past week when McManus was induced to sign a five-year contract with that enterprising firm of Columbia Burlesque producers.

SEEN AND HEARD

By NELSE

Frank Flynn has been engaged to comedie opposite Lew Kelly in the *Levee Kelly Show*, on the Mutual Circuit.

June Bobby and her band, a special feature of Joe Hurlig's *Nifties of 1921*, are scheduled to close with that show.

Emil Casper and Dolly Morrissey, formerly of burlesque and more recently of vaudeville, reopened in their vaudeville act, *Sugar*, on the Keith Time.

Dan Evans, who recently exited from a Mutual Circuit show, has been engaged by the Weber for his *Fast Steppers* show, on the Columbia Circuit.

Frank M. Kay, juvenile of *Kuddling Katties*, on the Mutual Circuit, closed his engagement with that company at the Star Theater, Brooklyn, N. Y.

Joe Burton, former comique of burlesque circuit shows, will reopen with his former vaudeville act, *Yachting Frolics*, on the Keith Time.

Bert Weston of the William K. Wells office entrusted last Wednesday evening for Toledo to doctor up the comedie in George Roff's *Take a Look* show, on the Columbia Circuit.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

MUTUAL CIRCUIT

Prospect Theater, New York

On Tuesday Evening, October 7)
"HELLO JAKE GIRLS"

Starring Harry (Hello Jake) Fields
A Mutual Burlesque attraction. Special music by Ruby Cowan and Hugley Stewart. Numbers by Raymond B. Perez. Stage production staged by Harry (Hello Jake) Fields. Presented by Al Singer week of October 6.

THE CAST—Harry Jones, Violet Hillson, James Rooney, Tom McKenna, Harry Fields, Frances Ryer, Harry Jones, Melvyn Dixie Mason, Jokie Boy.

THE CHORUS—Beatrice Jowett, Mylan Johnson, Pearl Fisher, Leota McLendon, Violet Gilbert, Hazel Harmon, Mollie Kennedy, Helen Lines, Sodel Mansfield, Peggy Leckhart, Dorothy White, Kathryn Kravitz, Mary Iszley, Helen Brice, Mary McManan, Kathleen Day.

Review

Harry (Hello Jake) Fields and his productions of the past are as familiar as the little fox terrier in front of the Prospect.

This season "Hello Jake" has broken away from his previous routine after the first scene, in which he does his old-time sound-hand clothing and shoe bit in a basement.

In the chitown scene "Hello Jake" lays the foundation for a near-plot, based upon the death of a Western mining man, who gives "Hello Jake" a mining claim.

In the second scene we find "Hello Jake" and his company entraining for the mining camp at Cheyenne, Wyo.

The third scene is a typical mining camp scene set for an ensemble of Westerners, in which "Hello Jake" appears dramatically perfect in his make-up and mannerisms, but evidences his disconcerting shrewdness by his cleverness in burlesquing the various characterizations and scenes.

The second act has five scenes, opening with a massive interior and closing with a blue sunnyside.

Taking it all in all, it is an altogether different production from anything heretofore in which "Hello Jake" has appeared, and never has he appeared to better advantage as a serio-comic actor and comedy-making burlesquer.

James Rooney is a short-statured, red-eyed Patsy, and an acceptable foil for "Hello Jake" in scenes and a clever leader in a dancing specialty.

Tom McKenna, a character straight, appears at frequent intervals in scenes as a cassy straight man and a character actor of more than the usual ability, supplemented by his vocalism, which is far above par for burlesque.

Harry Jones, a tall, slender character straight, works well as a straight man feeding the comedians, and equally well as a character man in a Chink and Wild West characterization.

Dixie Mason, with her dazzling blond hair and vivaciousness as a singing and dancing soubrette, is more admirable than ever before, and Dixie evidences her recent physical culture exercises by her ability to do cart wheels with far more suppleness and grace than many of her more petite soubrette sisters. With Straight Jones at the piano, Soubrette Mason put over a singing specialty that was equal to many big-time vaudeville acts.

Violet Hillson, a pleasing, plump, petite, bobbed blond ingenue-soubrette, distinguishes herself in her singing and dancing numbers, likewise in her comedy-making scenes with "Hello Jake", in which she appears frequently.

Frances Ryer, an ever smiling, bobbed blond prima donna of pleasing personality, put her numbers over admirably, and her work in scenes shows she has had some dramatic training, for her delivery of lines carried the proper inflection at all times.

Jokie Boy is a newcomer in burlesque and a big asset to the show, for he is a prize-winning Alrodele of remarkable acting ability, and evidences his pride in his accomplishments, for in the footlight limbo for the finale he distinguished himself by taking a position in the middle of the line and voicing his approval of the applauding auditors.

The chorus is made up of youth, beauty, talent and ability, for the girls sang in harmony, danced in unison and posed in numerous picturesque ensembles that reflect much credit on the producers, Raymond B. Perez and "Hello Jake".

Taking the show in its entirety, it is one that will please patrons of Mutual Burlesque, and, with one exception, that of a slender, bobbed brunet, who persisted in a modified grind on the runway, the presentation was as clean as it was clever.

NELSE.

CHATTER FROM CLEVELAND

Bert Todd, of the Bandbox Theater, is playing sleuth these hectic days of baseball and trying to discover who it was that hid in the theater after the midnight show Saturday, October 1, and robbed the safe of more than \$2,000.

Jack (Smooze) Kinnear, motoring from Kensington, Pa., to Fort Wayne, Ind., stopped off to visit Flozori, Bob Shin and Alex Saunders. Jack was accompanied by his mother and wife en route to Florida, where Jack joins the Arthur Harrison Company.

Corinne Arbuckle and her jazz band are now in vaudeville, but Corinne is contemplating returning to burlesque.

Frank Warkowski presented one of the best bills ever seen on the handbox stage and received the highest of commendations from the press and public. May Thomas is a new addition there. Ernie Jackson and Sheik El Arab are the supporters of that well-liked comique, Billy Messy.

Edith Bartlett, who worked at the Star, Bandbox and Luna Park, was one of the outstanding feminine hits of *Bashful Babes* at the Empire.

The casts at the stock houses remain practically the same. Most of the outlying houses are turning rotary, now that the weather is cooler, and the burlesquers making changes in casts step over here and work around for a while. Mildred Coziere, after closing at Vail's Black Cat, is resting preparatory to going on the road with a jazz band. The Black Cat houses *Bringing Up Father in Iceland* this week.

FLO ROCKWOOD.

JOURNALISTIC HOUSE MANAGER

New York, Oct. 11.—Since his graduation from the box-office as treasurer of the Hurlitz & Seaman 125th Street Theater Howard Burkhardt has demonstrated his efficiency as a house manager, likewise his ability as a journalist, for the local newspapers of Harlem and also the Bronx section of the city dailies carry numerous articles contributed from his pen.

PICKED UP IN PHILLY

The town is sure getting good burlesque shows this season with "Columbia Burlesque" at the Casino and "Mutual Burlesque" at the Gayety and Treadero. The houses have been renovated, redecorated and refurbished during the summer, including numerous electric light signs that add much to the attractiveness of the houses and the entire neighborhood in which they are situated. The Casino is at present in the lead as to business, with the Treadero and the Gayety running about even.

Joe Wilton in *Broadway in Night* cleaned up last week at the Casino. Joe is a Philadelphia boy, and the playgoers turned out for his show, which is a crack-up and a wow from start to finish.

Art Mayer and Bill Davis, heading *Snap It Up* at the Gayety, played to excellent business.

Mike Sacks in *Speedy Steppers* at the "Tree," also played to good business. There is a noticeable improvement in all of the Mutual Circuit shows playing the Gayety and Treadero over the Mutual Circuit shows that played the Bijou last season.

Max Cohen, the popular and hustling manager of the Treadero Theater, playing Mutual Circuit shows, has introduced a novel form of advance publicity by framing the page of Nelse's review of the shows in *The Billboard* and hanging it in

the theater, where many of the regular patrons can be seen reading it. The cover page of *The Billboard* is always played beside the review. Max says the reviews so far have been favorable, but we are wondering what he will do if they are not.

ULLRICH.

TABLOIDS

(Continued from page 33)

a six-piece jazz band with Peter Brady, musical director, and twenty people comprise the company.

"HAPPY" (BLUE) LAWSON has been playing some dates around Chicago of late and, he advises, expects to be back in tabloid soon.

RICHARD WARD, for 12 years with the Brewster Amusement Company at Boston, now has his own miniature musical revue on the road. It recently opened at Manchester, N. H., with 10 people, including the Hoderson Family and Billy Allen, Lester Baer, Tom McNamara and Ward.

EASTWOOD HARRISON, manager of the *Step Lively* Company, submitted a press clipping from a Logansport (O.) paper which said some mighty nice things about the show and himself, comedian, and Kumm and Rankin, dancers. This department reprints no clippings but is always glad to receive them for our intelligence files.

R. T. MEAD, writing from Gardiner, Me., states that one of the funniest shows he has ever seen is *Wing's Baby Jack Show*. He says: "The people all looked fine, and a new scene in automobiles with electrical dimmer effects was a real flash credit to the presentation." This department welcomes communications pertaining to tabloids deserving of praise.

BOB (CASEY) GREER, comedian, opened at the Prince Theater, Houston, Tex., recently, going there from San Antonio. Supporting him are Virgil Siner, "Chuck" Hoback, Kitty McCoy, Rossie Morton, Ollie Blanchard and Kate Mitchell. Lillian's *Lively Litters*, a seven-piece jazz orchestra, opens the show with an overture. The Culberson jazz orchestra entertains during intermissions.

MILLER AND VOGEL'S *Happy-Go-Lucky* Company recently moved their entire show from the Orpheum Theater, Ft. Madison, Ia., to the Iowa State Prison at the request of Manager H. F. Crinklaw, and gave the inmates one of the snappiest musical shows ever seen in Pennville or in Ft. Madison, advises Crinklaw. The performance ran nearly two hours. At the Orpheum the company played to big business all week.

NAT KAPLAN, producer and owner of the *Pom Pom Revue*, with 15 people, recently returned to Detroit after a trip to Chicago, where he purchased three new sets of scenery and some new wardrobe. He has just signed Susan Rose, popular tabloid prima donna, for an engagement of fifteen weeks. Billy Bard, a well-liked comedian around Detroit, is featured this season. Marty Cohen, eccentric Jew comic, is cofeatured. There are ten girls in the chorus. The company is playing rotary stock with clean, up-to-date bills.

E. M. (GENE) HOWLAND, musical director with Frank Soper's *Pretty Nitty Revue*, submits this roster: Joe Doran, comedian; Madeline Buckley, prima donna; Bobs Ackerman, soubrette; Fred Wheaton, light comedian; Soper, straight man; Miles Oliver, accordionist; Veronika Wallace, ingenue; Trayton Drake, tenor soloist; Pauline Metcalfe and Paul Piccott, dancers; Buddie Carmen, tenor; Edith Wheaton, wardrobe mistress. The chorus: Pauline Metcalfe, Margaret Merrill, Peggy Howland, Helen Toye, Hazel Bright, Mildred Clark, Gloria Craig, Melva Lindsay. The company is now playing at the Strand Theater, Halifax, N. S.

BERT SMITH'S *Ragtime Wonders* did the longest stock run in Omaha, Neb., in twenty years when they stayed at the Empress Theater for 26 weeks. No doubt Bert would still be there if he had not had a previous contract for the Butterfield Circuit in Michigan. The company opened at the Colonial Theater, Detroit, last Sunday. Manager Billy VanAllen and Vi Shaffer are featured with a company of thirty. Smith has a carload of scenery, wardrobe and electrical effects. Smith's *Oh, Daddy, Oh!* Company went into the Empress at Omaha after a long season at Ramona Park, Grand Rapids, Mich. Pat Patterson is featured comic with Joe Marlon in the managerial and producer roles. There are thirty people in the company.



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THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

ALBERT TAYLOR directed and produced more than 100 tabloid shows in as many weeks, according to authentic data which this writer saw recently. That certainly is an enviable record. It was made during Raynor Lehr's run at the Broadway Theater, Columbus, O., two years ago. Lehr had a 35-people show. Taylor is now with Golden and Long's *Buzzin' Around* Company, and during his career has had working for him Gail Kane, now a picture actress; Gertrude Ewing, Nell Paul, Maude Powers, Foster Ball, Clarence Oliver, Bert Swor, Herbert Brenon, Walter Ayers and others, who appeared in dramatic shows some years ago.

REMOVAL NOTICE

NAT MORTAN

ARTISTS' REPRESENTATIVE

Now occupies a new up-to-date office in the Publicity Building, 47th Street and Broadway, New York, Room No. 310. Telephone, Lackawanna 6559. Managers desiring high-class Principals and Chorus Girls, also Principals and Chorus Girls looking for work, get in touch with me. Chorus Girls will receive the same prompt attention as Principals. Managers can be supplied with what they want on short notice. I handle people new to burlesque as well as regular burlesque performers. If you want me to represent you, write me, giving full particulars. I have an ever increasing demand for experienced Tab. People. Send photos and full particulars.

BELOW IS A LIST OF PERFORMERS UNDER MY PERSONAL MANAGEMENT WHO I HAVE PLACED WITH SHOWS THIS SEASON.

- | | | |
|---------------------|-----------------------|---------------------|
| GERTRUDE AVERY | LYDIA HARRIS | SID ROGERS |
| HAZEL ALGER | WALLACE JACKSON | BABE SHAW |
| BABETTE | HARRY KILBY | LILLIAN SHEPARD |
| ALTHEA BARNES | NANCY MARTIN | SERVENY TWINS |
| WIG BAYARD | EMANUEL KRAMER | MARIE VERDON |
| BURSH SISTERS | HELEN KENNEDY | MARIE TYLER |
| CREEEDON AND TAYE | LEVAN SISTERS | FRANCES MARIE TEXAS |
| WINNIE CLIFTON | ELSIE LANG | BOBBY TAYLOR |
| JACK COYLE | LANDER BROS. | WALHMAN AND DIAMOND |
| GLADYS DARLING | LEO LEE | SEE TRACEY |
| JACK DECARLO | MACK AND BERNARD | IRENE LEARY |
| OLIVER DEGRANT | BERT AND BETH MATHEWS | CARRIE ALLEN |
| AGNES DEMPSEY | MELINDA, LISTETTE AND | LILLIAN ROCKLEY |
| PAULINE ELLIOTT | KOGAN | OLIVE DECLAIRE |
| BILLY FARREAU | NELIE NELSON | EDNA WHITE |
| LOUISE GARDNER | ED QUIGLEY | LOU DUTHERS |
| FLOYD HALLIDY | HAG PRIESTE | DIXIE CLARKE |
| GORDON AND GERMAINE | HAL RATHBURN | EDNA WILSON |
| MARTHA HONS | ADELE RAYMOND GIRLS | ALLA DASSAIA |
| FRANK JUBAN | PHIL ROSE AND BAND | EDNA LEE |
| FRANK HILDERBRANDT | HELEN RODA | MADELINE CASTELLE |

BROADHURST THEATER, NEW YORK
Beginning Tuesday Evening, October 7,
1924

George Broadhurst
Presents

"THE RED FALCON"

A Play of Sicily of the Sixteenth Century
By Mrs. Trimble Bradley and George
Broadhurst

—With—
MCKAY MORRIS

Play Staged by Mrs. Trimble Bradley
THE PERSONS OF THE PROLOGUE
(In Order in Which They Speak)

The Mother Superior, Mrs. Thais Lawton
Sister Maria, Zella Tibory
Sister Francesca, Ilika Chase
The Gardener, Andrew Mooney
The Novice, Phyllis Blake
The Red Falcon, McKay Morris
An Officer, Stanley Falkous
Another Officer, Marshall Hale
Nuns and Followers of the Red Falcon

THE PERSONS OF THE PLAY
(In the Order in Which They Speak)

Guido, a Servant, Andrew Mooney
The Bishop, Walter Kughan
Contessa Felicia, Thais Lawton
Conte Di Peraltia, Albert Bruning
Clarina Orsini, Carlotta Monterey
Adriano, McKay Morris
Capitano Bernardo Montrosali, Kenneth Hunter
Grifone, Dodson Mitchell
A Monk, Ilika Chase
A Monk, Dan E. Haulon
The Action Takes Place in Sicily During the
Sixteenth Century

SYNOPSIS OF SCENES

THE PROLOGUE—A room in a badia, a small
convent exclusively for women of the aristocracy.

ACT I—A room in the home of the Conte
Di Peraltia. Twenty-eight years later.

ACT II—The scene is the same. The time
is the next morning.

NOTE—During the progress of the act the
curtain will be lowered to indicate the passing
of a month.

ACT III—The scene is the same as Act II.
The time is the same night.

EPILOGUE—The outer court of a monastery.
The time is three months later.

Too much plausibility is not required in
a romantic play, particularly one of
the "cloak and sword" variety, as *The
Red Falcon* is. All that is needed is a
more or less remote excuse for the goings
on and a style of acting which, while
broad, has enough sincerity to make you
believe in the validity of any improbables
which may get into the action. The
glamour of ancient times, the wish to be-
lieve that men were mighty and women
were paragons of virtue, and villains
were villains indeed in those times, will
carry any audience over the rough places
if there is sweep to the action and color
to the playing. I regret to report that
The Red Falcon has little of these neces-
sary qualities.

The Red Falcon is the name of a
swashbuckling rogue, at odds with so-
ciety, who leads a mob against the Sic-
ilian cities, sacking and murdering as he
conquers. He comes to a convent and,
discovering an old sweetheart is the
Mother Superior, compels her to submit
to him in order to save the rest of the
nuns from his army. Twenty-eight years
later we see this same woman and her
son, a priest. He wages an internal con-
flict between the villainous heritage of
his father and the holiness of his mother.
The former wins out and he leads a mob
as his father did before him. Then the
good in him comes out after he has
murdered his best friend and he retires to
a monastery vowed to eternal silence.

You can see that this play is a sort of
16th century *Dr. Jekyll and Mr. Hyde*,
but while that play gave a reason for
the switch from good to evil every time it
occurred in *The Red Falcon* it just hap-
pens and you have to guess at what
causes it. Besides, the dialog is stilted
and with but one or two exceptions not
one of the cast acts the play in a romantic
style. Thus, there is little glamour, there
is much crudity and there is poor enter-
tainment because the play lacks the only
things which could galvanize it into life.

Albert Bruning is one of the cast who
plays in the proper style and spirit. He
gives a splendid performance as a crafty
old villain, thru knowing just how to get
the values of the part out. Dodson Mit-
chell also gets closer to the spirit of the
playing than anyone save Mr. Bruning.
But when you have named these two
players you have finished with those who
handle their roles in an entirely compe-
tent manner.

McKay Morris, who plays the Red Fal-
con, lacks the one prime essential which
every actor must have, that of clear dic-
tion. Mr. Morris can make a three
syllable word into one of two syllables
better than any player I know. Thruout
the whole evening his speech was slovenly.
His playing was no better than his
diction, for it was unconvincing always,
mechanical in its transitions and artificial
in gesture and manner. Thais Lawton,
who played his mother, was understandable
at least. The part is a weepy one
and Miss Lawton was properly lachry-
mose. I dare say she did what could be
done with it, but it is not a good part.
Kenneth Hunter was very stogy as a
Sicilian warrior, and Carlotta Monterey
was stiff and unbending, the mighty good
to look at. The rest of the cast had
little to do and did it only fairly well.

I am inclined to think from the poor
acting given *The Red Falcon* that the di-
rection is at fault. I know the writing is
nothing to boast of. There is mighty lit-
tle in any of the parts for a player
to sink his teeth into, but something more

The NEW PLAYS ON BROADWAY

could have been made of the characters
than is. Really good direction could have
raised the playing to a higher level. I
am sure.

The Red Falcon is an outmoded style
of drama. Twenty years ago it would
have been received more kindly perhaps.
For 1924 it is too crude, too reminiscent
of plays which did well what it does bad-
ly. There is only one thing I can see in
its favor. In the entire performance there
was not a single "gadsooks", "odshod-
kins" or by my halidom!"

A poor play, poorly acted,
GORDON WHYTE.

HUDSON THEATER, NEW YORK
Beginning Monday Evening, Oct. 6, 1924

A. H. WOODS Presents

"THE FAKE"

A New Drama in Four Acts by
Frederick Lonsdale

—With—
GODFREY TEARLE
CHARACTERS

(In the Order of Their First Appearance)
Dr. Hesketh Pointer, M.P., Harry Neville
Sir Thomas Moorgate, M.D., Reynolds Damsion
Ernest Stanton, M.P., Orlando Daly
Clifford Hope, John Williams
Mrs. Hesketh Pointer, Pauline Whitson
Miss Stanton, Frieda Inescort
Warkins, Boyd Davis
Mrs. Stanton, Evelyn Walsh Hall
The Hon. Gerrard Pillek, Frank Conroy
Godfrey Sands, Godfrey Tearle
A Parlormaid, Marion Allen
A Waitress, Una O'Connor

SYNOPSIS OF SCENES

ACT I—Ernest Stanton's home in London

ACT II—Gerrard Pillek's home in the country

ACT III—A sitting room in a hotel at St.
Margaret's Bay.

A SHORT INTERMISSION

ACT IV—Stanton's home in London. Four
days later. Production staged under the direction of
Frank Reicher.

The mood of the Frederick Lonsdale
who wrote *The Fake* is a far different one
from that in which he wrote *Acrot's We
All and Spring Cleaning*. They were
sparkling, smart comedies. *The Fake* is
a realistic drama with a neat murder to
polish it off. I like the Lonsdale who
wrote the comedies the better, but that
does not mean I disliked *The Fake*. Far
from it. It is a mighty good bit of
theatrical writing with its equals met
with more or less frequently. The equals
of his comedies are seasons apart.

The plot of *The Fake* is of a girl, the
daughter of a snobbish Englishman of
the upper classes, who marries her to
the son of an Earl. The father of the girl is
so anxious to annex this chip of the peer-
age that he never investigates his char-
acter. He turns out to be both drunkard
and drug fiend and makes the girl's life
a hell on earth. The manager of the old
man's enterprises takes the situation in
and having a vast admiration for the girl,
knowing too that there is no chance for
her to break the vicious bond, gives the
husband an overdose of his own drug and
kills him. Then, after the coroner has
turned in a verdict of suicide while tem-
porarily insane, he informs the girl's
father that he killed the man and accuses
him of being his accomplice because he
has brought about all the misery.

Mr. Lonsdale tells this tale in thoroly
dramatic fashion and gives it little relief
in the way of comedy. He sticks right
to his idea and develops it thru excellent
characterization and situation.

He has drawn a particularly actable
character in the son of the Earl. Here
is a part which should be dear to any
actor's heart, for it is enormously effec-
tive in performance and requires only the
application of the requisite mechanics to
make it appear a vastly more difficult role
than it really is. Frank Conroy, who
plays it, grimaced and contorted himself
into a fearsome, loathsome figure, and
great was his reward. Generally, it was
a skillful rendition of the character, but
I think Mr. Conroy could play less for
the groundling's favor, underplay a little
and get more artistic results. The father
of the girl, played by Orlando Daly, was
overdone, in my opinion. Mr. Daly could
use a more subtle method to get his re-
sults and by so doing get a firmer hold on
the character, I am sure.

Frieda Inescort is the girl and extracts
all the values of the part by a very well-
guided performance. Miss Inescort ex-
presses commendable restraint in playing,
and, by doing so, reaped all the advan-
tage which this contrast to her husband
and his violence give to the characterization.
It was wise strategically and most
effective in a tactical sense. John Wil-
liams had the role of a clean young Eng-
lishman and he looked and played the
part to the hilt; Reynolds Damsion,
as a doctor, gave a faithful performance
of the part, and Evelyn Walsh Hall, as
the mother of the girl was most convinc-
ing. There were smaller parts well done
by Harry Neville, Pauline Whitson, Boyd
Davis and Marion Allen.

Which brings me to two players of
more than ordinary excellence. In the
third act of *The Fake* occurs a scene be-
tween Una O'Connor and Godfrey Tearle,
with Miss O'Connor as a waitress trying
a crude sort of flirtation with Mr. Tearle.

He does not respond at all and the long-
ing, the pathos of this servant girl when
she has exhausted her charms and re-
ceives no encouragement, is the very
epitome of what careful character por-
trayal should be. Miss O'Connor is only
on the stage for this single act, but in that
short space of time she registers an in-
delible impression. Rightly, she scored
one of the big hits of the performance.

As for Godfrey Tearle, he is just about
all a leading man should be. He is a fine
figure of a man, he has looks, he has a
rich voice, he has masculinity and he
hasn't been on the stage for three min-
utes before you know he can act and act
like the very dickens. His part calls for
deliberate playing and only in one place
does he raise his voice. When he does he
gets you and gets you hard. I have never
seen any actor get better effect from a
pause, yet Mr. Tearle is never guilty of a
"Macready". For sustained acting on a
very high plane I commend you to this
playing of Mr. Tearle. Its like is not
often met with.

I believe that *The Fake* will appeal to
some considerable body of theatergoers.
It should, for it is an interesting play and
it contains at least two performances
much out of the ordinary. Lovers of
good acting will surely enjoy it and I
hope their number is vastly greater than
I think it is for the sake of all those
concerned in the production.

A good night's entertainment; su-
perb playing by Godfrey Tearle and
Una O'Connor.

GORDON WHYTE.

GLOBE THEATER, NEW YORK
Beginning Monday Evening, Oct. 6, 1924

ED. WYNN

(THE PERFECT FOOL)
Presents Himself in

"THE GRAB BAG"

Book, Lyrics and Music by Ed Wynn.
Staged by Julian Mitchell. Direction
of A. L. Erlanger. Musical di-
rector, Max Steiner.

PRINCIPALS—Ed Wynn, Jay Velle, Albert
Saw, Samuel Lee, Janet Adair, Marion Fair-
banks, William Earl, Francis Bell, Aileen Ham-
ilton, Ormond Sisters, The Le Grohs, Tom Nap,
Edith Riggs, Janet Velle, Katherine Wichita,
Joseph Schrode, Alfred Nathan, Jr., Ned Wever,
Ed Fields, Volga Boys.

DANCERS AND CHORUS GIRLS—Violet Vele,
Phyllis Reynolds, Harriet Marned, Bae O'Quinn,
Marge Ferguson, Gertrude Walker, Frieda Marr,
Virginia Ray, Frank Kosko, Marion Mueller,
Tracie Shovlin, Delphine Derry, Suzanne Shand,
Whitrop Wayne, Florence Parker, Bob Sager,
Jean Castleton, Virginia Clark, Sybil Stuart,
Virginia Kelly, Kay Annis, Gladys Pender, Mi-
dred Sinclair, Betty Garson, Mae Rena Grady.

To the unusually large number of first-
rate musical attractions now gracing the
Big Street Ed Wynn has added *The Grab
Bag*. It is a welcome addition, 100 per
cent entertaining, and of a sufficiently dif-
ferent style from the others to fit into
the list without throwing anything out of
balance. Wynn's part in the show, as
may be supposed, is extensive. Without
advance heraldry or other ceremony he
starts right in from the rise of the curtain
and continues his fun making until the
proceedings come to a close. He opens
the show, dominates it thruout and ends
it. Yet he never becomes obtrusive, never
hogs the show and never is unwelcome.
Wynn knows how to distribute himself.
With rare showmanship and even rarer
genius he gracefully passes out of the
picture at the propitious moments and
leaves the stage to others. These others
comprise an excellent collection of tal-
ented and hard-working artists.

Wynn is in his best form. Never has
he produced his comedy with more nat-
ural ease. A look or a gesture is enough
to evoke shouts of laughter. Roars fol-
low his tomfoolery recitations. The dem-
onstrations of his inventions throw some
of the people into fits. But Wynn car-
ries on with undisturbed modesty. That
in itself marks him as a genius.

So much for Wynn, and now for the
contents of his "grab bag". Vaudeville
has been drawn upon in making up this
collection. Shaw and Lee, two "sober
saps" who have created much laughter in
the two-a-day, are even more of a hit in
the atmosphere surrounding them here.
The three Le Grohs, acrobatic twisters ex-
traordinary, present plenty of stunts for
the audience to marvel at, and the Or-
mond Sisters put over a variety of Scot-
tish stuff with fine salesmanship. Then
there are the eight Volga Boys, Russian
singers, who not only render some enjoy-
able harmony but also serve as a butt for
considerable Wynn foolery. Jay Velle
sings and otherwise assists very capably
in several scenes. Janet Adair has sev-
eral song numbers that go big and Marion
Fairbanks contributes a few dances that
are highly enjoyed. William Earl and
Francis Bell, as a couple of Spanish
snobs, join in a vocal and instrumental
number that is a gem, subsequently made
even more enjoyable by the entrance of
a supple and graceful dancer in the per-
son of Aileen Hamilton, who adds a little
colorful dancing to the scene. She is seen
again in another number later, but her
presence on each occasion is all too brief
for an artist of her ability and charm.
The same goes for a good many of the
others. Janet Velle makes a pleasing ap-

pearance now and then, and some im-
bits are injected by Katherine Wichita
and Edith Riggs. The chorus has been
chosen with care, minutely drilled and
neatly dressed. Its work is delightful at
all times.

The scenery and costumes, tho not lav-
ish or pretentious, are suitably attrac-
tive, artistic and well harmonized to
make them worthy of attention. The Tri-
angle Studios and John Wenger, who has
a number of notable examples of his work
in current Broadway shows, are responsi-
ble for the settings and curtains, while
Schneider-Anderson executed the inter-
esting costumes from designs by Alice
O'Neil, Charles Le Maire and Mabel John-
ston. The lighting, except in Scene 2,
where the effects are a little too obvious,
is well handled thruout.

Only the mildly fastidious would find
anything to criticize in the book lyrics
and music. The "livery stable" sketch,
one of the best laugh getters in the show,
could be improved by a stronger punch
finish. But that's about all.

Of the staging it need only be said that
the old reliable Julian Mitchell did it in
his best style—which means it's perfect.
For the snappy manner in which the or-
chestra fulfilled its part Musical Director
Max Steiner and his men are entitled to
a compliment.

DON CARLE GILLETTE.

WHAT THE NEW YORK
CRITICS SAY

"The Grab Bag"
EVENING WORLD: "The Grab Bag" is the
best vehicle Ed Wynn ever had. He'll be play-
ing it in 1927.—Babe Dudley.
TIMES: "No comedian in revue excels him
(Wynn) in the art of the seeming imprudent."
SEN: "One of the liveliest revues on Broad-
way. Wynn has never been funnier"—Stephen
Kafman.

HERALD TRIBUNE: "The Grab Bag" sheds
about everything that a musical comedy should
have—clean as a whistle and much
more funnier.—C. B. Davis.
POST: "A capital show."

New Theaters

A 750-seat cinema house is planned for
Centerville, N. B., Can. Construction will
commence soon.

C. F. Lindsey will open his new modern
picture theater at Lubbock, Tex., Novem-
ber 15.

Work on the construction of the \$1,000,000
Saequer Theater Building at Passaic,
Cola, Fla., is well under way.

Lakeland, Fla., is to have a \$100,000
cinema house. It will be known as the
Palace Theater.

Charlottesville, P. E. I., Can., is to have
a new playhouse shortly, to be erected
by business men of that city. It will seat
approximately 1,200.

Plans are in progress for the erection
of a 1,100-seat theater in Glace, N. B.,
Can. It will offer legitimate attractions
and pictures.

Ed Brady will open his new theater
in San Benito, Tex., about November 10.
The building will be modern in every par-
ticular.

In Woodstock, N. B., Can., local busi-
ness men are arranging to build a play-
house with a seating capacity of 900. Pic-
tures and road attractions will be offered.

Bridgetown, N. B., Can., will soon have
a 900-seat theater. It will be built to
local interests. Road shows and photo-
plays will be offered.

The completion of the Majestic Theater,
Marlin, Tex., which was to have been fin-
ished early in October, will be delayed
about 60 days on account of lack of
labor.

Two store rooms in Kokomo, Ind., are
being made into a theater on which a
five-year lease has been taken by Maxine
Wood, who was proprietor of the recently
burned Pictureland Theater in that town.

The Maritime Amusement Company
plans the erection of a 1,200-seat theater
at St. John, N. B., Can. The house was
to have been built early this year, but
owing to the prevailing costs of labor and
materials construction was deferred.

The David Payne open-air theater of
the Webster Junior High School, Okla-
homa City, Ok., has been formally
opened. The theater, which lies in a nat-
ural ravine, is one of the beauty spots
of that city. Its construction was spon-
sored by the Parent-Teacher Association
of Webster School.

The Bethlehem Engineering Corporation
has leased space to the F. B. O. Company,
Joseph Schmitzler, president, for a theater
in the structure which it is erecting at
1536 to 1540 Broadway and 179 to 183
W. 17th street, New York, adjoining the
corner of these thoroughfares. The theater,
which is within the office building, will
have a seating capacity of 600. It will
have a 1-foot lobby from Broadway. The
lease, which is for 15 years, calls for \$80-
000 a year rental.

MUSICAL MUSINGS

By the MUSE (Communications to Cincinnati Office)

Dave Rubinson, of Rubinson and His Orchestra, will open a musical instrument and sheet music store in Des Moines, Ia., about November 1.

Oliver Radford's Midnight Revelers, Atlanta, Ga., have secured Randolph W. ... of the Famous Florida Wandering Orchestra. He will function as violinist, saxophonist and director.

Frank D. Oppie, drummer, this season with the Sells-Floto Circus, writes that he is to join Clement Bray's Orchestra at the new Central Theater, Martinsburg, W. Va.

The Original Kentucky Night Hawks closed a successful season at Estell Springs, Irvine, Ky., and are now filling a new season at the same town at the Strand Theater, infos Shannon Rice, manager.

A query as to the whereabouts of William Robinson and His Deep River Jazz Orchestra appeared in this column September 27. Brick writes that they can be reached at the Baltimore Hotel, Kansas City, Mo.

Dave Lindsay, writing from Curtisville, Pa., states that the Black Diamond Five, of which he is a member, recently played at a coal mine. He wants to know whether any other orchestra has done likewise.

Walter S. Hoffeld writes that Edward Marsh and His Famous Iowa Band made a hit at the Bloomfield (Ia.) and Central Iowa fairs. The following soloists were featured: Ruth Lieder Gilbert, soprano; S. Hoffeld, cornet; and Carl Hayes, xylophone.

Sidney Gates jumped from Omaha, Neb., to Rockyford, Col., to take the leadership of the orchestra at the Grand Theater. The personnel of Sidney's new outfit reads: Blanche Gates, piano; Wadde Williamson, cornet and cello; Trayner Robbins, clarinet; J. L. Miller, bass; and Dick Chapman, drums.

Gaston's Symphony Eight is playing at the new Waldorf dance hall, New Castle, Pa., for the winter. The personnel of the outfit reads: Roy S. Gaston, saxophone; James Beitel, saxophone; William Wallace, saxophone; Charles Cunningham, cornet; Frank Cox, trombone; William Van Natten, piano; Harold Welsh, banjo; and Chester Garwig, drums.

Jimmie Burson, banjoist with Ham Crawford's Louisiana Ramblers, recently was married, writes Wynn Still from Phoenix, Ariz. The roster of the outfit reads: Ham Crawford, saxophone and clarinet; Paul Donnelly, saxophone; Bob Murden, trombone; Red Bennett, piano; Al Pullen, bass; Jimmie Burson, violin and banjo; Dan Widner, trumpet; and Wynn Still, drums.

George Friary and His Orchestra, Rockland, Mass., closed a successful summer season at Snow's summer ball room, Rockland, and have been re-engaged for next season. The aggregate finished playing its vaudeville booking October 7. The personnel reads: George Friary, leader, manager, violin, saxophone and arranger; Carl Mason, piano.

QUESTIONS AND ANSWERS

S. B. O.—Dear Me was not an adaptation. The play was written by Hale Hamilton.

J. F. C.—In 1882 the population of the United States had barely passed the 50,000,000 mark.

Aviator Reader—The British dirigible R-34 flew from East Fortune, Scotland to Mineola, Long Island, New York, in July, 1919. It covered the distance, 2,100 miles, in 100 hours and 12 minutes and returned from Mineola to Pullman, England, 2,100 miles, in 71 hours and 35 minutes.

J. H. H.—Inquiry at the Congressional Library, Washington, D. C., as well as at Carnegie public libraries in the larger cities, fails to gain any information on Sam W. Kelly, comedian and author.

Paul Munis, accordionist, of Lincoln, Ill., advises Miss R. Y., who recently asked about Pietro's Italian March, that it can be obtained from D. Egan and Co., 289 Bleecker street, New York City, at reasonable price. All of Pietro's compositions are sold there, he adds. Bert Russell, of the Musical Russells, makes similar reply.

THE BOOK SPOTLIGHT By Gordon Whyte

(Communications to Our New York Offices)

A LIFE OF W. S. GILBERT

W. S. GILBERT: HIS LIFE AND LETTERS. By Sidney Dark and Rowland Gray. Published by George H. Doran Company, 244 Madison Avenue, New York City. \$5.

I can think of few personalities appealing more to the biographer than W. S. Gilbert. The caustic, warty collaborator with Arthur Sullivan of the famous Savoy operas might easily prove attractive as a biographical subject to a Lytton Strachey. The wonder is that no adequate life of Gilbert has been written.

It would afford me much pleasure to say that the job had been well done by Sidney Dark and Rowland Gray in their W. S. Gilbert: His Life and Letters, but candor compels quite the opposite statement. I do not think they have done more than scratch the surface of the great librettist's career.

In the first place, notwithstanding the bulk of their book, it is only 270 pages long. Being printed on extremely thick paper, it looks as tho it might be a volume of 100 pages, and that would be none too many for their subject. But what they have put into their less than 300 pages is little more than a sketch of Gilbert's life. If one were to deduct from this the extracts from his plays and libretti, the amount of material would be very unimpressive. Then they have contributed nothing new in the way of information about Gilbert, with the exception of some hitherto unpublished letters and the reprinting of some Bab Ballads which do not appear in the collected editions. For this last we can be grateful. They are by far the most worthy portion of the book.

When it comes to dealing with Gilbert, the author and the man, the authors seldom put in those detailed strokes with which the skilled biographer paints the portrait of his subject. For instance, an admirer of Gilbert might be expected to be curious as to how he met Arthur Sullivan, what transpired at that first meeting and how the famous partnership was formed. The authors of this biography tell us this much of it: Gilbert first met Sullivan in the autumn of 1870 at the old Gallery of Illustration in Lower Regent street. They were introduced by Frederick Clay. The first result of the meeting was the production at the Gaiety Theater, on November 23, 1871, of Thespis, or, The Gods Grow Old. That is literally all they tell us of the beginning of the most successful partnership in the whole history of the English stage.

Just as important as the first meeting was the separation of the pair, after a partnership lasting fourteen years. The authors dismiss this with: "It is sufficient to say here that the original cause of the trouble was a difference of opinion between Gilbert and D'Oyly Carte concerning an item of expenditure, and Sullivan, apparently with some hesitation, and certainly with dislike, sided with D'Oyly Carte against the author of his libretti." There is a far, far better account of this episode in Braden and Collier's book, published many years ago, and it tells in detail just what happened.

I also find misinterpretations of fact in this book. On page 125 the authors say: "H. M. S. Pinafore was produced in America soon after its London production. . . . So great, indeed, was the American success, that in 1879 Gilbert and Sullivan themselves went to America with D'Oyly Carte and Alfred Cellier, the musical conductor, to produce The Pirates of Penzance . . . three months before its production in London." This would lead one to believe they came here solely because H. M. S. Pinafore had been successful. As a matter of fact, that is only half the story. Pinafore was too successful here to suit them, because under the old copyright laws anyone could play it, and everyone did. Likewise, Gilbert and Sullivan got not one cent from these pirated productions. The only way to correct this was to make a production here in advance of the London showing, and they did this with The Pirates of Penzance, thereby protecting their rights. But these biographers say nothing of this.

The examples I have quoted are but a few of the inadequacies in the book. It is a skimpy, ill-told story of the life of a dramatist who made a greater impress on his times than than any other dramatic writer. The adequate biography of W. S. Gilbert has still to be written.

IN THE MAGAZINES

In The Forum for October there is an article by William Henry Chamberlin, called The New Theater in Russia, which those interested in the theater and drama will find very illuminating.

A LONDON LETTER

Treating of the "Legitimate" By "COCKAIGNE"

A Boycott Withdrawn

LONDON, Sept. 26.—Yesterday the Actors' Association decided, in view of the legal position brought about by the libel writ issued by Eva Moore against various members of the Actors' Association Executive Board, to withdraw the boycott against Miss Moore.

The A. A. is to be congratulated on and showed that by thus paying fares of all members of the defuncts' companies, it was actually subsidizing and encouraging the bad lads of the show gross error made by a provincial organizer of the A. A. in lumping Miss Moore among the folk who produce prostitution and penny was so serious as not only to alienate hundreds of fair-minded artists from the union, but to seriously prejudice the A. A. case with the public.

On principle, the A. A. is invulnerable. In practice it is often ludicrous. A drastic overhauling of policy, personnel and tactics is vitally necessary if it is to escape from collapse and disaster.

Stage Guild and Bogus

An amusing feature of the "stage war", as the popular journals call it, between the Stage Guild and the Actors' Association, is the promise by the former, duly published by the press, to pay fares home to all companies stranded by bogus managers. The Guild has made a great parade of its generosity in thus offering remuneration to victims of inequitable contracts and of the chronic economies which the Guild supports.

The A. A. quickly picked this humbug by pointing out that the Guild's action merely put a premium on bogus managers by its offer to help in extremity.

"Saint Joan"

Shaw's fine play is now over the 200th performance, and to judge by the queues that continue to besiege the New Theater, there is no likelihood of its stopping at 500. Miss Thorneike is obliged, however, to fill certain provincial dates with The Lie, so a new home is to be sought for the martyr of Rouen marketplace when The Lie has been sold to the country. All monetary and numerical records of the twenty-odd-year life of the New Theater have been broken during the run of Saint Joan.

The O. P. Club is giving a special dinner. (Continued on page 68)

Advertisement for Hearst Songs featuring a cartoon illustration of a man and a woman, with text: 'Put your act for their front on the bill. Use HEARST SONGS. Call Our Professional Offices. Chicago, Roseland Bldg. New York.'

DRAMATIC NOTES

(Continued from page 25)

produce. He will have the leading masculine role.

Brandon Evans, Harold Vosburgh and Virginia are the latest players to be engaged by the Shuberts for the new Walker Whiteside show they are about to put into rehearsal.

Oh, Oh, Madeline, has finally been shelved by A. H. Woods. This play was first a musical comedy, then a farce and now merely a manuscript. It may be put out again after rewriting.

Frank Thomas and Mona Bruns will be seen in one of the companies of Cheaper To Money which Richard Herndon is putting out. Both companies will be sent out on road tours.

Rei Cooper Megrue is said to be working on another play. He started it several months ago and vows he is going to squeeze himself until it is fully completed.

Doris Keane, now winding up her engagement in San Francisco in Starlight, will be seen in that play under the direction of Frank Egan when it is presented on Broadway some time in November.

A. H. Woods will shortly produce a play by Laurence Eyre called A Steam Roller. The cast will include Janet Beecher, Bruce McRae, Beryl Mercer and Ernest Cossart, and the opening will take place in Washington, D. C., October 27.

Raymond Hitchcock has started rehearsing in The Big Sap. This play is being presented by Jack Welsh and George Nicolai, with Miriam Sears, Norval Rodwell, A. H. Van Buren and Ethel Remey in the cast.

James Forbes will have his play, Laurels, produced by the Dramatists' Theater, in which he is one of the moving spirits. They intend to bring it to Broadway before the new year comes around.

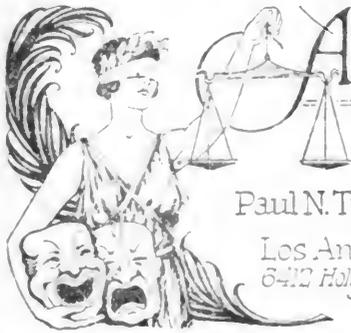
John Cromwell, having got Bewitched out of the way, has turned his attention to The Prisoner. This is a drama by Dana Burnett in which Henry Hull will appear, with Bertha Mann as his leading woman.

Ethel Barrymore is due on Broadway in a revival of The Second Mrs. Tanqueray within a very few weeks. With What Price Glory a whole of a bit at the Plymouth Theater, Arthur Hopkins is busy looking for another Broadway house for Miss Barrymore.

Lowell Sherman has never done better work than he is doing now in High Stakes. Here is a play where all that experience Mr. Sherman got in stock can be put to use. He is playing a tricky part and he makes it a plausible one by sheer force of technique.

Florence Reed, who comes to Broadway in a few weeks in Aches by Reginald Goode, will have Gladys Hurlbut, Eleanor Daniels, Donald MacMillan and Wallis Roberts in her supporting company. George C. Jordan is presenting Miss Reed in this play.

Wallace Ford has the best part Broadway has ever seen him in in Days, now doing very nicely at the Lyric Theater. Mr. Ford amassed a deal of experience in stock and he is putting it to excellent use in this play. A two-year contract with a firm Gold is a tangible proof of his success.



Actors' Equity Association

John Emerson, *President* Ethel Barrymore, *Vice President*
Grant Mitchell, *Second Vice President*

Paul N. Turner, *Counsel* - Frank Gillmore, *Executive Sec. Treas.* - Grant Stewart, *Rec. Sec.*

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Do Not Lay Off After Opening

MANAGERS of New York productions who do not observe the full amount of time allowed for rehearsals are permitted to take advantage of all such unused time previous to a New York opening if that opening occurs not later than six weeks after the original opening. We have found that there was more or less misunderstanding by the managers as to what they could and what they should not do under this ruling, which has resulted in the following letter being sent to all managers playing out of New York:

"Several complaints have been brought to the attention of the council regarding the abuse of the concession with a permit managers being allowed any part of the unused rehearsal period previous to a New York opening.

"Because of these complaints the council instructed us at its last meeting to inform all managers who may not understand their rights, and turn this may have, immediately, into the conditions of the independent Equity contract, that the basic principle of the Equity contract is consecutive employment.

"We herewith draw your attention to Paragraph 7 in the rules covering minimum standard contracts, which reads: 'If the full rehearsal period to which the manager is entitled be not used by him before the date of opening, he may employ the balance thereof immediately before the New York opening, provided that said New York opening takes place within six weeks of the original opening of the play.'

"The meaning of the above paragraph is clear, and managers should not lay off after playing a week or two on the road, bringing the company back to New York to take advantage of any part of the unused rehearsal period, unless the New York opening follows immediately the expiration of the time allowed for rehearsals. Should the manager contemplate doing this, he should apply to the council for permission, explaining the circumstances and reasons. The council will then either grant or refuse the request. If such layoffs do occur without being brought to the notice of the council and a ruling given, then under the terms of the contract the members of such companies will be entitled to full salaries.

"Our desire is to co-operate and prevent complications and misunderstandings, and by your working with us along these lines this can be accomplished.

"We ask that you acknowledge this letter, thereby confirming your understanding of this communication."

Resolution on Death of John Cope

The following letter from the A. E. A. Council was sent to Mrs. John Cope:

"We were instructed to inform you that the council, at its meeting held Tuesday, September 20, passed a resolution of sympathy because of the death of your husband and our beloved counselor, John Cope, and ordered that this resolution be spread upon the minutes of the association and a copy of it sent to you. It is as follows:

"Resolved, That the council of the Actors' Equity Association hereby registers its deepest and sincerest sympathy with Mrs. John Cope in her bereavement. That the council feels that in the passing of John Cope the association has lost one of its staunchest and most loyal supporters—that the members of the council themselves have lost a most valued friend and ally. That John Cope's services to the association cannot be over-estimated, and that he leaves behind him a memory that will be held dear by all who value a good actor, a fine man and a sincere friend.

"We take this opportunity to further personally extend to you our sincere sympathy for your loss and what you have gone thru."

Restrict Number of Tickets

The Annual Ball of the Actors' Equity Association will be given at the Hotel Astor, New York, Saturday evening, November 17, at 11 p.m.

This event has become one of the chief theatrical and social events of the year. The enormous demand for tickets has become so great the committee has decided to limit the admittance. Tickets must be secured at 45 West 47th street. The price for members will be the same as in other years, but the public price will be \$10.50. Member tickets will be sold nowhere except at the Ball Headquarters, 45 West 47th street. Those desiring tickets should put in immediate application, as the demand greatly exceeds the supply every year. As usual there will be two orchestras to supply music, and an elaborate show, *The Midnight Jollies*, which will be

staged by Hassard Short. George LeGuere again will act as general manager.

Courtesy Urged on Representatives

The following letter has been sent to all representatives of the A. E. A.:

"The council at its last meeting passed a motion to the effect that its representatives be written instructing them to show invariably to its members the utmost courtesy in all dealings.

"The council feels that, now the Equity Shop policy is in full effect, its representatives must guard their manner and attitude in such a way that there can be no criticism of them, for if there is it will reflect on the association and its council.

"You are accordingly instructed to refrain at all times from resorting to methods which are not strictly courteous and considerate, or using any force that creates a wrong impression of the power of the organization."

These instructions were sent not because of complaints being received against any one representative, but as a sort of warning to be on guard.

"Little Church" Anniversary

"The Little Church Around the Corner", so deeply beloved by the theatrical profession, and brought into prominence by the late Joseph Jefferson at the time he was making the funeral arrangements for George Holland when he died some years ago, is not a big church, as the name affectionately given it by popular consent implies; but the observance of its 76th anniversary will mean more to more people thru-out the country than a similar celebration for almost any big church in New York.

It is not alone because the aroma of romance hovers about the brown walls with its clinging vines—the that has given it a personality that buildings seldom have. It is due in large measure to the broad spirit of toleration and kindness which once threw open its doors to a Christian purpose when other doors were closed.

"The Little Church Around the Corner" has a place in the affections of thousands who have never seen it—and is one of the beacon lights of real religion to thousands more who recall the circumstances which made it, to many, "The Little Church Around the Corner" rather than the Church of the Transfiguration.

Members who are interested in working in a cabaret in Miami, Fla., for 10 weeks will please register in the Engagement Department. We have several calls for girls for road companies which are paying far more than the minimum salary. Owing to a lack of correct addresses it is impossible to notify at least 50 per cent of our membership. The Engagement Department is free to all members, but we can't help you to get an engagement if you leave us to imagine your address.

Be sure and notify this office on the day you begin rehearsal. By not doing so you may lose overtime rehearsal money.

Do you hold a card paid to November 1, 1924?

DOROTHY BRYANT,
Executive Secretary.

Honorary Membership for Gemier

James K. Hackett cables us from Paris that Fernand Gemier, director of the National Odéon Theater of Paris, who will present a repertory of plays in New York this fall by invitation of the U. S. Government, will sail October 18 on the steamship France and that his company will follow him a week later.

Mr. Hackett is honorary secretary of the committee under whose auspices the plays will be presented.

The council will probably confer honorary membership on Monsieur Gemier as well as on members of his famous company.

Mrs. Whiffen Playing 300th Role

One of Equity's oldest and most beloved members, Mrs. Thomas Whiffen, whose delightful performance as *Grandma Bradley* in *The Goose Hangs High* won her added laurels during the New York run of the Lewis Beach comedy, claims this is the 300th role she has created during her long professional career. She is nearing her 80th year, with a half century or more spent before the footlights.

"Mrs. Warren" Now Moral in England

From London comes the news that the Lord Chamberlain, whose word is supreme in such matters, has removed the ban which his predecessor in 1902 placed on George Bernard Shaw's *Mrs. Warren's Profession*, and that it will be publicly produced for the first time in the British metropolis this fall. *Mrs. Warren's Profession* was introduced in America by the Arnold Daly Company in New York in 1905. It created a furor because of the frankness with which it handled a theme that has since become quite familiar in the theater. Apparently the censorial viewpoint has undergone a change in London.

Estate Awaits Lillie Conroy

The public administrator of Okalaka, Carter County, Mont., is making an active search for a performer known to the circus world and to vaudeville as Lillie Conroy, and also known to the legitimate stage as Beatrice Vance.

It seems that she is one of the heirs of an estate of which the public administrator has taken charge in the absence of any known relative of the deceased. The woman is not a member of the A. E. A., and apparently the last information obtained about her was that she was a

member of Lincoln J. Carter's "The Limited Mail Company 28 or 30 years ago.

The letter from the Public Administrator, Ira J. Whittman, reads as follows:

"In connection with an estate which I am administering, I find the name of a sister of the deceased to be Lillie Conroy. This girl traveled with Barnum & Bailey's Circus in a conventional way, later marrying E. E. Vance, and apparently then went with *The Limited Mail Company* as Beatrice Vance. The last record I find here of her was about 1896-1900, when she was with the later-named company.

"I am wondering if you have any record of this party there. She would be a woman of about 45 years old now, and I thought she might still be on the stage or have a daughter or other relative in that profession.

"I shall be pleased to receive whatever information you can obtain, and if it is necessary to put forth any unusual effort in obtaining it I think a reasonable charge would be a legitimate claim against the estate, in which event I would be glad to reimburse by using my influence in having it allowed."

Inquiries will be made in the hope of learning the whereabouts of the woman, or whether, if she is dead, she left any relatives.

Piner's Pen Prolific

Speaking of prolific play writers, it may be of interest to our members to know that up to the present time Sir Arthur Piner has written 43 plays. *The Second Mrs. Tanqueray* was the 29th on the list, and the second of his serious plays, which style of writing was ushered in with *The Profligate* in 1882. Piner is 69, and his last play was *The Enchanted Cottage*, produced in 1922.

PATL DELLIZIELLA,
Assistant Executive Secretary.

Executive secretary's weekly report for council meeting October 7, 1924:

New Candidates

Regular Members—Marie Arnee, Ruth Hazleton, Chit Hayman, Francis La Bella, Blanche Pickert, John W. Ransone, Geoffrey Saville, Ruth O. Warren.

Members Without Vote (Junior Members)—Howard Boston, Betty Brenska, Dorotha Chard, Fredrick Chilton, Geradlyne Clark, Helen Daddens, Richard De Sylva, June Dorion, Gordon Earle, Myrna George Hooge, Mary Helen Hynes, Win. G. Jamney, Pauline Jennings, Rosalind Kassoff, Anthony Knilling, Charles John Keller, Nina Oliver, Curt Peterson, Jeff Sayre, Henry G. Shelvey, Bena Sperry, Louise Van Kurnin, Anita B. Walton.

Chicago Office

Regular Member—Patricia Ryan.
Member Without Vote (Junior Member)—Harlette Glasier.

Kansas City Office

Regular Member—Ada Knopf.

Los Angeles Office

Regular Members—Bob Lesser, Eddie Martin, Ernst Grosskopf, Morrison.

Members Without Vote (Junior Members)—Mary L. Alpaugh, Billie Berk, Gracelia Chalm, Stanton Cohen, Allan George, Vivian Hart, George Meredith, Lester Ross, Gava Sibbald, Katherine Verelle, Louise Verelle.

Chorus Equity Association of America

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

SEVENTY-FIVE new members joined the Chorus Equity in the past week. We are holding a check in settlement of a claim for Dorothy Lane.

Anyone knowing the address of the following members will please notify this office: Hedda Albrecht, Ella Alexander, Florence Allen, Peggy Anderson, Ruth Andrea, Katherine Annis, Trixie Arden, Charles Arthur, William Bailey, Helen Baird, Betty Barbour, Betty Barclay, George Barnum, Leonora Baron, Norma Battle, Lillian Brason, Marion Bender, Hazel Barnes, Hattie Cline, Norma Cloos, Loretta Coffey, Marjorie Cogie, Ripph's Covert, Fred Cowhick, Elizabeth Coyle, Gertrude Cole, Gene Collins, Suzanne Conroy, Alden B. Cooke, Walter J. Crisham, Martha Critchfield, Fay Culmer, Dorothy Colver, Leo Cundriff, Nikola Cunningham, Hazel Cushman, Ann DeLores, Merita Dennis and Freda Dixon.

Members who are interested in working in a cabaret in Miami, Fla., for 10 weeks will please register in the Engagement Department. We have several calls for girls for road companies which are paying far more than the minimum salary. Owing to a lack of correct addresses it is impossible to notify at least 50 per cent of our membership. The Engagement Department is free to all members, but we can't help you to get an engagement if you leave us to imagine your address.

Be sure and notify this office on the day you begin rehearsal. By not doing so you may lose overtime rehearsal money.

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DOROTHY BRYANT,
Executive Secretary.

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Henry Miller
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Harvey
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Marguerite Clark
Rose Coghlan

It helps you, the paper and advertisers, to mention The Billboard.

THE Sulwys were selecting a cast for *The Fool* to go on the road in Southern territory. A line of young men were waiting to take their turn at being the part of the chrysalis. It took a long time and the trials ended in the usual way. John, Henry and Jack, and a dozen others, were asked to come tomorrow. In the corner of the room sat a young actor who kept his seat and looked on. He failed to catch the eye of the casting director and so nothing was said to him. But there he sat, his temper taking on more edge every time the director passed him by. The room was nearly empty before his presence was discovered.

"Are you waiting for anyone?" asked Mr. Burt.

"I came here to read the part," said the young man in a voice that colored with disappointment.

"Then come along," said Mr. Burt. "You're the last one."

The young actor took the floor and began to read. Before he realized what it all meant, the director said, "That will do. You are the man I have been looking for. Come up stairs and we'll sign the contract. I don't need to send you to Mr. Wagner, and I'd send word to the others not to come back."

The business was all over in a minute, and the young man turned to leave. The casting director gave him a last look. "You know," he said, "you're going to play the part of a dreamer. That's why I want you. You're a dreamer. It shows in your eyes."

"I like that discerning remark of Mr. Burt," for it shows that he was able to look inside of Dom's Plunge, to whom he gave the part. And it shows that an actor who has soul enough to be a dreamer sometimes comes out on top, and he is least conspicuous in the general stampede.

The actor with a soul is often found in the back seat, and he probably has the most authentic of any man in the theater. He lives his work more genuinely than the other fellow, and for that reason he is most easily hit. In a profession that means poetry to him, he finds a business in it. He often wishes that he could lose his soul and just be a care-free, happy-go-lucky with a ready wit and a head of tricks.

But the actor with a soul should keep his counsel and hush his wagon to a star whatever he has to do in the theater to earn his living. Even the routine part will be a minor gap for many of us, but because that extra something can be put inside. For after all the soul of an actor is just a spiritual energy that somehow gathers up the best that is in him and gives it expression. Soul, in all senses, is something absolute. It is energy of feeling as a personal unit. In its larger sense it expresses feeling for the universe. Soul is the emotional coloring of the individual, independent of will and intellect. And so art without soul is simply an outward form.

But the fact that the soul is an entity is a matter of sentiment and emotion and a touch of some completeness in itself, is the point I stress. The very fact that we speak of a turbulent soul shows that our usual conception is of a thing not turbulent, but harmonious and coherent. Soul means orderliness, for like a star it is a heavenly body that sheds a light and shines in its own color. With this in mind we may put together "energy of feeling" and "entity of individuality" to make up a working definition of artistic soul.

To illustrate: I was talking to the other day with an actor with a soul. I told him that I prized this quality in his work so highly that I didn't enjoy seeing him in parts where this brightness of his nature was thrown away. I mentioned a particular part that I had in mind. He admitted that the part was of slight importance, but he went on to explain that he enjoyed working it out within its limits.

"Forget it," I said. "What could you work out with that woman who was playing opposite you? Your sincerity was entirely thrown away."

"As I had broken the ice, the actor smiled.

"At the opening performance," he said, "I was reminded of the difference between me and the woman I played with. We were standing in the wings waiting to make our first entrance. I was trembling like a leaf, as I always am on an opening night. To my surprise, the leading woman stood beside me yawning in a most relaxed, see-you-tomorrow sort of friendly yawn. 'Hi-yaw!' Could I thank myself yawning behind the scenes on an opening night?"

"That woman was so inwardly irresponsible in the part she played that I didn't have the heart to write her up. I would have called her boudoir 'doll' shop, beautifully tinted, decorated, and well wired. She belongs in soulless parts of external superficialities."

"The soul of an actor is the prompter and balance-wheel of his artistic conscience. A play on Broadway had a long run, and a woman in the cast met with general approval from the public. Her place needed to be filled, and an actress of reputation (and more soul than the original woman) was asked to play the part."

"All right," she said. "But wait a minute. Let's have an understanding before we go too far. If I play that character, the audience is not going to laugh at me in any part of the play. What that character means to the audience in the

The Spoken Word

Conducted by WINDSOR P. DAGGETT

big scene is not going to be tampered with, distorted or misconstrued by irrelevant comedy and false laughs earlier on. If I play the part, the costume and the treatment of these lines is going to be changed."

She played the part. The laughs were killed. In the big scene the audience not only got it with new power from the front, but the actors on the stage felt a new pulse-beat that was a revelation. They have never gotten over it. What the soul of this actress discovered was the soul of the woman she was playing. As a result, she made the character an entity, and struck the absolute note of it as it had not been struck before. It was a most interesting demonstration of creative insight, which makes casting by "type" not a patch on the pattern.

In *Minick*, much of the force and artistic sincerity of the play would be lost without Frederic Burt in the part of the son. The soul of the play largely falls to him, and his acting is a fine illustration of the difference between soul and emotionalism, for the emotional acting belongs entirely to Phyllis Povah. Old man Minick has reached the stage of

and easily be filled in any part that I have seen him play. In *Minick* he follows the light and delicately shaded detail of the authors without tampering with the autumn-leaf shading and fragility of form. Fundamentally he makes the character just the regular man to be found here and there, with a business scheme, a good wife and a home and an aged father. This is the "form" of the part, but inside the form Mr. Burt puts the soul of a son. It comes out, you don't know how, but it is there, in the eye, in the voice or in a distinct silence and quietude that is the imagination and gives the root of life to the autumn leaf. This is the pulse of the play and around it the other characters have a better opportunity to get their bearings.

In *Icebound* Miss Povah held the sympathetic position that Mr. Burt now holds in *Minick*. In her present part Miss Povah is called upon for strong emotion, and she handles these scenes with new power. The calamity in the house where the old man has come to stay takes its vengeance on the wife. In this respect Miss Povah keeps the balance of the story. Her sense of duty and kindness is

de resistance of some of the parts he has played before. It is just because Mr. Abbott has the soul that goes over that I take a somewhat skeptical look at his theater. The play has a human story of dramatic depth and power and Lazzybones is the soul of the situation. Mr. Abbott needn't worry about making good in the part. For that reason there were moments when he moved where he might have stood still. His soul is too big to need the action of his body when the scene is at its best, and even in more trivial scenes we can get all there is to be gotten out of Lazzybones if he isn't quite so backhanded in painting the fence. And so, as the play goes on, I am wondering if Mr. Abbott will modify his acting and mellow his acting to the fitness of his inward nature, which is palpable enough and carrying enough to reach the audience without a gesture. This refers, of course, to spots here and there and not to Mr. Abbott's splendid work as a whole.

A piece of stage direction in *Lazzybones* that seemed stupidly conventional and tame was the prayer of Kit, in the center of the stage at the end of Act II. The scene at that moment is as tense and overwhelming as any I have seen in a long time. It leaves an opportunity for a certain that an audience would hardly recover from in an eight-minute intermission. It is a pity to spoil this high plane of imagination by the mechanics of a set prayer in the middle of the stage, face front to the audience and with all the stereotyped formality of a Friday afternoon recitation. This is as old as *Uncle Tom's Cabin* and sufficiently out of place in *Lazzybones* to be an anachronism. It is a glaringly bald piece of theater in a scene that is sensitive.

The death scene of the mother is carefully handled, and the screening of her body in the chair on the cottage porch is excellent. It is worthy of a Greek tragedy and puts a poignant emphasis on the situation. The audience feels that scene as the director never felt it, or he would manage it differently. More of the scene should be acted in pantomime to keep the soul of it. The only mission of words is to give it finality. The set recitation in the words of a prayer is deadly, and the planting of it in the middle of the stage is wooden. Martha-Eryan Allen's "recitation" of the prayer is wooden, because no normal child would pipe up and pray just because papa told her to.

What the situation requires is that the mother and child should be brought together in the silence of death, and the least that the child can do is to feel a mysterious sympathy for the faded woman in the chair. She should stand near her, her eyes should be on her. She should be unable to put a prayer together except in a few broken words and with her strangeness of feeling in this mystery of death she should run to Steve, her courage broken and her heart calling out for parental love. The right word of finality could easily be added, but this scene needs a soul more than words on a soapbox. The girl's prayer in *The Fool* came in a scene of pure theater and went big, but this scene in *Lazzybones* is a

(Continued on page 42)

THE HYSTERICAL LAUGH

IT HAS been noised around from week to week that David Belasco was looking for a man to play Ian Kelt's part in *Laugh, Clown, Laugh*, but it had been so difficult to find a man with a hysterical laugh that one actor after another had been sent up for a tryout. One of the boys who was preparing for a tryout came up to see what hysterical laughter was all about. He had rehearsed in his room until his voice was tired so that further vocal practice was out of the question. A lecture with emotional reactions had to be tried instead. We went to the piano and struck a note about an octave and a third above middle C. This established the relative pitch and register of the hysterical laugh. The next thing was to get a fronted resonance to give a sensitive fragility to the laugh without too much tone to reinforce it. The next thing was to come thru the throat without muscular interference, so that the vocal cords would make a sensitive approximation and not give the tone too much fundamental force. This outlined some of the general mechanics. The next thing was to induce emotional reactions in the body that would set the nerves on edge and relieve the muscles. Without this emotional reaction the hysterical laugh is out of the question. It will become local and physical, and even if it starts in the right key and pitch it will soon degenerate into a hearty laugh.

Hysterical laughter is uncontrolled, it comes from a spasm of emotional constraint that sets the muscles to quaking, and yet the body is in a high state of nervous tension. The emotional conflict then arises from a spontaneous bodily combustion, altho in *Laugh, Clown, Laugh*, the victim is constantly trying to restrain himself. Hysterical laughter easily merges into tears, but in *Laugh, Clown, Laugh*, only laughter is permitted in this particular character, the tears belonging to the man opposite him. Nevertheless, the emotional condition must be one bordering on tears, but taking the form of laughter. Laughing and crying inside until the muscles shook and the resistance of the will broke down helped to produce the right bodily condition. With the breath under this emotional control, with the pitch kept clearly in mind and the throat relaxed so that tone came thru the throat without a particle of muscle getting hold of it, and with the tone kept entirely in light quality to keep it from becoming hearty—these were the conditions to be thought out and induced by auto-suggestion and surrender to feeling.

The hysterical laugh is like a singer's high note. It cannot be practiced for long at a time. It can come only with all the conditions that make it possible. In *Cobra*, I am told, Ralph Morgan stands in the wings five minutes before his cue, and in that five minutes he is working on the emotional states of mind and body that will give him the tone of voice that his part requires. An effort to make that tone would be fatal. That is why such parts are nerve-racking to the actor when played conscientiously and with a keen ear for the voice that must be sensitive and yet true to form.

childish stupidity and contentment. On the old man's, and on the young family's, side of the story George Kaufman and Edna Ferber are presenting the problem of old age rather than its tragedy. The old man feels capable of "taking care of himself," and he is an easy-going type of character. When he walks out of his son's house to go to the old man's home, he does so from choice and with no bitterness of heart. The simple childish spirit is the keynote of O. P. Heggie's acting. While shadows of disappointment and loneliness fill over the old man's face, they are softened by a tender spirit of contentment.

In the life of the son, played by Mr. Burt, there is that love and the pride of a strong man in taking care of his aged father. There is sympathy for old age and an understanding of its simple-minded helplessness. On the other hand is the problem of responsibility and vexation that falls to the wife when the husband brings the aged father to the home where the wife makes the greatest sacrifice of anyone in administering to the comforts and caprices of old age.

All these sentiments and struggles are beautifully realized in the acting of Mr. Burt, for he can act with his soul, without emotionalism, quite as well as he can act in his body. This is the thing that gives his acting such poise, balance and breadth. In the ordinary equipment of voice and presence, Mr. Burt has outstanding values that would earn him a living if there were little else to bring these finer powers into play. But this something else is the thing that makes Mr. Burt an actor whose place would not

strongly felt, and the motivation of her panic is built up with convincing detail and sincerity. Miss Povah had a full voice in these dramatic scenes and emotional control that was strong and gripping.

O. P. Heggie, as old man Minick, is faithful in detail, easy and kindly in simplicity of action. He has a part of level but even interest and of no outstanding opportunities.

George Abbott knew that he had a soul, artistic and otherwise, some time ago, but the theater didn't give him his real scope until *The White Desert* came along. That brought him a new line of parts and now he is on his way to the right thing. If *Lazzybones* has as long a run as it deserves—and it is likely to last longer than *Icebound*—it will be interesting to see some of Mr. Abbott's later performances to observe if he changes his acting in any way.

Lazzybones is a character that could be played by a variety of actors and still be an enjoyable *Lazzybones*. My admiration for the bigger thing in Mr. Abbott is pretty strong, so that I watched his *Lazzybones* with personal interest. I suppose I was less appreciative of some of his character elaboration than others in the audience. Mr. Abbott has studied this part forward and backward, both as a human being and a theater possibility. Some of the theater comes in buckling knees, bodily gyrations and smirks of countenance that are common fodder for the type of character portrayed. Mr. Abbott knows these tricks and knows them well, for they have been the piece

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The Shop Window

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Here is an opportunity to purchase a beautiful marabou quilted robe, which is made up in any desired shade, at a special price, made possible by buying direct from the manufacturer. The sketch, which conveys no suggestion of the lovely colors, shows the graceful lines, but the splendid quality of the quilted silk, which is lined with a downy silk to match, must be seen to be appreciated. Very feminine in its appeal, it is just the thing to wear in a boudoir scene. The colors are pink, blue, orchid, maize, peach, red, American Beauty, rose, coral, charrreuse, jade, Copenhagen blue, sky blue, Alice blue, champagne, flesh, black, purple and orange, trimmed with marabou to match. Fifteen dollars is the price to *Billboard* readers. Order thru The Shopper.

COMFORT FOR CHILLY

We just simply cannot resist showing one of our Christmas specials in advance, because we know it is a comfort needed by every actress to protect herself against chilly moments in the dressing room. This special is the *Shoulderette*, shown on the yachting girl in the sketch at the lower right. It is so snug and shapely that it can be comfortably worn under a coat to give additional warmth without adding bulkiness to the waistline. In short, the *Shoulderette* is just the sort of cosy garment you have been seeking to have on hand in chilly moments or to wear for extra protection under your street coat. It is not heavy and cumbersome like a sweater, nor is it prone to slip out of place like a shawl. It hugs the shoulders comfortably and clings securely about the arms by reason of the cuffs which hold it in place. Made in a novelty weave of light fleecy wool in a variety of shades, as follows: Seal brown, peacock blue, corn, navy, purple, brown heather, green heather, dark oxford, taupe, lavender, beaver, light blue or pink, old rose, maroon, seal brown, Copenhagen, jockey, cardinal, nude and black and white. Elaborated with satin ribbon laing to match, the *Shoulderette* costs but \$3.

FOR SLIPPING SHOULDER STRAPS

Last but not least we are going to answer a number of inquiries, as promised, by showing how the *Miada*



Lingerie Guards are sewn into the blouse or frock. One half of the guard, which is a narrow grosgrain ribbon with a snap as seen to the shoulder seam and the other half is passed about the shoulder straps and snapped to the portion sewn to the shoulder seam. A box of assorted

Side Glances

Girls, Wear Corsets!

The statement of LOUIS H. CHALIF, president of the Society of Dancing Teachers of the United States, that "Immorality invariably decreases the moment it runs afoul of the corset," made to a class of society girls at his school, reminds us that in writing our interview with Mlle. D'Alroy, last week, we were obliged to delete a paragraph relative to corsets.

Mlle. D'ALROY, international authority on woman's dress and now demonstrating her ideas on the Keith Time, advocates the wearing of a corset from

the standpoint of a good carriage. Mlle. D'Alroy pointed out that to insure a graceful carriage the muscles of the abdomen must be kept firm and the hips from spreading. As the average person does not exercise sufficiently to keep these muscles firm, the corset's support must be relied on, the right kind of corset, assuredly.

All of which further reminds us that Ned Wynn-made dancing stars always wear low heels, heeding the advice of the dancing master, who believes that a healthy body, with all organs in place, is the foundation of a successful stage career.

The Woman Scores

The woman scores in William A. Brady's production, *That Awful Mrs. Eaton*, at the Morosco Theater, New York. The play, a stirring vindication of Peggy O'Neal Eaton, whose name is associated with that of Andrew Jackson in history, has so met the approval of the ladies of the Drama Comedy Club that they have passed a resolution to attend the play and take as many of their friends as possible. Such is the appeal of chivalry. Kathleen Alexander, a stock ingenue from one of Jessie Bonstell's companies, who made her Broadway debut last season in support of Helen Gahagan in *Chains*, also scores—in the stellar role of Mrs. Eaton.

The Understudy Appears

Valerie Valerie, who has been understudying all the feminine roles in *The Shoe-Off*, at the Playhouse, New York, during that play's run, has had the

(Continued on page 42)



The Beauty Box

Before adding the delicate finishing touches of rouge and powder to the stage make-up, a light foundation cream should be used to keep the skin humid and soft and to munge powder to stay on. The right foundation cream gives youthful softness to the stage make-up and it also protects the skin, keeping it refined in texture.

While writing the above we had in mind Mme. Helena Rubinstein's Theatrical Cold Cream, made specially for her patrons who are following stage and operatic careers. These patrons induced Madame to experiment until she had concocted a truly harmless theatrical cold cream, one that would beautify as it soothed. Madame has obliged her patrons by giving them a pure theatrical cold cream which is not affected by climatic changes. A generous half-pound

colors, black, white and pink, is offered for \$1.

A NOTE FOR THE DANCER

A novel and clever idea for lingerie to be worn with the dancing frock has just been introduced by a smart Fifth Avenue shop. It is a three-piece set, bearing the name of "Danette". Step-in drawers, a dainty bandeau brassiere and garters to harmonize with the two pieces compose the "Danette". The design is rather tailored and is developed in crepe de chine

(Continued on page 42)

jar may be ordered thru The Shopper for \$1.

For quite a while we have been toting about with us a new form of powder nail polish, in order to give it a tryout before telling you about its merits. It is a cunning little sifter-top tube box, which, when carried in the purse, does not spill its contents. To polish the nails in a jiffy, a bit of the powder is sifted thru the tube to the palm of the hand or buffer. After a bit of buffing the nails become glossy. And the gloss stays on after the hands are washed. Thirty-five cents is the price of this convenience.

Isn't it gratifying to know that one can now purchase vanity compacts, or rather vanity tri-packs, which have no metal parts to break or get out of order? The Tri-Pack, which is made of fine grained leather, has no metal parts or hinges and is as easy to carry as a small card case. It is equipped with powder, rouge and lip stick bearing the name "Apli"—a guarantee of purity—and a mirror and coin pocket. May be had in black, blue, tan, gray, red and white leather or in gold, silver, poudre blue or green brocade with white kid lining. Whether leather or brocade is ordered the price is the same—\$2. A carton, containing extra powder, rouge and lipstick refills, is \$1.

To introduce a delightful new theatrical

Stage Styles

HASSARD SHORT'S "RITZ REVUE"

is a thing of feminine loveliness and artistic apparel which adapts the most pleasing fashion tendencies of the season. Backgrounds and curtains present interesting study in themselves, especially curtains of black satin brocade with gold, or later lace, which was also used for costumes, and of sky-line chiffon (More about latter lace in a future issue.) Crystals and mirrors form a glittering background for a wedding scene. The bride is clad in a Directoire costume, with raised waistline, wide puffed sleeves and a square décolletage, the filmy fabric forming the gown entirely concealed by glittering rhinestones. Even the bride's bouquet is of rhinestones and crystals, as is the crown from which flows the filmy wedding veil.

More faithful to the first Directoire period are the gowns of the bridesmaids, introducing the off-shoulder décolletage and heft of lace, flecked with rhinestones. The body and skirt of the gown, like those of the bride's, are trimmed lavishly with brilliants, an unique touch effect achieved at the bottom of the skirt by pointed slashes. Directoire "sugar-scoop" bonnets with streamers are worn with these costumes.

CHARLOTTE GREENWOOD'S ENGAGING COSTUMES

With the exception of a scene in which she is attired in an all-disguising bath-towel, Miss Greenwood wears engagingly girlish gowns, designed by Mme. Francis as follows:

A peach chiffon, with narrow panel effects carried out in rhinestones, these stones also defining a three-row girdle from a normal waistline upward on the fitted bodice, which has a rounded neck and quaint cape effects substituted for sleeves. At the end of each band of rhinestones, running down the skirt from waist to knee, is posed a huge rose-applique. The slightly gathered skirt, which is very full at the bottom, is finished in wide scallops, edged with brilliants.

Another gown was a white chiffon with normal waistline and blouse with rounded neck, an unusual touch being introduced in the gathered skirt in the form of pointed edge, each edge outlined with rhinestones, which also outline the rounded neck. Clusters of roses in applique effect elaborate the skirt, leaves being suggested by outlines dotted with rhinestones.

Pastel tinted "nighties" also make their appearance, following somewhat the idea of the Empire gown by defining a high line beneath the bosom.

A robe intime is of pink crepe black satin, with kimono sleeves with white marabou hands. The body of the negligee clings closely to the figure and is cut away in the fashion, curved flounces of lace filling in the opening and falling to the ankles. A scarf to match the negligee, which appears to be a slipover with a high rounded neckline, is passed about the shoulders, caught in a V and confined with a rose, the ends falling to join the lace flounces.

Fashion Notes

Relative to furs, there is a leaning toward trim and twig effects, Mildly wearing the fur scarf close around her throat. The choker is adaptable to this effect, but in case one has a two-skin fur, one-skin encircles the neck and the other hangs down, front or back. The fox scarf is worn with the tail in the back.

Millinery presents the poke, helmet, capeline and Directoire shapes. Ostrich pompons continue to be the featured trimming, while large hats are often trimmed with swirls of feathers with boa to match.

Tall trimmings on fur wraps are arranged in unusual positions. One such wrap had a row of ermine tails placed at the base of the collar line.

The satin mules worn with the robes intime are given a fetching touch by the addition of a huge flower perched on the instep. Silk paniers and ostrich pompons also trim these accessories.

Late imports of gowns show shortened tunics. One of Molyneux's rose frocks is made with a shortened tunic bordered with huge roses and a two-tier underskirt of petal effect. The flowers are of the same fabric as the gown, which is chiffon.

powder to stage talk, a maker of ultra fine cosmetics is offering a most interesting sample box, three inches in diameter and one inch deep. The box, possessing an artistic beauty which will appeal to your discriminating eyes, is filled to the brim with fragrant powder in five becoming shades, each blended in a new way. The shades are light and dark brand, light and dark flesh and white. Fifty cents brings the five shades, with which to experiment.

The Beauty Editor welcomes letters of inquiry concerning beauty problems.

Remo Bufano and Florence Koehler, the Marionet King and Queen, Discuss Their Happy Subjects—Marionets.



SIDE LIGHTS ON MARIONETS

The life of Remo Bufano, the marionet man, is 48 hours long per day, minus a few hours spent in the arms of Morpheus. It's a merry life, too, judging from the atmosphere of the Bufano Marionet Theater Studio, 27 West Eighth street, New York. Here Remo Bufano and his assistant, Florence Koehler (Mrs. Bufano in private life), spend the golden hours creating marionets, miniature theaters, life masks and artistic props for big theater productions. Said atmosphere tings with merry songs and laughter as variations on the theme of work, for Remo Bufano is a merry young soul!

When we entered the Marionet Theater Studio Mr. Bufano was just adding the finishing touches to a huge figure, nine feet high, a peculiar combination of the Japanese and Javanese types of marionet. Expecting to see the marionet man working on miniature figures, the sight of this dark giant gave us a sort of shock. "That isn't a marionet, is it?" we inquired anxiously.

"No," replied Mr. Bufano, "it is one of the props we are making for Count Sebastian Drasta, the German pianist and dancer, who is making his American debut at Carnegie Hall. Count Sebastian, as you may remember, was 'the Man in the Box' of the film, 'The Strange Case of Dr. Caligari.' A shudder signified that we remembered.

Changing the subject, we told Mr. Bufano that our readers were very much interested in marionets and that we had come to him for a story on the subject.

Different Types Shown

The marionet man graciously suspended work and called his assistant, Miss Koehler, "to attend the camera." "Miss Koehler," said he, "will give you the business side, the facts and figures (if you want them), while I shall point out to you the different types of marionets in the Bufano establishment."

Saying a few words to the marionet man opened the sliding doors of a cabinet extending the whole length of the immense studio and revealed a veritable army of marionets, all carefully grouped in companies and costumed meticulously to represent characters of plays.

Bringing forth a figure he said: "Here is a type of marionet, one of a cast I am assembling for a production of 'Salome.' It is an adaptation of the Javanese marionet, which is two-dimensional. Note the beautiful iridescent colors, the gracefully rounded arms and the long slender legs. As only the arms are movable care is taken in designing the marionet to express graphically a single simple emotion. Each Javanese marionet expresses an emotion. There are but four or five designs, each patented, which have been repeated through time without the slightest variation.

In the Javanese theater these gorgeous color effects are for the eyes of the male only. A sheet is placed before the marionet screen through which the feminine portion of the audience sees only shadows, while her face, seated on the other side of the sheet, reveals in an orgy of color.

"Quite in contrast to the artistic Javanese marionet is the conventional puppet with strings, handed down to us thru the centuries," said he, taking a ludicrous little figure from the cabinet. "With the string puppet you work with both hands from above, but with the Bufano puppet, which is the conventional puppet without strings and with a technique of the foot, a Bufano improvement, you work from below, using one hand for each puppet and throwing the voice."

"We assume," said he, "that this type of figure can be operated quite easily by the miniature puppeteer."

"That would depend on the amount of interest felt," replied Mr. Bufano.

We then inquired if the Bufano puppets worked below were the ones over which

we enthused in the past. "Oh, no," said he at the Greenwich Village Theater as a feature of 'A Fantastic Fribasse' and at the Triangle Theater. Mr. Bufano nodded assent.

We then reminded him that at the time of the Triangle showing we had endeavored to arrange for an interview, without success, because he and his fair assistant were booked solid on the hotel, little theater, school, college and kindergarten circuit, with a trip to Paris as a climax of the season.

The Theater on Tour

"We had the time of our young lives on that tour," enthused Miss Koehler. "We traveled in a little auto, which faithfully carried Mr. Bufano, Mr. Spolidoro (our associate) and myself, plus marionets, scenery, props, costumes, our personal wardrobes and the marionet theater. The communities before which we appeared were most appreciative and the hotels included in our bookings were most thoughtful of our comfort. The word 'marionet' seemed to evoke expressions of good fellowship wherever we went, having the same effect on grown folk as dreams of fairies have on the children. The result of our offerings was broadcast from town to town, with the result that the Bufano outfit was always hailed with pleasure.

"As an evidence of the growing interest in the marionet theater," said Miss Koehler, "let me tell you an incident of our trip to Paris. No sooner had we embarked on the liner than someone whispered that Remo Bufano, the marionet man, was aboard. As a result we were besieged with requests for a marionet show. Having resolved to forget our work while on vacation we carried no puppets or theater with us. But Mr. Bufano, anxious to respond to the interest shown in his beloved marionets, resolved to give a show the following evening.

We set to work and in ten hours had made five marionets. Our materials were orange peels for the faces, tin cans for bodies, scraps of wood for legs and towels borrowed from the steward for costumes. The most difficult thing to accomplish was the painting of the figures with deck paint and huge brushes, but we managed by using the side portion of the brush very gingerly. The show was voted a huge success by those on board. As a result of that impromptu performance we filled a number of unexpected engagements."

The Business Side

Miss Koehler is the business side of the Bufano establishment, as we discovered when asking Mr. Bufano where their next engagement would be.

"Ask Florence," said he, with a far-away look in his eyes. "She takes care of all the business arrangements."

We asked Florence that and a lot of other questions relative to herself, learning the following facts about her career:

She began her career as an advertising woman, learning every phase of publicity, display, sales promotion, etc. Although successful in the field of advertising, she had a leaning toward amateur dramatics that gradually took her away from business life until she became known as a director of the little theaters. It was in this capacity that she met Mr. Bufano and became interested in his art.

Her business training proved of great value to Mr. Bufano, for with a trained publicist at the helm, with an innate sympathy with things artistic, engagements became more numerous and the art of Bufano, the marionet man, more widely known and demanded. Then, too, Miss Koehler lends the requisite feminine touch to the costumes. And when historic research is necessary she applies herself to that task with the strange relish known only by the truly analytical mind.

Touching on the financial side of the

(Continued on page 42)

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REFLECTIONS OF DOROTHEA

A human heart takes the human part, And brings pleasure on earth to all; A thoughtful mind that's good and kind, Makes sweetness out of life's gall. BERTON BELLIS.

ANOTHER change of nurses for me with the usual attendant disappointments, but thru the latter shone the beauty of human love. It looked for a while as tho I might miss a dinner or two because there was no one in evidence to prepare it, but that disappointing situation never materialized. No sooner did some good friends learn of my predicament when they hastened to fill the breach with their services. And those dinners, seasoned with human kindness, were the tastiest I ever ate. The beaming faces of my good Samaritans reflected the happiness that filled their hearts because they were able to be of service. Oh, those wonderful little sidelights on human nature! What a powerful antidote they are for gloom and pessimism.

Then came two of the dear little kiddies, Helen and Mirvya, who have long been devoted to me. "Oh, Miss Antel, can't we help?" they begged. In less time than it takes to tell they were busy with broom and cloth, like the little elves in a fairy tale, while the infection of their joy and mine reached Caruso, my pet canary, who began to warble a song of cheer. So the clouds melted away in the sunshine, the sunshine that beams from the heart, as warm and bright as that of the Celestial orb.

I have been made an honorary member of the "Our Club Fans", an organization of motion picture enthusiasts. During the last five years the motion picture shows I have seen were so few and far between that I have enough enthusiasm each time to make up for all of those I missed. Dorothy Lubow, who is vice-president of Our Club Fans, paid me a pleasant visit, and I shall be glad to hear from other members.

The Barn Artists recently gave one of their interesting programs at the Seven Arts Playhouse in Los Angeles. Third after taking part in the performance on Saturday night, Truman Curtis consoling himself in the thought that the following night would be given up to peaceful slumber. But when the time arrived for Morpheus to do his turn a hungry police dog chained within broadcasting distance of Mr. Curtis' window insisted upon doing a series of howls that greatly disconcerted Mr. Curtis, whose sole desire was to see the Sandman act for which Morpheus is famous. Suddenly the howling ceased and with the cessation came peace and slumber to the neighborhood. When morning came Mr. Curtis hastened to learn what act of magic had so effectively silenced the dog. The investigation disclosed the fact that a plump rooster, which had been confined in a crate not far from the kennel, had disappeared and a number of feathers scattered about brought the conclusion that since the rooster was not in the crate, he must be in the dog. Of course, the evidence of the feathers was purely circumstantial and the dog, beyond wagging his tail, which might mean either guilty or not guilty, refused to incriminate himself. Personally, I'd give a couple of plump roosters for a good night's sleep.

After battling for her health thru several years, Mary Moore feels sufficiently recovered to embark upon a vaudeville tour. Good luck to you, Mary, and may your strength endure.

The Rev. C. E. Turnbull, of Mt. St. Charles College, Helena, Mont., sent a splendid letter that made me very happy at a time when I was feeling the effect of a change in the weather. It was that golden rift again. In addition to telling me that he enjoys reading "Reflections", Rev. Turnbull sent an order for a long list of magazines for the college library.

Also had a fine letter of compliment from Will J. Farley, of Los Angeles, who apologizes for being late. Better late than never, Mr. Farley. I wish all of my readers who delayed sending the letters they intend to write would "do it now." What a great and glorious feeling it would bring to me.

Earl Elverson Houston, a former professional who has been an invalid for some time, writes that she is feeling better and gamely carrying on. More power to her!

I have been busy getting ready for my Christmas card business, and the other day Francis Wright Clinton gave the ball a mighty push with his large order. I hope it keeps on rolling.

Let's make that cheerful postman of mine chuckle when he unloads his bag at 600 West 156th street, New York City.

Dorothea Antel

THE SPOKEN WORD

(Continued from page 25)

hundred times closer to the web of life, and it should be so treated to the finish. This chalk-line prayer by Martha Bryant Allen is out of tune with the rest of her excellent work in the part of Kit. She is a delightful child in Act I, with a clear and flexible voice that is equally adapted to childhood or maturity without affectation. Her emotion has depth

and breadth without losing the artistic touch of self-control.

Both Merrill, Elizabeth Patterson and Leona Hogarth play their parts with distinction, particular honors going to Miss Patterson, who brought perfection to a part as difficult as any in Milestones.

The speech in *Ladybones* is consistent in local dialect, even William Robertson fitting himself into a pretty good Down-East Yankee. But as I have said before, Mr. Robertson is a student of these little things that belong to acting. Charles C. Wilson made a good transition from the Broadway student to the man of the town and his speech was true, both in word and intonation.

Owen Davis has a soul when his imagination is warmed by recollections of the *Old Oaken Bucket* and its store of associations.

Everyone who loves voice should see Florence Eldridge in *Benevolent*. She was never more beautiful and she promises to fill a great need in the theater. Between now and next week I shall draw lots to decide if Glenn Anders has a soul. If he hasn't I wish someone else could play his part, but more about this in cooler judgment.

THE SHOP WINDOW

(Continued from page 40)

and radium combined, set off with net edges. Pink with orchid, black with cherry and other pastel blends. The set of three pieces is quoted at \$15.

MILADY'S RAZOR IMPORTANT

There is really only one safe way to remove hair from under the arms and that is with a curved safety razor. The

comfort to the woman who is obliged to shave frequently. It comes packed in a neat box of the lasting kind, equipped with hollow-ground safety razor blades, and is priced at \$1.

DOROTHEA ANTEL OFFERS

thirteen beautifully engraved cards, no two alike, for the Christmas holidays, neatly boxed, at \$1. Here is a chance to help Dorothea help herself, as well as an opportunity to be ready for Christmas before it comes upon you suddenly, sending you scurrying to the nearest stationery shop to snatch up a collection of conventional greeting cards at the last moment. Dorothea's cards are not conventional. They are expressive of good fellowship, like the grasp of a friendly hand. And then, in addition to serving your own convenience, you will be making Dorothea's Christmas happier and brighter. She adores seeing the orders pouring in to her little bedside shop. Another offering of Dorothea's is an "every day" assortment of cards—birthday, friendship and other greetings, in a box for \$1. This last assortment will enable you to prove the thoughtful friend.

SIDE GLANCES

(Continued from page 40)

unique distinction of playing every character understudied. She has appeared in place of Helen Lowell, who plays a mother part; Juliette Crosby, who portrays an elder sister, and Regina Wallace, the ingenue. Versatility crowns her achievement.

Unfair Discrimination

Since the ultra nice folk of the world we live in have taken out an injunction against the cuss words in *What Price Glory*, at the Morosco Theater, New York, there has been such a run on the box-office that seats must be bought weeks in advance.

HARD WORDS

- BEUTELLE (baw-yetel). Leona. American dramatic actress. A French-German family name of the Alsace-Lorraine territory.
DACA ("dah-ku). David. Actor and singer now appearing at the Triangle Theater. A Spanish name. The Anglized pronunciation ("da-ku) is not used by the actor.
MEYER-FORSTER (mai-u-"tu-s-tu). Wilhelm. German dramatic writer, author of Old Heidelberg.
PATHOLOGICAL (pa-thu-"law-dzhi-ki). Pertaining to science treating nature and causes of diseases.
PREDECESSOR ("pre-di-se-su) or ("pri-di-se-su).
TITUS ANDRONICUS ("tai-tus an-"draw-ni-kus). As used in Shakespeare.
TURQUOISE ("tu:k-wah-z). A beautiful sky-blue or greenish-blue stone used in jewelry. The stone received its name because it was originally brought from Turkey. Other pronunciations, less favored, are ("tu:k-waw-z) and ("tu:k-wolz).
USURP (ju-zu:rp).
VETERINARY ("ve-tu-ri-ne-ri). Noun and adj. In British use the word is pronounced ("vet-ri-ri) or ("vet-ri-ne-ri). A popular, careless pronunciation is ("vesti-ne-ri), appropriately used by Wallace Ford in the rural dialect of *Phys.*
KEY: (i) as in "see" (si); (i) as in "it" (it); (e) as in "met" (met); (ei) as in "day" (dei); (o) as in "there" (t(e)u); (e) pronounce close-e with the lip rounding of (o) as in Fr. "monsieur" (mu-sj(e)); (a) as in "at" (at); (ai) as in "ice" (ais); (oo) as in "true" (troot); (oo) as in "wood" (wood); (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:ku); (u) as in "urge" (urzh); (u) as in "water" (waw-tu); (uh) as in "up" (uhp).
(&) voiced th-sound as in "this" (&is); (j) glided i-sound as in "yes" (jes); (c) breathed fricative with tongue in position of (j) as in German "ich" (He); (x) velar fricative as in Scotch "loch" (lawx) and in Ger. "ach" (ahx); (ng) one sound as in "sing"; (l) glottal plosive which in North German precedes all initial strong vowels. Capital letters represent nasalized vowels as in Fr. "vin" (vE).

curve should fit the armpit and the handle should be long and of a special shape to enable one to wield it easily and naturally. Such a razor has just been recommended to us by one of our readers who discovered it after quite a search. She feels that it will prove a genuine

Defenders of the cuss-word vocabulary, which is the real thing, spoken by genuine doughboys, veterans of the World War, point with scorn to the unrestrained nudity displayed to advertise *Earl Carroll's Vanities*. Mr. Carroll retaliates with the statement that "Modesty is a



There is a class of protection that the scenic artist has long needed. It concerns the methods of thrifty or unscrupulous managers who will call in from two to a dozen experienced artists, get each one's ideas on the work required, and then turn over the composite information to some inexpensive craftsman for execution—at a price much lower than that quoted by the men of long experience and ideas. To protect its members from practices of this kind, the United Scenic Artists' organization specifies in its work contracts that every man is to be paid for whatever plans, ideas or suggestions submitted. There is nothing unfair in this demand. When a manager complains that a scenic artist asks an unreasonable price for an idea or a plan that took perhaps less than a day to work out, the manager doesn't take into account that it took the artist a great many years to acquire the experience and ability to turn out his ideas and plans in a day.

There is a tendency, apart from the local reviewers and the occasional word of praise from players," writes F. C. Finney, of Winnipeg, Canada, "to overlook the efforts of the scenic artist toward making stock productions a success. There is need of improvement in the present position of stock artists. In a recent number of *The Billboard* a writer stated that the stage director lays out the setting, the carpenter builds it and then the scenic artist paints it. Quite true. Why should it be done this way? In erecting a building one would not think of engaging an architect to construct the walls and windows and then another architect to lay out the rooms, etc. Yet (Continued on page 68)

REMO BUFANO AND FLORENCE KOEHLER

(Continued from page 41)

marionet show from the standpoint of the little theater and educational institutions, Miss Koehler stated that a marionet production costs less and is less trouble than any other form of entertainment. "The reason for this is that our theater is very compact and complete. The Bufano Theater is so constructed that the whole equipment can be quickly and completely set for a performance in an auditorium, parlor, out of doors or anywhere, by our own working crew—Mr. Bufano, our associate, and myself. It travels any distance at a minimum cost when compared with regular productions." Questioned regarding the general appeal of the Marionet Theater, Miss Koehler said: "Our repertoire includes plays of satire, farce, delicate comedy, morality plays, fairy tales; in short, caters to the complete cycle of tastes and ages. "The Marionet Theater of Remo Bufano creates all the ancient heroes and legends and many new ones in many sizes and many shapes and with and without strings. Suit the puppet to the play, its motto—any play, if it be worth the performing."
The Artistic Side

We then discussed Mr. Bufano, the artistic half of the Bufano establishment, learning that he came to New York from Italy, the land of his birth, and was educated in the public schools. He is also a graduate of the Ethelred Culture School in New York. Mr. Bufano doesn't remember the time when he wasn't modeling, his brother being a well-known sculptor. He attributes his skill in making marionets to his early adventures in sculpture. Gifted with infinite patience, he devotes all of his time to the Marionet Theater, which pays him rich dividends in achievement. Like many sons of Italy Mr. Bufano has a beautiful speaking voice, resonant, flexible and musical, which makes his marionet performance all the more enjoyable. In fact, we feel that the clear diction of the Bufano presentations is unique in the annals of the American marionet theater. As we arose to go we noted that Miss Koehler was arranging the marionets with maternal tenderness as she placed them back in their rightful places in the cabinet. "You are fond of those almost-human children?" we inquired. "Indeed I am," exclaimed Miss Koehler. "Managing marionet actors is not an ungrateful task. They have no personal grivances, no professional jealousies and ask no material return for their services," she added with a bright smile. "And they are never late for rehearsals and never indigne in the so-called artistic temperament," added Mr. Bufano.

ELITA MILLER LENZ.

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WHITE MAGIC

By JOHN LOFTUS, WGY PLAYERS

The magic of Radiodrama is white magic, but every magic, white or black, must be paid for by an accompanying penalty. The penalty of Radiodrama is that of being blind in the midst of great happenings, of appreciating these happenings only by auditory means.

This penalty could be alleviated only a little by the "master voice" advocated by John M. Francis in his recent letter in *The Billboard*. In fact, I am inclined to think that it would often prove annoying.

Imagine such a scene as the following: Brenton and Drake, business enemies, are engaged in a heated discussion, which develops into mutual recrimination of considerable force. Brenton speaks sharply: "Put down that gun!" There is the sound of a shot. Brenton groans. Drake speaks: "My God! I didn't mean to do that!" Then the master voice: "Drake has accidentally pulled the trigger, shooting Brenton, who falls to the floor and dies." This would be not only superfluous but ludicrous as well.

Undoubtedly there are passages in many plays which, being merely heard, are likely to prove obscure. But this difficulty is obviated by skillful editing and rewriting. Plays which depend largely upon pantomime for effect, such as *The Bat* and *The Cat and the Canary*, are, of course, quite unsuitable for broadcasting. No amount of re-writing nor even the "master voice" could render them practicable for this purpose.

The WGY Players have broadcast plays from way to tragedy by authors ranging from Max Murein to Shakespeare without the assistance of any such arbitrary convention as that of the "master voice". And the epistolary applause of the listeners-in increases daily.

The Radiodrama has taken from the moving picture the title of "the baby art". Many technical improvements are yet to be made, and will be made, but I doubt that the adoption of a "master voice" will be one of them.

(Incidentally Mr. Francis refers to E. Horace Smith, of Schenectady, N. Y., as "the father of the hearing". Mr. Smith is known to listeners-in and to his co-workers at WGY as Edward H. Smith. He is a professional of many years' experience, and only within recent years a resident of Schenectady.)

WALTER PHYLO LEAVES THE HARLEQUINADERS

The resignation of Walter Phyllo, director of the Harlequinaders of Schenectady, N. Y., for the past two years, is deeply regretted by all members of the organization. Mr. Phyllo leaves to accept a position in New York.

During Mr. Phyllo's directorship many one-act plays were presented, several being by him. Notable among these were *The Brokening Ones*, *A Rained Young Man*, *Every Flitter and Sunday Morning*. Other plays presented for the first time were *An Altruist*, by Harold Winney; *The Girl's Dorm*, *On the Three Bush Road* and *The Moor*, by Everett L. Finch; *Miss the Fatted Calf and Roselle*, by John Loftus, and *The Truth About Liars*, by Helene Mullins.

Mr. Phyllo's work as a director was distinguished by a meticulous attention to detail unusual in amateur directors. Not less admirable was his patience with young artists who were sometimes rather difficult.

He is succeeded by Emerson Markham, who is also director of the League Dramatic Club of Schenectady. Other officers are Leon Brown, treasurer and business manager; John Loftus, secretary and publicity director, and Desmond Whipple, stage manager.

It is planned to present a program November 21, the second anniversary of the organization, including possibly a new play by Mr. Phyllo.

ERIC SETON SNOWDON



Art Director of The Buffalo Players.

Little Theaters

(COMMUNICATIONS TO ELITA MILLER LENZ, NEW YORK OFFICES)

THE BUFFALO PLAYERS OWN THEIR THEATER

The Buffalo Players, Buffalo, N. Y., with Eric Seton Snowdon (see photograph this page) as art director, have earned a national reputation by the excellence of the productions they have offered during the last two seasons. The excellence of these productions has been augmented to a degree by the possession of their own theater. Shortly after the organization of this group its members began to feel that a theater they could call their own was essential. After a painstaking survey the Allendale at Elmwood and Allen streets was secured and renamed The Playhouse. It was completely remodeled and redecorated and now seems permeated with the spirit of good cheer. Finances have been helped by a frequent rental of the Playhouse to various organizations or visiting artists.

While devoted to "art for art's sake" the Buffalo Players resolved that true entertainment must be the first purpose of their programs. To accomplish this they chose plays of proved dramatic value; those of Shaw, Milne, Dunsany and a host of other pre-eminent dramatists. From time to time, however, the Buffalo Players hope to produce plays by "unknowns" whose talents "still shine bright with the gold of idealistic enthusiasm and who have not yet climbed to the heights from which they can dictate their standards to the commercial theater magnates." In fact, one of their last season's triumphs was from the pen of a Buffalonian.

Essentially an amateur organization they draw on whatever talent presents itself. The casts have included professional entertainers and a few who have stepped from their organization to the professional theater, offering more tangible reward.

The Buffalo Players attribute their success in a great measure to the services of an art director of unusual competence, Mr. Snowdon. "Our plays," say they, "have been produced in a style to warrant our just pride and testify to Mr. Snowdon's ability, painstaking care and earnestness. Of long professional experience, he has the faculty of drawing out the best in the player, and few indeed are there who could come under his direction without decided permanent benefit."

"To the players' zeal is attributable in large part the success of our efforts. In each instance demands for intensive work with nightly rehearsals for a month or more have met with a willing response. The reward has been the heartening plaudits of the audience."

"In reference to finances, our solution is annual memberships—season tickets at reduced rates. The sale of these memberships puts our finances on a definite basis—we can gauge our income with reasonable accuracy and plan our expenditures accordingly. We have no reserves to draw upon, and altho we make no profits do not desire to make them, and never shall; still we must know how far we can go in the various necessary production expenses. The organization is fundamentally democratic and it has been our plan to avoid the difficulties inherent in large endowments. Support is obtained solely from the audience. That we give satisfaction is evidenced by our membership renewal record of over 90 per cent."

The Buffalo Players are opening their season this week with a production of *Dulcy*, by George Kaufman and Marc Connelly.

The editor invites correspondence relative to plays, lighting fixtures, scenery, costumes, etc., required for little theater production. We have a number of catalogs on file which will be sent gratis on request.

As the Christmas holidays are approaching the Shopper's column on the *Feminine Frills* page should prove interesting to you.

HIGHTSTOWN PLAYERS MAKE PLANS

At a recent meeting of the Hightstown (N. J.) Players the president-director, J. Walter Reeves, gave brief suggestions for future club plans. He stated with regret that he would be unable to direct plays until the holidays, the tremendous pressure of his work as head of the Department of Public Speech at the Peddie School compelling him to discontinue his work as director of the Players for the cycle of one-act plays usually presented by the Players in November.

As Mr. Reeves was unable to find a volunteer director to take his place he appointed a program committee, with the following members: Mrs. Myrtle Ferris, Eugenia Merris and G. W. Marque Maler. The committee promises some interesting closed meetings to members until Mr. Reeves can resume direction of the big play of the year. The next meeting of the Hightstown Players will be held at the home of Eugenia Merris, when a modern play will be read by the members, with a discussion of the author's works by G. W. Marque Maler.

Little Theater Notes

The Bayonne Theater Guild, Bayonne, N. J., has resumed activities with a temporary coach, and Thomas J. Gormley as secretary and treasurer. Mr. Gormley advises that the Guild, having passed the "social period", feels duty bound to read, rehearse and produce plays that will help to place the organization on a sound financial basis.

The Manhattan Players have become an entity, with headquarters at the Lenox Little Theater, 52 East 78th street, New York, and with offices at 226 West 47th street. Walter Hartwig is director.

THE MASQUE OF TROY OPENS

The Masque of Troy, N. Y., opened its 1924-25 season with a performance of *The County Chairman* at Delmar, N. Y., Thursday evening, October 2. At the final dress rehearsal the following letter from George Ade, author of *The County Chairman*, was read to the players by John M. Francis, director of the group: Sept. 24, 1924.

Masque of Troy
Troy, N. Y.
Dear Masque:

I am much interested to learn that the company which has been specially organized by the Masque of Troy will open the season in *The County Chairman* October 2. You and all the members of the company, who have worked so hard to give a faithful picture of old-time politics, deserve my sincere thanks and you have them. I hope that you may have an interesting and profitable season.

I am, with best wishes,
Sincerely,
GEORGE ADE.

Hugh William Towne, of the Towne Players, Rochester, N. Y., writes:

"There is one subject I wish might be taken up in your column. It was stated in a local newspaper that no professional actor was capable of directing a little theater group, inasmuch as he was accustomed to receiving direction and not to directing. I am a professional director, so naturally I take exception to this statement. I am wondering what other promoters of the movement would think about it."

Personally we have never known a director who had not been a professional actor. Some directors are playing roles in the play they have directed. Perhaps our readers have opinions to express.

Community Dramatics

The Eastern Players of Easton, Md., are the lucky amateur group chosen to present a program of one-act plays at the 11th National Recreation Congress to be held by the Playground and Recreation Association of America in Atlantic City, October 16-21. They are to demonstrate what is possible for an average community group to do in presenting several vehicles of entirely different characters, settings and plots. Ten or 12 members of the Players will journey to Atlantic City. The plays chosen are *The Valiant*, *The Silent System*, *The Camel and the Vampire* and *The Other Voice*.

Drama directors from many cities will be present at the Congress and will attend the community drama round-table sessions, which are to take place October 17 and 18, and the special class in community drama October 21. Mabel F. Hobbs, consultant of the Community Drama Service of the Playground and Recreation Association of America, and George Jaikin, community drama organizer for the association, will serve as chairmen. Others at the round table will be Prof. Frederik H. Koch, director of the Carolina Playmakers; Kate Oglebay, executive director of Inter-Theater Arts, Inc., and Joy Higgins, drama director for Community Service of Boston. Professor Koch will speak on folk play making in Dakota and Carolina. Mrs. Hobbs on choice of play and play production and Miss Higgins on religious drama.

The production of *The Beatitudes*, the impressive religious pageant directed by Miss Higgins in Boston last June will be one of the main attractions of the congress. While this series of eight exquisite tableaux was presented on the steps of the Cathedral of St. Paul in Boston before an audience of 15,000 scarcely a whisper could be heard. The pageant has a cast of 100 people. The Congress Committee has arranged for its presentation on Sunday evening, October 19, in order to demonstrate production methods in the growing field of religious drama for churches and communities. The public is invited.

At last year's Recreation Congress in Springfield, Ill., music proved to be the outstanding feature. Drama bids fair to dominate this year's convention on the nation's play.

The Brooklyn Theater Guild began its meetings for the season October 9 at 7 East 15th street, Manhattan, Room 501.

Members of the Good Will Club, of Amsterdam, N. Y., recently presented *Pierette*, a play written by Carolyn Kenyon, in the garden at Kenyon Farm. Tribes Hill Miss Kenyon, who is an elocution teacher, stages the plays given by the club. The cast of *Pierette* included Yeta Klinger, Cynthia Vink, Eva Cramer, Margaret Isadore, Rose Nathan, Martha Vink, Mae Dougherty, Mary Hamill, Bertha Vink, Esther Raphael, Matilda Raphael and Pearl Cross.

A new and popular little theater movement is being fostered in Davenport, Ia., by the Little Theater League of America, with headquarters in Chicago. Those interested may write Mrs. Madelyn Adams, Chamber of Commerce, Davenport, Ia.

Berlin News Letter

By G. M. SEIBT

BERLIN, Sept. 20.—*Aida*, under Pietro Mascagni's leadership, has broken financially after four performances. Effort was made to enable a continuance, and the Actors' Association even arranged with the Grosse Schauspielhaus to transfer the big production to Max Reinhardt's mammoth building, a more suitable place than the Velodrome, but the principal difficulty proved to be a lack of funds. Artistically it was a big success. At least 30,000 people attended the four performances. There was a guarantee of \$3,000 per night for Mascagni and the Italian singers, \$900 per night was taken off for the rent of the Velodrome, the State Opera claimed \$750 royalty for each performance and there was a tax of five per cent from the municipality, yet nothing for 160 musicians, 800 supers and 150 dancers, apart from advertising, light and the enormous cost of transforming the hall into a theater. The principal managers were Halmovici, Weber and Dr. Rosner, all of Vienna. A court official laid hold of the box-office for old claims against Halmovici, who has meanwhile been arrested by the police.

The Busch Circus reopened its season yesterday with a fine program, featuring Romain Noisset's Mid-Air Race, Manzano's Spanish Bulls, Alban Roberts' Electric Rays, Therese Benz and Galina Arrigoni, famous equestrians, and Carmen, a big water spectacle with splendid scenic effects.

The Krone Circus is still here and business is satisfactory. It will leave Berlin the middle of October for Frankfurt on the Main.

The Walthalla reopened with vaudeville under Adolf Vogel, but, despite a good show, business is far from flourishing. A revue, *Die Welt im Spiegel*, will be staged October 1.

The Vienna revue, *Wien gib acht*, at the Lessing, is making money, and its managers, the Schwarz Brothers, have prolonged their lease of the Lessing until October 31. A special feature of the show is the Deutschmeister Band, Austria's most famous military orchestra.

The Ten Commandments at the Grosse Schauspielhaus is not the success anticipated, and Manager Sladek may soon put on the big revue that was scheduled for October 15. Emil E. Shauer and Hermann Wobber, who arrived from New York on behalf of Famous Players to try to boost business, say the film will be shown in all the leading capitals of the continent.

Hiescu's Roumanian Orchestra sailed for New York under contract to Tishman & O'Neill. Willie Zimmerman did the booking.

Jean Reinfeldt and S. Simon, emissaries of the Sowjet government, are here looking.
(Continued on page 46)

MAKE-UP BOOK and STAGE GUIDE

By CHARLES TOWNSEND and FELIX FANTUS. Contains "Full" Instructions as to Wigs, Heards, various Features, Age, Condition, Character, Make-up, Processes of Make-up, Expression, Gesticulation, Vocal Exercises, Voice Culture, Breathing Exercises, Organization of Manager, Prompter, Business Manager, Orchestra, Rehearsals, Contracts, Full List of Theatrical Managers and Agents, with Addresses, etc., with Practical Hints to Actors and Actresses, both Professional and Amateur. Complete, 150 pages. \$1.00, postpaid.
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to the death
your right to
say it."

La Follette's Election Means Reduction of Railroad Rates

Elgin, Ill., Oct. 6, 1924.

Editor *The Billboard*:

Sir—The letter of L. A. Yantis, in answer to B. H. Nye's letter in the issue of October 4, was very appropriate regarding Mr. La Follette.

As Mr. Yantis states, Mr. La Follette's platform stands for a reduction in transportation rates, which, to the entertainment fraternity, serves a long-felt want—and something must be done.

If the present administration has done anything to lessen the burden of excessive transportation rates for the movement of theatrical people, circuses and carnival companies, such efforts have never been brought to my notice.

The way the circus and carnival trains have been handled during the past four years is certainly very exasperating to the show people; in fact, one carnival general agent remarked: "The railroads don't care whether they handle show trains or not."

A big protest vote against the present exasperating condition of things will make Congress sit up and take notice when the members of Congress really see how many people want relief from high railroad rates.

My belief is that Mr. La Follette is sincere in his advocacy of the repeal of the obnoxious Esch-Cummins Act. If any circus or carnival man is satisfied with the present intolerable railroad condition none has ever let me know of the fact. A vote of protest will go a long way in getting a reduction of railroad rates.
(Signed) W. A. ATKINS.

Let's Help Them!

Ala. State Prison, Speigner, Ala.,
Oct. 7, 1924.

Editor *The Billboard*:

Sir—I am writing to place before you a matter which I trust you will be very much interested in. We, the inmates of the State Prison at Speigner, Ala., plan giving a show Christmas Day for the entertainment of our fellow prisoners, and we would appreciate any material, such as monologs, dialogs, etc. Please give this letter a little space in your wonderful publication so that the good people of the profession will see it and send us anything they can.
SPEIGNER AMUSEMENT CLUB,
Speigner, Ala.

ful publication so that the good people of the profession will see it and send us anything they can.
SPEIGNER AMUSEMENT CLUB,
Speigner, Ala.

Foty-Five Minutes of "Laffin' Thru" Was Enough for Layman and Wife

St. Louis, Mo., Oct. 8, 1924.

Editor *The Billboard*:

Sir—From time to time I have read reviews, criticisms, etc., in your publication. Altho I am not a performer nor in any way connected with the theater still I enjoy reading *The Billboard*, as it gives me a new slant on the show business in general and helps me pick and choose the shows that are worth while.

Much of my time is spent on the road, and during the past 15 years I have witnessed hundreds of performances, Vaudeville, burlesque and musical comedy. Personally, I prefer burlesque. So far this season I have seen several "Columbia Burlesque" shows and I want to say that they were all worth the price of admission and were clean.

On my present trip I have my wife

with me. We went to the Gayety Theater in this city Monday evening and saw *Hippity Hop*, featuring Abe Reynolds. The show was very good and the advance notices on Mr. Reynolds' work do not begin to do him justice. He is a hard worker, and not once did he pull any off-color stuff. It is a pleasure to see a man like that work.

Last night I took my wife to the Garrick Theater to witness an alleged burlesque show, *Laffin' Thru*, featuring Charles Country. The performance was disgusting, nothing more nor less than a "cooch" show. To get a laugh this comedian resorted to such stuff as pulling the girls up to him and going thru all the suggestive movements at his command. We entered the theater at 8:15 o'clock and at 9 o'clock we left. This vile performance so disgusted my wife that I doubt whether I'll be able to get her into another Mutual Burlesque Circuit house.

I believe that it is the intention of *The Billboard* to try to remedy evils such as this, and it is this alone which prompts me to write.

(Signed) J. E. MARSHALL,
Marquette Hotel.

AUSTRALIA

By MARTIN C. BRENNAN
114 Castlereagh Street, Sydney.

SYDNEY, Aug. 29.—The last week of the grand opera season will be heralded with joy by many theatrical managers, picture show and cabaret proprietors here, for this combination takes in £8,000 weekly. Next Thursday night will mark Dame Nellie Melba's final appearance here, but she has signified her intention of appearing elsewhere in this country ere she departs from professional life—for good?

Ruth Astor, the Cissie Loftus of present-day impressionists, will probably leave for America this month, where her style of act should have no difficulty in getting big-time bookings.

Tom Walton, well-known booking representative, is attached to J. C. Bains' staff at the Hippodrome, Sydney.

Tex McLeod, the lariat expert on the Tivoli Circuit, states that the rodeo in which he was to have been the prime mover has fallen thru.

Walter Weems and Gick Watson are probably en route to this country on the Niagara. Weems will play a season in Williamson Vaudeville.

Toti Dal Monte, big vocal success with the Grand Opera Company, is to undertake a concert tour under the direction of one of the Talts.

The cables announce further engagements by Hugh J. Ward for Australia. The Palace Theater, Melbourne, was clamoring for a big attraction some time ago, and Mr. Ward apparently is not going to be caught napping any more.

Scott and Waley, American colored performers, are due here from London next month to play Williamson Vaudeville.

An examination of Harry G. Musgrove's affairs was set for hearing at the official assignee's office last week. It is anticipated that creditors will receive a fairly satisfactory settlement of claims.

The Prince Edward Theater, now nearing completion, will open as a picture house, and the first attraction will be *The Ten Commandments*, probably followed by Douglas Fairbanks in *The Thief of Bagdad*.

Stuart F. Doyle announces the secession of the Crystal Palace from its position as premier (and only) extended season theater. The reason given is that the theater has to stand most of the exploited expense, the public in the suburbs being, in many cases, enabled to see a picture a week after its city release. He instances the campaign put out in the interests of Harold Lloyd's *Safety Last*, which resulted in one of the finest exhibitions of publicity ever presented. Two weeks' good business is the result and the picture is to be withdrawn today. The Crystal Palace will revert to the ordinary two-feature policy, changing weekly.

Paramount is to celebrate its week from next Monday or thereabouts, and its weekly organ is resplendent in color and pages, all for the benefit of benighted exhibitors and others. It is a worthy effort and will no doubt arouse other exchanges to adopt similar mediums.

The Mount Eyre picture is being well supported by the intellectuals, educational bodies and general public. The film tells a wonderful story, and there is a lecture by Lieut.-Col. Edred Pottinger, veteran English military and explorer.

The prospectus for the Hunley (N. Z.) Theaters, Ltd., has been issued. The capital is £10,000.

Mr. Kent, of the Dux Theater, South Melbourne, arrived here last week after a brief tour of America, and speaks highly of the treatment accorded him there.

Gordon Conrad, who gained distinction as publicity manager for Hoyts during the past two months, will accept a fine proposition by Premier National Pictures (First National) next week.

Bransby Williams was interrupted during his performance at the Tivoli a few nights ago, and in putting out the offenders James Rendall, house manager, was struck on the head with a bottle. The assailant was summarily dealt with and is now allowed one month to reflect on the error of his ways. Williams is an artistic treat, and in comedy Dickensian impressions is ace high, but most of his dramatic offerings are over long. Australian audiences prefer short and snappy stuff.

Richard Garner, special representative for E. J. Carroll, left Wednesday for India to join Sir Harry Lauder for a tour of that country. The Scotch comedian will subsequently come to this country for his fourth visit.

Venus of the South Seas, the much overdue Annette Kellermann film, is due for a release here tomorrow.

Claude Dampier, well-known costume comedy artist, has been secured by Beaumont Smith to star in a locally-produced film, entitled *The King of Australia*. Smith, who is the only active producer at present, mostly creates pot boilers, but they are usually of the popular kind.

W. J. Howe, president of the Federated Picture Showmen's Association of this State, leaves for Brisbane today on most important litigation business.

Hector St. Clair, popular revue comedian, will, it is said, shortly commence another engagement with J. C. Williamson, Ltd.

Robert Purdy, well-known dramatic actor, is the lead in Ray Longford's recently produced film, *Fisher's Ghost*.

William Lea, who refuses to grow old, is expected here from America before the end of the year. He is identical with Bill Lucifer, who played this country about 1897.

Frank Denny, of the whifom Four Southern Singers, will present an act of three people at Hoyt's, Sydney, shortly.

Marshall Cram, of the State Conservatorium, Sydney, is to be married shortly, and Saturday Mr. Salmon, registrar, on behalf of the professional and clerical staff, presented him with a wallet of notes.

Louise Lovely, prior to leaving America, was presenting an act in vaudeville in which motion pictures formed a principal feature. It is said that the act was offered Williamson for £300, but there was nothing doing.

Rebe Kesslove, Gypsy violinist, opens at the Theater Royal, Melbourne, this evening, playing a Williamson contract.

Minnie Hooper, well-known ballet mistress.
(Continued on page 73)

Stage Employees and Projectionists

(Communications to New York Office)

At the last convention of the I. A. complaints were registered against the abuse of electricians who in traveling companies were compelled to operate front lamps in addition to taking care of the equipment on the stage. In order to correct this evil a law was enacted which in short reads:

"When an attraction plays your city it is very easily determined whether or not there is any equipment to be set or struck, color lamps to be made, lamps, brackets or any other equipment to be plugged in or disconnected, or, in other words, if there is any work whatever requiring the attention of the electrician, then he is not permitted to run front lamps unless he carries an assistant or secures a local operator.

"In the event electrical equipment is carried, but is hung or connected with the house board in such a manner as to require no attention whatever from the company electrician, then he is not prohibited from running front lamps. He can operate from either front or back of the stage, but not both."

In view of the limited number of international representatives all affiliated local unions are asked to co-operate with the general office when negotiating agreements and to apprise headquarters whenever they have reached a satisfactory conclusion. In several instances local unions have been known to wire the home office of a threatened controversy and then fail to advise that the matter was amicably adjusted. There have been instances where an international representative has been called upon to make the jump only to find that his assistance is not required. Locals are instructed to report settlements promptly.

By way of a friendly tip the international announces there are in New York City more than a sufficient number of available traveling members to handle productions scheduled for the immediate future. This season is particularly slow in getting under way, and, because of this condition, members of local branches who contemplate striking out for the big town are warned to "look before leaping".

Traveling department heads booked to play Laporte, Ind., are notified that the theaters at that point are under the jurisdiction of Michigan City (Ind.) Local, No. 570, and to see that cards are forwarded to E. L. Holm, P. O. Box 69, Michigan City, Ind.

Prexy Canavan is sporting a cane these days as a result of having wrenched
(Continued on page 73)

Home Productions

Blind Man's Buff, a two-act musical comedy, by Beth Whitney and Leigh Harline, was successfully presented September 29 to a capacity crowd at the Twentieth Ward amusement hall, Salt Lake City, Utah. The play was written expressly for the opening of the new recreation center.

Daughters of Freedom, a pageant, will be presented October 17 and 18 at the College Club, Cleveland, O., by the College Club Players. Mabelle Anderson will direct the production.

The Microbe of Love, a farce-comedy, will be given by local talent October 14 in Shawnee, Ok., under the auspices of the Shawnee Provident Association. Specialties will be offered between acts. The proceeds will be devoted to the city's needy during the winter.

A comedy, entitled *The Lodge of Kye-Teus*, was presented September 28 and 29 by the Young People's Club of St. Patrick's School, Indianapolis, Ind., at their new hall. Capacity houses greeted the performances. Charles Kiefer, of the Broadway Theater, that city, and Paul Small, president of the club, were in charge.

Rehearsals are under way by Guild No. 2 of St. Joseph's Church, Chisholm, Minn., for the play, *His Japanese Wife*, which will be presented at the High School Auditorium, that city, October 18. The cast will be composed entirely of local people. In addition to the play, numerous special numbers will be given. It will be produced under the direction of Mrs. A. W. Graham.

The W. Myndersee Rice Post, American Legion, Auburn, N. Y., plans a gigantic musical extravaganza, *Review of 1923*, to be staged during the winter. Thomas Mott Osborne, noted prison reformer, is general chairman, and other members are Herbert Robinson, Louis McCarthy, William Hughes, Walter Arnold and Robert B. Thompson, commander of Disabled War Veterans. The cast and chorus will number 300.

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Magic and Magicians

COMMUNICATIONS TO OUR NEW YORK OFFICE

New England Conjurers Elect

Paul A. Noffke was re-elected president of the New England Conjurers' Association recently when that organization convened for its first annual meeting at Springfield, Mass. Other officers elected for the new year are: William E. Wilbeck, vice-president; Philip M. Jones, secretary, and Edgar G. Gates, treasurer. Others at the meeting were Martin Cramer, Donald Cramer, Dr. John J. Fitzgibbon, George J. Charnon, Emery Chagnon and William J. Shanbhnessy, all of Holyoke; Frank Wachata, of Chicopee, Mass.; William Tourtelotte, of Webster, Mass.; Dr. Emiel Gaenen, Frank J. McCarthy, Arthur M. Landon, Fowler Wilbur and Donald McKee, of Springfield.

The New England Conjurers' Association, one of the most active magic organizations in that territory, was organized a year ago by its present chief executive, Noffke is Springfield representative of the Massachusetts Mutual Life Insurance Company, and uses magic as a means of aiding him in the sale of policies.

Some idea of the effectiveness of mixing magic and salesmanship may be gathered from the fact that in June he wrote up policies amounting to \$16,000, and in each sale Noffke used sleight-of-hand to "break the ice," as he puts it. He also finds time to fill local engagements, having played 87 such dates since the first of the year.

Has Narrow Escape

John Ketchman, clown assistant to Mme. Herrmann, widow of Herrmann the Great, had a narrow escape from death as the result of an injury to his left hand while playing New Bedford, Mass., recently. For eight days he bore in the palm of his hand, without his knowledge, a cartridge shell that would have caused him to contract lockjaw had it moved an infinitesimal fraction of an inch.

The accident occurred while Ketchman was cleaning the revolver he uses in his act. With a nail he accidentally fired a cartridge he did not know was in the barrel. The weapon backfired, powder burning his hand badly. He went to a New Bedford doctor and had it treated.

When the act subsequently went to Lynn, Mass., for a three-day engagement, a physician there also dressed the hand and Ketchman was under the impression that the injured member was healing.

The act then moved to Providence, R. I., where Mme. Herrmann took the troupe to the Rhode Island Hospital to stage a benefit for the patients. Physicians there noticed the bandaged hand and offered to dress it for him. When they saw the injury they suspected a more dangerous condition than mere burns. An X-ray photograph was taken. The cartridge appeared on the developed plate and the foreign substance was extricated.

Houdini Starts Lecture Tour

Harry Houdini wound up his Keith lecture tour in Philadelphia, and last Sunday began an eight weeks' lecture tour in Dallas, Tex. Incidentally Houdini outlined a new assembly of the Society of American Magicians in that city the same night. Before leaving New York he signed with *The New York Sunday World* to edit a tabloid magic section for youngfolks. All articles will be approved by the S. A. M. before publication, according to the agreement.

On November 16 will be published for the first time Houdini's expose of Margie, the now famous Boston medium, who contended for *The Scientific American* prize for the production of genuine spiritualistic phenomena, and who completely fooled all of that publication's experts with the exception of the escape wizard, with the result that several of the former withdrew from the committee.

Kelly's New Show

George Marquis Kelly will not open his new show in Anderson, Ind., November 3, as originally scheduled, he writes, because

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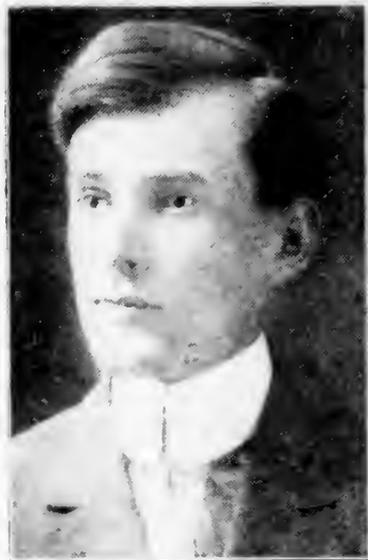
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Paul A. Noffke, who has been re-elected president of the New England Conjurers' Association, which he founded.

It has been found impossible to complete the production in time. Kelly's attraction will be the largest of its kind, he promises. It is his plan to play only the larger churches and auditoriums under auspices of civic clubs and similar organizations. Mr. Kelly writes:

"We believe our setting, French tables, exquisitely carved and gilded and all other equipment made to blend in a bizarre color scheme against a silver gray background, will set off in a novel way our feature illusions, *The Hope Chest of Annabelle Lee*, *Lavender and Old Lace*, *Cupid's Cashets*, *Wynken, Blatkin and Nod*, *Outdone*, and nearly a score of other creations in near-magic."

"Virgil Lloyd will pilot and manage the show. Paul Rosini will be chief of staff and will present a refined little exhibition of legerdemain. (Rosini is mighty clever with cards and his experience with Dr. Nixon, George and other leading performers, as their chief assistant, has taught him the game). Arrangements are also being made to carry an instrumental quartet.

"Our art work is complete now and the plates, cuts, etc., are being made. The familiar old 'devil' characters will not be found on our material. An especially odd piece is that which advertises *The Hope Chest* illusion. This being a very quaint design, with lace borders, resembling an old-time valentine.

"I have been in Atlanta, Ga., since my trip west last season, and will possibly

be here until everything is set. Our opening will probably be during the holidays in Indiana. Permanent headquarters will be maintained in that State after December 1."

With the Boston S. A. M.

The Boston Assembly, No. 7, S. A. M., recently put on a clever entertainment in connection with launching its new season, according to R. C. Cartwright, secretary. George Corrigan presented a new idea in which he vanished a chosen card in plain view on an easel, where four other cards were resting. Wayne Haskell presented a new type of four-ace stand which was exceedingly clever, and several other unique card tricks, and Paul Bagoux put on his famous clock, which not only denotes the number of selected cards and answers all questions, but keeps as good time as the best clock on the market. Cartwright gave a talk on magic, bringing out the point that its fraternalists should give more attention to the presentation of magic in public. He will also be the principal speaker at the next monthly soiree, talking on Psychology and Magical Entertainment.

Lenheim Closes Season

Charles H. Lenheim, Cleveland (O.) magician, writes:

"I have just closed a successful season, operating my Wonder Store and Big Free Magic Show thru Ohio, Indiana, Pennsylvania and New York. I have my own truck for transportation purposes and carry an elevated stage and complete magical outfit. The last six weeks I operated under canvas on fair grounds in Pennsylvania and New York.

"Everything is being put in first-class shape at my headquarters in Cleveland and a lot of new features being added for the coming winter season, when I expect to have a still larger outfit."

Liked Hanson's Act

Dennis J. Mooney, a fan of Salem, Mass., sends us a clipping from that city's *Evening News*, in which Hanson, the magician, is given a fine notice by the reviewer who "caught" him recently at the Federal Theater. The review reads in part:

"Hanson and 'the magic maids' fill the most undesirable 'spot' on the bill, the opening number, in an act novel in conception and excellent in its presentation. It is presented in a pretty stage picture made very pleasing by the rich draperies and an artistic use of the lights. Mr. Hanson is a magician of more than usual skill and his feats were, of course, wonderful to the beholders. In one feature he reversed nature, sitting on a good-sized egg and hatching a full grown hen that kept him and the musicians in a lively chase to restore the bird to captivity. The appearance of the two women from an apparently empty cabinet was an astonishing feat. The magic turn was enlivened by the singing and dancing of the young ladies of comely appearance and graceful movements."

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

Burr-Nickle Productions' Signboard

The Burr-Nickle Productions have adopted a novel method to advertise *The Land of Whispering Hopes* thru the country. A traveling electric signboard and living quarters have been built on a taxi-cab chassis. There are three gasoline motors besides the regular engine, one to run the calliope, one to light the flashes around the top of the car, and a four-cylinder motor which operates a 110-volt generator that operates the main sign, an electric fan, a heater and reading lights. The drawing room, in the rear, is transformed into boudoir at night with a shower bath and other conveniences for comfort. The wheels are solid hickory disk wheels with balloon tires. The car moved from Los Angeles to San Francisco, and from there goes to Seattle, Wash., and thence to New York.

Charles Bernard, press representative of the Walter L. Main Circus, is the editor and publisher of an exceptionally interesting and instructive advance press sheet of articles for use as features in daily newspapers. The layout is one that will be welcomed by most editors.

Walter K. Hill, conductor-in-chief of the Columbia Amusement Company's News Bureau, for the publicity promoting of "Columbia Burlesque" shows, is issuing a series of bulletins to house managers of the Columbia Circuit. Number 4 of the series, under date of October 2, is captioned, "This Might Increase Matinee Attendance," and is followed by a paragraph: *The Billboard*, September 27, page 29, under the heading "Omaha 15X." (Continued on page 46)

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Picked Up by the Page

One of the outstanding features of the month's engagement of the BILLY KING company at the Lafayette Theater was his noble and pleasing, tho diversified character work of ALONZO FENDERSON, who, in the four shows presented, played the foil to three comedians, doing a different type each week. Alonzo is of high caliber. A fellow who can "feed" MARSHALL ROGERS, BILLY HIGGINS and BILLY KING just has to be. During his final week of the engagement their performance was augmented by a singing preliminary in which DOLORES, Spanish prima Donna, and VIOLA McCOY, recording blues singer, vied one with the other for honors. They proved most conclusively that Negro taste in music is all embracing. Both were much appreciated.

The JOE SIMMS-RIDLEY TROUPE seems to be on its way in full prospect of a successful season. The act is on the Pull Time, having jumped from Jersey City to New London, Conn., and is booked for the whole circuit with Orpheum bookings to follow. Low agents, too, have looked with favor on the act.

The higher professions are closing ranks rapidly. Church, stage and journalism are in almost constant association these days, and all are the better for it. We have just learned that one of the clever little girls in *Die to Broadway*, the FLORENCE MILLS show, is ETHEL MOSES, daughter of the REV. DR. W. H. MOSES, of the New York National Baptist Church. She will be a star some day if she approximates the talent of her father. Over at the GRACE CONGREGATIONAL CHURCH LYDIA MASON was presented by the FISKE CLUB, of New York, to an appreciative audience October 2. This church is an accepted center for the profession and its families. ALBERRY BROOKS, president of the DRUMMERS' CLUB, has been ill from pneumonia at the home of his mother. He is recovering.

BILLY PAGE and His Syncopators shook the dust of the metropolis from their heels and returned to their native city, Pittsburg, Pa. They took with them an augmented reputation that will mark them as being among the better bands, not only of Pittsburg, but of the country. The Lafayette Theater and CLEO MITCHELL'S Company, booked by S. H. DUDLEY'S office in Washington, D. C. The show was under the management of S. H. Jr., who is an honest-to-goodness little manager, one who is not afraid of work. He is going to make a worthy successor to a worthy sire. We found him with shirt off supervising the hanging of the show, after having come in off the street, where he remained until every person on his show had secured a stopping place. That sounds like real stuff.

In front of the house we met JOHNNY HUDGINS, whom we felt obliged to congratulate upon the manner with which he set 'em on fire at the WINTER GARDEN. At 11 p.m. Sunday he followed Jim Barton, a white performer, who had done all of Johnny's routine. Johnny had the personality that set his audience on edge just as if the stuff was all absolutely new to them. An unique feature about the whole thing was the fact that the house had an unusually large professional patronage, many being Negroes. No matter what they expected, Johnny made the hit of his life and proved an artist who need not worry about imitators or duplicitors.

Heard the REV. H. C. MACDOWELL lecture on Africa at the Grace Congregational Church. He has just returned from Africa, and some chautauqua or lyceum booker should have this keen observer and pleasing talker. He has been one of those regular he-man sort of missionaries.

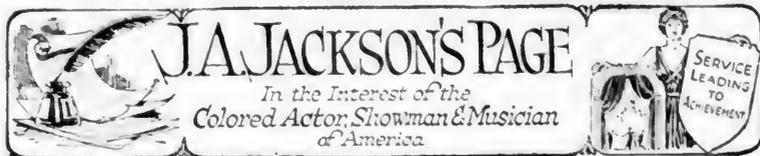
Look who's here. J. LOUIS JOHNSON, of JOHNSON AND BILLARD, harmony singers and comedy exponents. Oh, yes, they are showfolks, a lot of Western vaudeville managers and agents know them, but they are a bit new to the Eastern country. Do we know them? Johnson and the Page were joint tenants BILLY KING and LOUIS STOVES before the Pekin Theater was built, and we were correspondingly glad to see the old gentleman.

CHARLIE AND EFFIE TYERS made their debut in vaudeville at the Lafayette Theater week of October 6. They are record artists and mighty nice folks. They come from Omaha.

Just received word that the *Shuffle Along Company* has had its route changed. The show is headed west thru Canada and will hit some Illinois towns soon. In Worcester, Mass., the orchestra, under TIM BRYAN, did a bit of broadcasting that brought a lot of requests for more. Deacon MOSE McQUITTY is in the outfit.

FLORENCE MILLS and her husband, U. S. THOMPSON, came in from Baltimore to spend a week that *Die to Broadway* has off before the Boston engagement in their own domicile and to visit folks in Seventh avenue.

Now the big rumor has it that another show is in prospect. How does this cast of big names sound? CHARLES S. GILPIN, of *Emperor Jones* fame; MME. ANITA PATTE BROWN, internationally known concert artist; MAME SMITH, "blues and jazz character queen"; BILLY KING, MARSHALL ROGERS and BILLY HIGGINS all on one program. If negotiations now in process are satisfactorily concluded that's just what will be presented in a show entitled *Creole*



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Canaries, written by Billy King, the old master.

Anita is featuring an act called the "Havana Band". The former Chicago girl has eight people, including a dancing boy, in her act.

WALTER WHITE, a secretary of the N. A. A. C. P., has written a book, as has just about everybody else on the executive staff of that organization; and from expressions of opinion heard, as well as from having read one of Dean Pickens' volumes, we sense that they are good books. The Sunday paper reviewers and some of the daily paper columnists have spoken highly of Mr. White's book. It even contained something that prompted a Macon (Ga.) columnist to devote a column to it. As has been customary with the N. A. A. C. P. crowd, the colored editors have been supplied with Mary White Ovington's review of Mr. White's book. The Page is too busy to read, and too conscientious as to his duties to pass on to you someone else's opinion of a

DRAMA COMPETITION SHARP

The struggle for supremacy in the field of Negro drama seems to have become very sharp. Ida Anderson has a company in the Middle West, and Andrew Bishop has two companies on tour. All three are billed as Lafayette Players, each claiming that right due to starring service in the original Lafayette Stock company in New York.

Mr. Bishop seems to have the inner track on T. O. B. A. bookings, and Miss Anderson, according to correspondence, is finding it difficult to keep her show continuously employed. The situation, however, seems to be opening new fields for our group. Due to an unexpected cancellation, Miss Anderson, thru I. M. Weingarden, placed her troupe in *Ann Christy* and *The Unborn* in the Palace Theater, St. Louis, Mo. Both companies are playing the first named play, notwithstanding the fact that Miss Anderson claims that the Century Play Company assured her



Edna Wise as Lulu, with O. P. Higgins in the title role of "Old Man Rick", at the Booth Theater, New York, where the play has created great praise for its atmosphere and naturalness. Edna is "just naturally natural", and a great improvement over the former custom of burnt-cork near-artists trying to achieve the impossible. Winthrop Ames is the courageous producer and Edna Ferber was the writer who knew her character.

book. It may readily lend itself to drama or to filming, but we can't say. When we have read the book we will venture an opinion. Some colored editors have the courage, and perhaps the sense, to write their own reactions to the printed word. We happen to be one of those. If you prefer the views of a philanthropist, get any colored paper. Most of them have the released story untampered by any impressions of a mere Negro reviewer.

All *God's Chillun* has closed and PAUL ROBESON has gone back to his first love for a season. He has gone to join the Rutgers College football squad as a coach.

R. W. DEACONS ENTERTAINED

When *Ryanin' Wild* played St. Paul recently Jose Sherwood, vice-president of the Deacons for the Northern district, gave a dinner for the Deacons on the show. He was not narrow about the matter, but included all persons in the company with Masonic affiliation. Among the guests were Messrs. Miller and Lyles, Edward (Black Carl) Johnson, Mr. and Mrs. Ricks, Lydia Webb, C. Wesley Hill, George Stevens, Sam Davis and Mr. Major. "Old man" Paul Floyd was to have been present, but the old gentleman's gout and general debility prevented. Mr. and Mrs. Sherwood used the occasion to mark another milestone in the married life of a fine couple who, tho not professionals, have always held a warm place in their hearts for the traveling folks. Sherwood is a big man in Minnesota and in Masonry, and showfolks may take a just pride in his friendship and hospitality.

an exclusive right to the piece insofar as Negro presentations were concerned.

Cleo Desmond and Andrew Bishop head one company, and Evelyn Preer and Edward Thompson head the No. 2 aggregation. Ida Anderson has not provided the name of her leading man.

C. A. U. NOTES

Treasurer S. H. Dudley, of the Colored Actors' Union, advises that the organization, now going into its second year, is rapidly disproving the traditional belief that Negroes would not support a beneficial organization. Less than 20 members are without their new cards that indicate payment of the dues for the fiscal year that began but a month ago. In addition to this, each day sees additions to the list of new members.

Bart Kennet, traveling deputy, arranged a midnight ramble at the Douglas Theater, New York, for October 11. It will be reported in the next issue. He advises that advertising for the official publication of the union is being assembled rapidly, and that he is surprised at the way the profession is responding to his solicitation.

DRAKE AND WALKER

The Drake and Walker *Bombay Girls* opened at the Howard Theater, Washington, D. C., to a turn-away business. The show has been augmented by the addition of J. Young, bass, and Fred Simpson, clarinetist. This gives Drake a band of 11 pieces. Willie Drake, who was doing straight parts, has been replaced by C. E. Willis, former member of the company, Mr. Drake being called to St. Louis, where his wife resides.

Minstrel and Tent Show Talk

New Minstrel Announced

H. Holmes, of Savannah, Ga., announces the early organization of a new minstrel under the title of *Holmes' Fashion Plate Minstrels*. C. E. McPherson will be the general agent and Eddie Alford will have charge of the band and orchestra. Owners and executives are all colored. The show will tour the South with 35 people. It is to be heralded by a full line of special paper. We are advised that the opening date will be announced soon. Rehearsals are now in progress. The show will travel in a 70-foot car and play under a 60-foot top with two 30-foot middle pieces.

The Georgias

The Rusco & Hockwald Georgia Minstrels played a three-day engagement in Tulsa, Ok., beginning September 25 and hung up a house record. Friday night, after the regular performance at the Orpheum Theater, the show was moved to the Dreamland, a house catering to colored patronage, and did a midnight show to an overflowing audience. George Bryant's band and orchestra was a hit with both the white and colored audiences, and Tim Owsley's afterpiece, *A Trip to Hades*, was a riot. The act is described as "20 minutes of hilarious kick". At Oklahoma City, the next stand, they did a pack-'em-in business. The date was an even year since the show's former appearance in the Oklahoma capital.

The company roster is as follows: Tim Owsley, Johnny Woods, Manzie Campbell, Walter Robinson, Lassie Brown, Arthur Malone, Nelson Anderson, Big Boy Anderson, Elliott Scott, Major Daniels, Ed Peat, J. S. Reeves, Jack Johnson, Lewis Ford, Eddie Woods, Willie Gauze and Jimmie Ellston. Johnny Woods puts over his ventriloquist number in great shape.

Elliott Shaw, Elliott Scott and Ed Peat have given their notices and close at Leavenworth, Kan. Walter Robinson and "Pee Wee" Williams have been engaged to replace them. Mrs. Hockwald, wife of the manager, has been visiting her mother in Dallas, Tex. She took Arthur, Jr., to visit grandma.

With Narder Bros.

W. H. Reid's Original Dixie Minstrels are on the Narder Bros. Shows. Helen Reid, blues singer; Pearl Demogue, Lilla Williams, Lillian Wilson, Billy Freeman, James Parker, Oscar Butler, George Taylor, C. A. James, William Lawrence, Bill and Clarence Jackson and Riley, pianist, comprise the bunch on the band and show. Compton Smith is musical director. The show, described as a minstrel with a dash of vaudeville, is reported to have pleased in Williamsburg and other West Virginia towns.

Showfolk Meet in Springfield, Mo.

September 29 members of four attractions met in Springfield, Mo., and there was joy among them. "Buckwheat" Stricker's Company, with the C. E. Lawrence Shows, played the week there. There was a stock company at White City Park. The Wallik & Swable Shows were at Booneville, and the bunch came into town as often as business permitted. On Saturday the Georgia Minstrels and the Ringling-Barnum Circus played the town. These organizations, all told, have about 100 colored performers.

The crowd at once adopted the Douglas Hotel and Cafe as the common meeting place, and by right of seniority Tim Owsley became master of ceremonies.

"Ragtime" and Alberta Wiles write from Georgia, where they are touring with the *New Orleans Strutters*, to assure us that all is well with the bunch. The last week in September they were in Winder, Ga.

Andrew Johnson's *Darktown Frololies*, with the C. F. Zolger Shows, closed the season October 15 at Fort Dodge, Ia. They have added some people and are in rehearsal in that city for a minstrel show that will tour by autos thru the Middle West under the title of the *Dice Fashion Plate Minstrels*. C. F. Zolger will direct the tour. The permanent address of the show is the Coates House, Kansas City, Mo.

Lawrence Baker is with the annex minstrel group on the Hagenbeck-Wallace Circus with Tommie Gates and his wife, F. Everett White has the band with the outfit. Baker says he will winter on the West Coast and is anxious to know if it is not time to pay some Deacon dues. No, Lawrence, you are in good standing for the rest of this year, so the Coast Deacons may slip you the glad hand in safety and with the assurance that you are a regular.

C. Jay Smith, one time manager of the Harvey Minstrels, is reported to be busy on the Southside in Chicago assembling people for what is announced as a new musical comedy company.

"Slim" Austin sends a list of performers of more than 15 years standing who are now in Chicago and has some on his list who can about double that. "Clidine" Walker, Benis Jones, Monroe Tabor and Tom Lennier are among those who write to us in our early minstrel days.

Miss E. V. Turner, the Page acknowledges your letter, but you provided no address to which a reply could be sent.

REVIEWS

Lafayette, New York

We Got It, Joe Camouche's Company, featuring Cleo Mitchell, topped the bill at the Lafayette Theater, doing an hour and ten minutes of clean entertainment. Cleo has personality, and while the performance was but a succession of bits, the youth of the choristers, the neatness of the costuming and the clever straight work of S. H. Dudley, Jr., gave the show a satisfactory rating.

Joe Camouche did a neat blackface comedy, "Troy" (Fats) Brown, a big comic who gives promise of becoming very well known. There is a blues singer, a big girl who sings ballads and a pair of neat girls with a brief toe-dancing routine who contribute much to the joy of the performance.

Rogers and Rogers, an unusually clever interpretative dancing team, was an added attraction. Collins and Collins, sketch team, are above par, and if the little girl will be a bit less vociferous this team will go far.

The We Got It Company includes Quenle Scott, Susie Wrote, Edna Young, Willie Bee Young, Baby Louis, Rose McMahon, Mable Moore, Willie Oglesby and Beatrice Brown.

The show is drawn out in conformity with T. O. B. A. requirements; but if compressed into metropolitan time limits would be as speedy as any tahlod offering we have seen. It would readily lend itself to such treatment.

Stewart and Mercer, white acrobatic act, opened the bill with an eight-minute routine of clever work with table and trapeze.

Paul and Hall, the second turn, are a woman with an excellent voice and a male violinist. They have a nice routine. The woman opens as a bootblack, and the act closes with her in hoop-skirt costume singing Old Black Joe in a clear contralto voice that made a hit.

Charles, George and Effie Tyus, record artist, presented an act that is entirely new. They worked as a butler, maid and cook, taking liberties in the house during the absence of the "folks". Three numbers were offered, their own composition, The Omaha Blues, You Got To Prove It To Me and Jazz Crazy, with the woman at the piano, the cook-comedian playing a clarinet and a concertina. He was good, so was the woman, but the straight man seemed to be a bit shy on pep. The act ran 15 minutes, during which the woman made a change of costume. Emancipation Days, the final number, is by George.

Macon, Ga.

(Douglas Theater, September 29)

Three acts of vaudeville for this week. Notwithstanding bad weather, the house was nearly filled for tonight's show. Wiggins and "Little-Bit" opened the bill with Everybody Rag With Me and made a hit with the audience despite the age of the number. They followed with a line of talk that took with the auditors all the way. A dance by Wiggins and a song by the little lady led up to a double dance for a close that left 'em wanting more. Fifteen minutes, in two.

"Bobbie" Covington followed with three song numbers and got away with a bow. She refused an encore. Her best offering was When Will the Sun Shine for Me. She did not make a change of costume. With her talent she should be one of the best singers on the T. O. B. A. Ten minutes, in one.

White and Moore, "Two Black Aristocrats", closed. Opened with That's Why They Call Me Strutting Sam, then into a line of talk that was funny. Moore's jazz dance pulled an encore and White rendered Call Back My Mammy to good returns. The pair closed with Alabama Jambou Band. Made 'em sit up and take notice. Sixteen minutes, in two.

On the screen was Neal Hart in a Western film.

This house offers a boxing match every Thursday night at 10 o'clock.

BILLY CHAMBERS.

NEW ORLEANS VAMPIRES

Jim Green's New Orleans Vampires is about as completely a unionized show as is on the T. O. B. A. Time. It has 15 of the total of 16 people as C. A. U. members and all the musicians on the show are federation boys. The show has been playing to packed houses almost everywhere and has been held over for a second week by such careful managers as Mr. Somma, of Richmond, Va., and Mr. Scales in Winston-Salem, N. C. At present the show has 11 contracts out of the Dudley office, so the season looks very promising.

The company includes Mrs. Roberta Green, Elmore Moore, Laville Smith, Julia Shadrak, Catherine Simmons, Emma Thomas, Jim Green, "Kid" Holmes, Blah Nelson and Spencer Anthony, with an orchestra made up of James Sykes, William Turner, Clarence Simmons, Bob Johnson and Charles Mason. The company is in the Baltimore district at present.

Have and Tressie sent us copies of clippings from New England papers that run a long way toward explaining why the lights were changed after the first performance in several of the theaters. They "rioted" their way to the front by way of actual audience approval in every town they played.

Here and There Among the Folks

Alphonso had the Gold Revue at the Mincola (L. I.) Fair and did a nice business.

The Morris County Quartet, with H. Jones, S. Spear, E. Staton and J. Bright, has been singing at the Burnham Park Estates in New Jersey.

"Crybaby" Godfrey writes from "Anywhere on the Pacific" that his act is working steadily up and down the Western Coast for Bert Levy.

Edgar Martin and Billy Walker have concluded rehearsals of a new tahlod for the T. O. B. A. Time. The act is set for opening in Chicago.

Ethel Hill, with Brown's big act that is working east from the Coast, informs that it is playing thru Michigan now with plenty of time booked ahead.

Marie Harris and Lee Allen are with Yerkes' Flotilla Orchestra on the Orpheum Time, booked to the Coast and back.

Will Lane wants the profession to know that he is in possession of a membership card in the C. A. U., issued to him by Chintz Moore at Dallas, Tex.

Mrs. Ella Cooper, veteran keeper of a theatrical boarding house at 635 T street, N. W., Washington, D. C., is reported to be quite ill.

E. H. Rucker advises that he is not staging any shows now, but is taking things easy at his home in Trenton, Tenn., prior to opening in vaudeville.

The Virginia Minstrels are still in Southern Texas, according to a letter from James Ross, wire walker, who is featured with the show.

The Midnight Ramblers, a Bowling Green (Ky.) orchestra of seven pieces, will tour the South this winter. The band spent the summer at the Evansville (Ind.) Motor Club.

Harry Ford, concert artist and musical imitator, has been broadcasting for WFAM, WJAX and WHK stations in Cleveland, O., and is about to begin his season's engagements on tour.

During the engagement of Runnin' Wild in St. Paul, Minn., Felix Weir and J. Jeter, violinist and cellist of the company, played for services at the St. James Church.

There's been a lot of sickness on the Georgia Minstrels this season. Manzie Campbell, "Big Boy" Anderson and Tim Dawley have been under the weather for a time. All are fully recovered.

Luella Chatman is scheduled for an early appearance in Carnegie-Hall, New York. This concert artist is rapidly forging to the front. Her date precedes that of Roland Hayes by two days.

Hi Tom Long, the reviewer at Hot Springs, Ark., advises that the Vendome Theater was dark again the week of September 27, and laments the frequent interruptions in bookings that, he says, are costing the house patronage.

John W. Cooper and his dummy were the whole bill for two nights at the Strand Theater, Sharon Lake, N. Y. One performance was given each evening, and Cooper says the press reports would have been good but for the fact that there was no paper in the town.

"Gang" Jines and Jacqueline are headed for the coast under the direction of the Earl Taylor agency, which has routed them over the Bert Levy Time. The act is going good professionally and may be depended upon to maintain a high department standard.

Merch Marquez injured an ankle while working in an act at Keeney's Theater, Brooklyn, N. Y., October 3. She was treated by Dr. Greenfield, taken to the Holy Family Hospital and later to her home in Harlem. She will be unable to do her ballet dances for a few weeks.

Edgar Corners and his Samba Revue, a new girl act headed by the diminutive comedian, includes Nettie Anderson, Helen Henderson, Lillian Williams, Emma Tracy and William Leslie. Rich costumes and special scenery are prominent features of the fast little outfit.

John Fox and Joe Foster were scheduled to open on the T. O. B. A. Time at the Globe Theater, New York, October 6 with a tab show of 12 people. The stars advise that they have equipped the show with special scenery and a very extensive wardrobe.

"Theatergoers have an opportunity of witnessing a gay and genuine Negro musical revue that contains rare bits of comedy when they visit the Putnam Theater to see the Virginia Liston Jazz Revue. So speaks a Brooklyn (N. Y.) paper, in

part, in a six-inch story on the record artists' combination.

Mrs. Anita Ecnud, wife of George Ecnud, vaudevillian, is seriously ill at the home of her mother in New Orleans. The little lady is well known to members of the profession and of the Race. For 14 years the Ecnuds resided in Los Angeles, where Mrs. Ecnud was very active in welfare work and in society.

The Gonzelle White act closed with Ed. Daley's Running Wild Company on the Columbia Circuit at the Star and Garter Theater, Chicago, to accept a tour of the Pantages Circuit. While on the burlesque circuit Mrs. Langford, to give her legal name, and her company made an excellent record for deportment as well as proved themselves an unusually talented group.

Alonso S. Williams, musical director of the Rabbit's Foot Minstrels, recently was married and will settle down for the winter at 1017 Perdido street, New Orleans, La., from where he will venture forth with his cornet or banjo, as occasion requires, to play with local orchestras.

Lloyd Hallins and "Happy" Kimball closed their second season with a revue at Coney Island, New York, and moved into the Supreme Theater, Brooklyn, with the show. Albert Smith, Nettie Chase, Flo Finley, Bobbie Wilson, Billie Wilson and a band, including Andy Munroe, Eddie Day, Abram Brown and Tommie Brinnard, are with them.

After playing the first colored novelty act ever presented at the Mechenberg County white fair in Chase City, Va., J. E. Brown the secretary, wrote H. D. Collins, agent for Moss and His Bears, a letter that contained the following: "They are well trained and give a fine performance." That's a great reference for an act to bring out of Virginia.

Willie Walls wants a correction made. He credits us with having stated that Mollie Allen is the cashier at the Lincoln Theater, Winston-Salem, N. C. If we did it was unintentional, for we know and have seen Miss Allen at the box-office in the Lafayette Theater in that town, where she is a most capable worker. Mrs. Fletcher Miller occupies the same position in the Lincoln, and Mr. Walls declares that she is also an efficient person.

The Gonzelle White act has started on the Pantages Time at an even bigger salary than it was receiving in burlesque. It will go to the Pacific Coast and back. Deacons, look out for the manager, Edward Langford. He is a Senior, and a man worthy of your acquaintance. Frank Gladden is directing the tour and Wiley Wilson is dance specialist with the act. It opened at the Chateau Theater, Chicago, October 6.

We are told in a letter that Ollie Burgoyne (Calloway) is to head a new revue of her own. Mr. Calloway sends the letter from Pittsburg, but Miss Burgoyne neglected to tell anything about the project on the occasion of a recent call at The Billboard offices in New York. The husband should know whereof he speaks, so we assume that the Smoky City will soon have a new attraction starred by the internationally known artist.

October 3, 4 and 5 Melba and Sykes' Belmont Players filled an engagement at Madison, Wis., under the auspices of the I. B. P. O. E. W. The company numbered 10 people, with a three-piece orchestra under direction of Eugene Sykes, formerly of the 24th U. S. Infantry Band and also of the Georgia Troubadours. Jack Moore, secretary of musicians' local, 587, of Milwaukee, was pianist. The company recommends the home and hospitality of Mrs. M. Allison, 643 East Dayton street, to all performers playing Madison who appreciate home cooking.

San Francisco had a very much colored week with which to close the month of September, according to Lee Marshall, whose revue played the Pantages Theater there during that period. Steppin' High, the big musical comedy, was at the Capitol Theater at the time; the Dixie Four were at the Golden Gate; the Follow Me Four were at the Hippodrome and Caroline Snowden was on the Warfield Theater bill. Some life in the Golden Gate for the week. Incidentally, Marshall's Revue was featured in Pantages Pickings, the house journal of the Pantages Circuit.

Baby Banks is always being discovered. This speedy and peppy little artiste has been working club and vaudeville dates in and around New York for some time. Miss Lane, the Feminine Frills editor of The Billboard, caught her last week in the M. Herican act at the Hippodrome, New York, and hastens to advise that "She certainly deserves a write-up." The Page agrees with that statement and has frequently mentioned the talented youngster; in fact, once called at her home and interviewed her family with a view of placing her, but at the time she was too young

to travel. Since then we have seen her work frequently, always with great interest.

Joe Sheffell's act has just completed a tour of the Western houses of the Pantages Circuit. The circuit does not play colored acts in its Southern houses, so Joe substituted a few weeks in colored theaters. He is enthusiastic about the treatment and business done for Manager Herman Gould at the Lincoln Theater, Kansas City, Mo., and advises tahlods and acts of the better class to get in touch with Mr. Gould when in the vicinity of K. C. Joe and his company will be in the East soon.

SONNY THOMPSON TO VAUDE.

Sonny Thompson and his band, supporting Mabel Kemp, have left Fred Clark's Let's Go Company on the Columbia Burlesque Circuit and opened in vaudeville on the Keith family time. The act closed the burlesque engagement October 4 and opened at Keith's Theater in Jersey City, N. J., October 8.

Fred Clark signaled the departure with a letter that contained the following closing paragraph: "I want to say that you and your company were wonderful to get along with and I hope some other time we can do business again. I wish you loads of luck and success."

That's leaving burlesque better than some did last season.

SQUABBLING IN NORFOLK

According to a letter from J. E. Kelly, manager of the Attacks Theater in Norfolk, Va., the managers of theaters and dance halls there are at sword points, and the closing of the parks has left a number of performers in the town who have been put to hard straits to get out.

The Attacks and Palace managements have been fighting one another, too. Kelly claims to have advanced money to stage a benefit for an act, after which the act was obliged to cancel and play a ramble of the Palace.

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Editorial Comment

The rumpus raised in New York by Admiral Plunkett and Mayor Hylan over *What Price Glory* seems to have subsided. The net result of it was the elimination of three cuss words from the performance, with no harm to the play that anyone can detect. Mayor Hylan seems to be quite satisfied with this, but there are still stertorous mutterings from the fiery admiral about "desecrating the United States uniform." However, it is expected that little will come of this and, in the meantime, the show has received much valuable publicity.

Strange to say, in this connection, none of the former service men in

What Price Glory sees anything wrong with the show. There are twelve of them in the cast, many of them still undergoing treatment for wounds which they received in the World War, and one of the authors of the play lost one of his legs fighting with the marines at Belleau Wood.

Did you ever have the experience of listening to a story about people with whom you were acquainted, or even heard of, and were able to hear but a

true even in instances where the cast is split up.

It is not giving the audience a "square deal", and theater managers whom the "shoe fits" would do well to effect a remedy.

Grand opera, which had a brief season in San Francisco, drew huge audiences and the receipts likewise reached a large total. More than 45,000 people attended the eight performances and the box-office receipts averaged \$15,000 a

"WHAT PRICE GLORY"

WHEN the Mayor of New York appointed General Bullard to censor the production of *What Price Glory* a war play by Maxwell Anderson and Laurence Stallings, the impression was given that the order was issued because of objection to certain profane lines in the play. The public was confused. Why appoint army and navy officers to pass on the question of profanity in a dramatic production? And, furthermore, if army and navy men are to become censors of plays dealing with their profession, why not appoint clergymen to censor plays dealing with the life of parsons—*Rain*, for example? And why not capitalists to censor the stage capitalists? It would be a simple way to destroy the drama.

It now seems clear that the order was issued because of a fear on the part of army and navy officers that the drama would prevent enlistments and bring discredit to the service. According to the daily press, Admiral Plunkett told friends that he regarded the play as the "finest piece of pacifist propaganda" he had ever seen. But the play was not written for propaganda. It is merely an accurate picture of war as it is. After seeing *What Price Glory* "no mother," says the admiral, "would allow her son to enter army or marine life."

We agree with Admiral Plunkett. If mothers ever saw war as it is today they would never sanction the enlistment of their sons. The damning count that army and navy men have against this play is not that of profanity; their count against it arises from the fact that it is a true picture of war, as hundreds of service men have testified. The play is vulgar and profane, but war is vulgar and profane. It is the vulgarity and profanity that goes inevitably with the organized murder which is war. It is the vulgarity and profanity that goes with the organized propaganda of hatred; with the military method of putting "iron" into the souls of enlisted men; with a barbaric system that smashes down the refinements of civilization and destroys overnight the moral sanctions that have been created thru the centuries by men of good will.

We are not in favor of increasing the use of profanity on the stage, but if a playwright is to draw a picture of army life how else is he to accomplish his end? Laurence Stallings has produced in *What Price Glory* such a picture. Will any service man who has gone thru bayonet drill under the average officer say that the lines of the play are overdrawn? Or will any man who has served under Admiral Plunkett and heard his brand of profanity say that this officer has any right to criticize the language used as untrue to life in the army? We suspect that Laurence Stallings knows whereof he writes—and the difficulty is that Admiral Plunkett, and every other army and navy officer, knows that he knows. Mr. Stallings saw war from the inside; not as mothers see it, dressed up with brass bands and gold braid. He saw war as the hell that it is and the futility that it is; and he paid his own price. He served as a private in the marines and later as a captain. He was wounded in action and lost a leg as the result of that wound. And it is perhaps not out of place to mention that he was decorated with the Croix de Guerre. *What Price Glory* is not the product of parlor imagination; it came out of the trenches, from a man who had the daring to tell the truth. And we agree with Bishop Parsons, who said recently in an address at Yale: "We are safe in the hands of Truth, and Truth is quite able to take care of herself."

Will anyone argue that war is not a corrupter of youth? Its damage to the souls of men is even greater than its material damage. And since war is what it is, the sooner mothers know the truth the sooner war will be abolished. Lord Haig, the British commander, does not see eye to eye with the army and navy officers who have condemned *What Price Glory* because they fear it will prevent enlistments. When he returned from the World War he said to the churches of Britain: "It is the business of the churches to make my business impossible." The voice of the churches raised against war is being heard thruout the world. Such truthful pictures of the war as those in *What Price Glory* will add to the potency of that voice.

—THE CHURCHMAN.

few of the names of them mentioned at the beginning of it? Sure you have, some time or other. The story held your attention all right, but did it create the interest it would have had you heard all of the names of the ones concerned? Most assuredly not.

That's just the trouble with many motion picture houses in projecting films, particularly when there is a large cast of players. The names and characters are projected at such rapidity that the audience hasn't a chance in the world of reading them all. And this holds

performance. Almost immediately plans were under consideration for a more extended season in 1925.

Alleged similarity of names has led to a word battle between the John Robinson Circus and the Robbins Bros. Circus.

The editor and proprietor of *The Journal*, a weekly newspaper of Brad-dock, Pa., apparently has a grudge against an actor or two, judging by the tribute (?) which he paid the whole

acting profession in a recent issue. Under the headline, "The Actor as He Is", the editorial reads:

"Only the person who has known stage life will understand the actor as he is in his true colors.

"From the front as we gaze on this oddity of human makeup we are wont to consider him a rare type of good-natured, happy-go-lucky and, to many, an enviable creature.

"He comes forth with all the assurance in the world that he is somebody and does not look the fact for a moment that down deep in the heart of every one of them this is not just what they think.

"It is just as well that the public knows as little as it does about the real character of the man in the theatrical game. If it knew him as he is the luster and all the glamour that surround him would dim and fade away.

"The actor is a vain individual who has little respect for those in or outside his circles. He lives stage, talks stage and dreams stage. He is nervous, intolerant and inclined to snobbishness. He feels that just because he is an actor he knows more of the world, the trend of things, and understands human nature to its limits.

"You cannot tell this fellow that he has false ideas. His views are set and, being more or less insipid, lacking in intellectual growth, he is not given to reciprocity on any matter. He will sneer at the small town after he has hit the white way, and should he ever see his name in bright lights from thence on, good night, he is a cloud boy and will never again get back to earth until the undertaker gets him for the finale.

"His heart is very often big and responsive and he will, if appealed to picturesquely, do anything in the world for you.

"The actor will give both time and money if by doing so he will have others speak of him as a wonderful fellow. In fact, there is nothing he will not do for the applause of the people. He loves the world for what it gives him and this alone, and to him the world means only the stage, nothing else counts."

What a lot of rot!

Getting farther away from the facts would be impossible.

We have no other comment to make except to say that we are reproducing the slush for the laughs it will bring our actor-readers and those who REALLY know them.

Oklahoma is coming to the front with good roads. The State's highways already completed and in use cover 691.5 miles, and 48 projects on which work is under way comprise 312.5 miles. Besides these surveys contracts are being prepared on 79 other projects.

A new law, approved June 2 last, permits native-born Indians to vote this year for the first time in the history of the United States. The law is entitled "An act to authorize the Secretary of the Interior to issue certificates of citizenship to Indians." The full rights of citizenship heretofore have been restricted to those Indians who lived in white communities and did not retain their tribal relations.

THEATRICAL NOTES

The Springfield (Ky.) Theater was destroyed by fire recently. No insurance was carried.

The Olympic Theater, Kelso, Wash., has undergone complete redecoration. J. R. Spriggs is manager.

C. W. Elrod is permanently located in St. Joseph, Mo., managing the Orpheum Theater, playing musical comedy and two W. V. M. A. acts weekly.

Much new equipment is being installed and many improvements made on the Mission Theater, Auburn, Wash., by House Manager Willoughby Conner.

The Pattee Opera House, Monmouth, Ill., thoroughly renovated and refinished, has reopened under the management of C. W. Ward.

DOES CIRCUS OPPOSITION PAY?

By FLETCHER SMITH

PROMPTED by no one in the circus business to write this article, I am doing this of my own volition as the result of careful observation not only the present season but thru the years I have been associated with circuses. From a close study of the situation I have become convinced that circus opposition does not pay. I mean the kind of opposition that calls for the use of an extra bill, opposition brigades, the use of thousands of sheets of extra paper and the cost of opposition advertising in the papers. I claim that the results do not justify the expenditure, and it is my aim to prove the truth of my assertion in what follows.

Let us go back for a period of years into the old days when circus opposition first started. I recall an instance in Carey, Ill., when the Cole Bros., Wallace and Robinson shows all had an opposition fight on. In those days it was expected and a looked-for event with the coming of every circus. If memory serves me right, the Cole Bros. were the first in and had the town billed. They left a brigade to watch their paper, and they had their hands full when the men from the other two shows made their appearance. The brigades even slept on the roofs of buildings where there had been built temporary billboards, and there were numerous fights. Near the depot was a tall water tank. The Cole Bros. bannared the lower part of the tank proper. When the Wallace crew arrived it worked in the darkness of night and went just above the Cole banners with its paper. While the others slept the tack splitters of the Robinson show stole the march on them and went clear to the top of the tank. The others looked with astonishment at the display in the morning. The tank was left alone during the day, but at night the Cole bunch secured ladders, scaled the side of the tank, reached the top and swung to the breeze from the flag staff a long streamer announcing the date of the Cole Bros.' Show. The Cole Bros. went in and did a fine business. Their parade was programed by both of the other shows. In this case the opposition fight only served to whet the appetite for the coming of the circuses and the first show in got the money. Circus opposition has been in vogue nearly as long as the circus, but I am inclined to believe that if the managers had ever compared the cost with the results they would have realized that it did not pay. It was simply a case of following the example set by others. It showed that they were not afraid of the other fellow. A costly way of saying "You hit me and I will hit you back."

Conditions in the circus business have changed in the past thirty years and more so than ever in the past decade. Gone is the old-time enthusiasm over the arrival of a big show. There are hundreds now where there were thousands in the old days on hand to watch the circus train unload. The folks from the country no more drive in the day before and camp near the lot or the unloading point to wait the arrival of the show train. The farmer remains on his farm and does his day's work, eats his dinner or supper as the case may be, goes out in the barn and feeds old Dobbin and then cranks up the "flivver" and drives into town to see the circus. Mr. Patron who lives in town talks it over with his wife just as he would be selecting a picture from the week's program to be seen that night. We will take for illustration the fact that two circuses are billed in his town for appearances perhaps three weeks apart. "I see that we are going to have a big circus here next Tuesday. The paper speaks well of it, but I never heard of it before." "Yes," answers his wife, "and October 3 the So-and-So Show comes here. That's a good show." "Yeah, but we have seen that show so many times and they always give us the same kind of a show. Let's go and see the new one, and if it isn't good we can take in the other." So it is settled that Mr. and Mrs. Patron and the children take in the first show and the show that follows has sent in a special brigade, gone to the cost of having opposition dates and cloth banners printed, has spent much money in opposition ads and has sent several agents in to try and keep the folks from attending their rival's performance. The rival show, it may be, has just as good a street parade as the opposition show and it may create a favorable impression from the moment it makes its appearance in the railroad yards. It may be a pretty day and the patrons have plenty of money and are just wild about letting some of it loose. Maybe the folks think "Well, it is a fine day; it may rain when the other show comes," and they make up their minds not to wait. Maybe the other show has been making the town for the past twenty or more years and the patrons have become tired of the same menu every year and would like fish for a change. Then there are those people that don't care what show it is just so long as it is a circus. They are going to take in the first show that comes along regardless of the heavy billing of the other fellow.

I know you will say: "If your argu-

ment is good, why does the Ringling show use opposition?" Let me tell you what I have learned from actual experience as an answer to this. Last year the Walter L. Main Show blundered up into Wisconsin, having learned from a supposedly reliable source that the Ringling Show would not make that State and had canceled Duluth. The Main Show made three towns of good size that ordinarily would have given it a big day's business. Then it made a long jump to Superior, thinking it would have that city to itself and would draw from Duluth. But—the Ringlings were going into Wisconsin. Did they send an opposition car after the Main Show? They did not. One man quietly visited the towns that Main was to play, just got a little five- or six-line notice in the daily and weekly papers that the Ringling Show would show the town on such and such a date, and, to clinch it, contracted a lot, and the damage was done. Not a sheet of paper was posted, nor a single "wait" banner tacked. I was with the Main Show and had not been five minutes in the first town before I had heard the natives talking about the coming of the Ringling Show and really the first information that the show had of the coming of the Ringlings was learned from the editor of the daily paper. The Main Show did practically nothing in any of the towns. In Superior, to make it worse, it rained. Well, you say, there is a case where opposition paid. That is the kind of opposition and the only kind of opposition that really amounts to anything. It is the only kind of opposition that the Ringlings ever need use. That show does not figure in this argument, as it is supreme and no circus, as has been proven by costly experience, has any chance against it.

Let's look over the present season and see just how much good opposition billing has done. We will cite first the case of the fight between the Sells-Floto Show and Sparks. They had it hot and heavy up in New England early in the season and later down in North Carolina. We will first speak of the New England fight. Sparks played that territory for years before the Sells-Floto Show made an effort to establish itself in that section. The Sparks Show was already established, especially in Maine. In Bangor the two shows went at it hammer and tongs and some dirt. The Sparks Show, in spite of it, had one of the best days of the season in that city. 'Twas but a short time ago that Sparks, getting the Sells-Floto Show in its own territory, North Carolina,

where Charles Sparks is as strong as the Governor, invoked the aid of the law in Salisbury, where he used to winter, and has hosts of friends and where the courts ruled that both shows must fight fair in the future. In North Carolina Sparks was in first and, altho conditions are none too good in that section, did his regular, or very near regular, business. Costly opposition failed in this instance. All right, let's go on a little farther. The Wallace Show and Fred Buchanan had opposition in Kansas. It was some opposition, too, with the covering of paper n' everything. Mr. Buchanan might not have enough paper to get an equal showing with the Wallace folks, but he did have a nicely edited and interesting newspaper that he mails out every day to thousands of his friends in the country. Also he made a trip in some places with the American Legion and the opposition of the Hagenback-Wallace Show proved a boom-rang. Very well, here is some more. The Christy Bros.' Shows, on their way East, happened to play one town in Kansas that the Gentry-Patterson Shows thought should have been theirs. A little later the two shows had one or two opposition stands in Missouri and Illinois. The Christy Show and the Patterson Show both had an equal chance, as neither show was known in that territory, but the latter really injured itself by its opposition ads in the press, and the Christy Show, paying no attention to the knocks, went along, got a paying business and forgot the incident.

The South is the stamping-ground for all shows in the fall. This fall the South, generally speaking, is in better condition than it has been in years and hence many of the circuses are hitting Georgia, Alabama and Mississippi. The first in was the Christy Show, and it first had opposition with Sparks and later with Robinson. In every town the opposition had a big showing and really the benefit, if there was to be any benefit from opposition, as both shows are a byword in the States mentioned. At the time this article is written I cannot say what business Sparks or Robinson will do, but I can say with truth that the Christy Show, entirely unknown in this country, has enjoyed a steady business in every opposition stand better in some than if it were playing still, and all the more remarkable from the fact that the Christy name in connection with a circus is about as well known in the South as the Mighty Haag title would be in Maine. And the strangest part of it all is, and this fact prompted

me to write this article, the Christy Show, with the exception of three small opposition ads in three daily papers, has paid no attention whatsoever to the opposition billing. In some towns there was not a sheet of Christy paper to be seen and the street parade had to do the business for it, coupled with the assistance of the press before the arrival and on the day of the show. I am using this as an illustration and not a boost for the Christy Show.

And this brings me to the crux of my argument. All this extra billing has been wasted, Sparks is strong in this section and he will get his following. The Robinson Show is perhaps even stronger and it will do a big business, especially with the colored folks, who even figure the ages of their babies from the dates of the previous appearance of the shows in their towns. All that would have been necessary for either of the shows to do would have been to put up a few coming banners that one man could have tacked and the folks could take their choice. A name does not always mean anything at that. It is the first show in that gets the money. This has been proven in the South; it is the case in West Virginia and Pennsylvania and, yes, even in New England in the spring, and there is plenty left for the others, else why is it that three shows, and sometimes four, can show in Charlestown, Fairmont and Clarksburg and fill all their tents, or four shows stay in Pennsylvania for weeks, as was the case this spring, playing in many cases town for town, and all do business? Much money and paper was wasted in opposition in these sections. I cannot but reason that if circuses find it necessary to fight each other tooth and nail it is just as necessary for minstrel shows and big New York productions playing the South to do the same. Field, O'Brien, Lassie White and Coburn all come down here during the fall and winter. Field naturally is the Ringling of them all, but the others could give him opposition by tack cards and "wait" banners, but what good would it do? Some folks like their food in small portions. It tastes better and is easier digested. There is a mouthful in the Field show and a meal in the others. If the minstrel men were like the circus owners, they would just as soon as their route was handed them start billing "Wait for the show you know" or some other such slogan. The *Follies* comes down in the South and so does *The Passing Show*, and the folks know that they are the biggest shows of the season. Along comes *Blossom Time* and *The Gingham Girl* and other smaller shows. They don't try and buck the bigger ones. The folks go to these shows, like them, and then take in the big ones, too. Each show does its regular billing.

In conclusion, the circus people all know that they are going to make the South in the fall. The big ones have the first call on the big cities and towns and the smaller ones must take what is left. There isn't much choice after you have eliminated the big cities. General agents could reach an agreement by laying out routes that would not conflict. It is necessary to play the same towns make a mutual agreement to do just the ordinary billing and eliminate the waste and expense of opposition. Opposition fighting is costly and oftentimes the under dog gets the bone after all. Added to the cost of opposition is the additional cost from the covering of each other's paper. This has been done all summer by most, if not all, of the shows. The public stands on the sidelines and cheers the fighters on, but does it have any weight with the public which show finally gets the best of the argument? The public doesn't care, and really the sentiment is generally with the attacked party and not the enemy. City officials will tell you immediately on your arrival: "So and So show had men in here and covered all your paper. We don't think it was right and the folks are going to see your show." Get public sentiment aroused, people talking in your favor, and you will get the business and the other fellow what is left. If the first show in covers all the other show's paper it will suffer and the patronage will go to the opposition. The public likes a fair fight and a fair fighter. The circus man who goes along dealing fairly with his rival, keeps his temper and is willing to take a gambler's chance without trying to force his hand is bound to get what is due him, if not in one season before he is old enough to retire, and leave the others still fighting and trying to beat the other man to it, and he will have for pin money what he would have wasted in useless opposition.

(EDITOR'S NOTE)—The court ruling on the opposition fight in North Carolina between the Sells-Floto and Sparks Circuses, mentioned in Mr. Smith's article, appears in the Circus Department of this issue.)

Daily Express; representative of *The Morning Post*; Archibald Haddon, *Empire News*, and H. Chance-Newton, of *The Referee*.

Chairman Voyce explained the object of the meeting and some very interesting talk followed.

The last speech from the artists' point of view came from Fred Russell, who has been twice chairman of the Federation, resigning October, 1919. Russell, among other things, said:

That variety had been under a cloud (Continued on page 68)

From London Town

The Vaudeville Field

Billboard Office, 18 Charing Cross Road, W. C. 2.

By "WESTCENT"

Barrow Trouble Settled

LONDON, Sept. 27.—This dispute in one form or another has been going on since April, and arose over the Federal Council's policy of refusing to acknowledge any V. A. F. card in Barrow if issued after April 2. Members of the Anna Christie Company refused to join the A. A., but joined the V. A. F., and, on arriving in Barrow April 28, the trouble arose. The staff came out and the scenery could not be taken off the train. The theater was shut the following week, and then came the long-worn-out struggle in which, as regards the obtaining of new members, the V. A. F. scored hands down. Eventually an armistice was arranged with a view to a settlement, but the two parties couldn't arrive at a line of demarcation. So the fight again started, but it then resolved itself into the groove that a card of either union had to be carried. Here again the Federation scored, not maybe that the new members cared so much for the Federation, but they simply joined it out of spite to the A. A. Then came August 1 when the dispute angled from the point that the traveling show was only paying its chorus \$10 instead of the minimum of \$12.50. A lightning strike was called by the A. A., but two of the staff, the stage manager and a flyman, stayed in. It was against these two that the anger of the Federal Council centered. It was on this "black-leg" slogan that the war was waged, but the fact that incoming companies were owned by V. A. F. members caused that body to keep in the fight, as the half of every cent paid as admission was to be the share of these folk and consequently any depletion by boycott was against them and their financial obligations. Meetings had been going on between the Federal Council and the Federation, arising out of informal conferences between the parties at the Hull Congress and then taken up on the spot in Barrow with James Brennan. They occupied the better part of three days and nights. At last at two in the afternoon of September 22 the whole thing was settled and the staff walked back and the trouble settled. Not before a determined demonstration had taken place Saturday night, September 20. This demonstration consisted of a brass band and demonstrators with billboards denouncing the Tivoll and exhorting the audiences to keep away. Women pickets started on the assembled queues and the excitement was big. A posse of 40 police

arrived. They drew their batons and charged the crowd. Yes, sire, there was some real movement. All night long while the two shows lasted the curious and the agitators hung around and some arrests were made. The final settlement is that every performer shall carry a card either of the A. A. or the V. A. F., irrespective of the date of issue. The Stage Guild, it will be noted, is not recognized. A local official of the E. E. C. will be given permission to examine cards and enroll new members, but no pressure must be brought to bear to favor any particular one, either the A. A. or the V. A. F. Thus it will be seen that the Federal Council has gained its point that Barrow must be unionized, and the V. A. F. has gained its point that the V. A. F. card must be recognized as far from date of issue.

V. A. F. Entertains Press

In order that some representatives of the London press who are assigned to vaudeville might learn a little more as to the inner meaning of the Variety Artists' Federation policy of boosting vaudeville, the V. A. F. gave a luncheon at the Adelphi Galleries September 23. Among those present were Talbot O'Farrell, Whit Cumliffe, Harry Tate, J. W. Rickaby, George Bass, Robt Wilton, Fred Russell, Dick Henderson, George D'Aberhart, Bruce Green, Stanley Damerell, Crulshanks, Harry Marlow, Monte Bayly, Fred Herbert and Albert Voyce. There were representatives of the press as follows: James Agate, *Sunday Times*; Hanneken Swaffer, *The People*; Eric Barker, *Evening News*; Wm. Pollock, *Daily Mail*; Cozens Hardy, *The Star*; H. Lee, *Reynolds' News*; Grenville Robbins, *The Times*; representative of *The Sportsman*; S. P. B. Mais, *Daily Graphic*; Mr. Cowan,

MOTION PICTURE THEATER OWNERS OF AMERICA

By M. J. O'Toole, President

Criticizes Drastic Operations of Pennsylvania Censor Board

O'Toole Urges That Freedom of Press Be Extended To Include Screen—Suggests That Producers Organize Board of Review

Censorship in Pennsylvania is becoming particularly aggravating on account of the cutting of so many excellent productions by the State Censor Board and the difficulty experienced by producers and distributors in providing theater owners with anything like the artistic conceptions which left the studios.

Governor Pinchot named a committee of theater owners to aid in mutualizing the situation and this committee presented to the censors a new code of ethics or line of procedure which contemplated a number of changes. Meetings were arranged to consider these changes, but owing to the illness of the Governor on one occasion and other causes later none was held after the new code was presented.

At the first meeting between the censors and the special committee different phases of censorship work were considered. The censors naturally took the position that their purpose was to improve the picture from the standpoint of making it fit more completely into the needs of the community and to safeguard the people generally against any improper elements.

The Pennsylvania censors are Harry Knapp, dramatic editor of *The Philadelphia Inquirer*; Henry Richardson, former editor of *The Philadelphia Star* and other publications; and Mrs. A. C. Niver, of Washington County, also associated with a newspaper there. All of the censors have had high-class newspaper training and naturally claim, because of that, to understand public tastes and requirements fully.

The fact in connection with Pennsylvania censorship is that the pictures are cut very materially at times and this, in the natural order of things, destroys artistic value and interferes with continuity and dialog.

At the meeting with the board of censors the committee of exhibitors pointed out that there were certain fundamental facts associated with the making and presentation of pictures which were being overlooked in their operations. One of these was the process associated with the making of pictures, namely, that the smallest as well as the largest motion picture is an artistic conception born in the mind of a writer and then developed into full being thru directorial processes and the human units involved until it became a living story.

Motion Picture Making an Art

It was pointed out that the most expert of minds and hands were applied to this development and that the finished product corresponded with the greatest work of a brush artist, the finest in sculpture, the rarest in tapestry work, the most didactic of treatises on science, the most eloquent sermon, the greatest legal presentation or anything representing skill and artistry of the highest and most ennobling type. It was argued that to attempt to better such effort thru expertness, which at best could be only relative, was contrary to every rule of art.

The censors contended, of course, that the law gave them the right to delete what they pleased and that they were upheld in this relation by the Supreme Court. But as Governor Pinchot indicated that he was not inclined to make that discretion of the censors place any burdens upon the industry, there was a decided disposition to mutualize the situation as much as possible. The new code of procedure submitted by the Governor's committee, however, was not entirely agreeable and it was decided to hold other meetings and try and reach satisfactory conclusions.

One of the fundamental elements set forth by the committee was that the motion picture is a medium of expression, capable of transmitting information, and, therefore, a potential power in shaping and directing progressive thought and action along all lines. As a publicity medium the theater screen represents in practice and principle the screen press and is therefore fundamentally at least not susceptible to being embargoed by any official or other agency.

While it was agreed that the censorship law did impose this embargo on the freedom of the screen, yet it was argued that this was due to a misconception of the

real facts as the same affected the general welfare of the people.

The members of the committee urged upon the attention of the censor board

and its provisions carried out, because after all the censorship statute was in its operation a discretionary measure.

The censors were urged to give consideration to the fact that the people of the State were entitled to a free press and a free screen and that they could in absolute conformity with that idea and without any violation of their discretion give this measure of freedom by withholding from their operations any undue censorship of pictures. It was pointed out very definitely that the picture in itself represented a masterpiece and that no matter how expert the remodeler may be in a censorship board he could not have the ideas that were in the minds of the original developer and that they were therefore unable to fit their mental processes into those of the other person in such a way as to retain the perfection which was originally a part of the picture.

Censorship in Pennsylvania seems to be more severe in its operation than in any

around that some fair understanding be reached so that pictures will not be rendered unfit for presentation because of a break in the artistic value of the same and a deletion of the dialog.

One of the situations which appeals most to the producers and distributors as well as exhibitors in Pennsylvania is that it might be well for a board of review to be established in that State by producers who would have in mind that which would be nearest to suiting the plans of the censor board and that the picture could be in expert hands, brought as nearly as possible to conform to that standard, and when it reached the censor after this review in all probability it would be passed and presented without any deletions.

This would preserve artistic merit of the picture and also the continuity of the dialog. It happens that when pictures are handled by the Pennsylvania Censorship Board, as well as censors in other parts of the country, much of the box-office value is destroyed without in any way adding to the moral phases of the situation.

Real Intent of Picture Presentation

The basic element of censorship, it would appear, is that a picture should in no sense offend the moral standards of a community, and censorship is fostered and developed mainly along this line. It is not contended that pictures have any elements of sedition or violence attached that would bring about undue violation of the law of any community. The fact seems to be that the moral phase alone is the bone of contention. When this is taken care of by a reviewing board, under the direction of the producers and distributors and in co-operation with exhibitors in Pennsylvania, it is very likely that much of the present difficulty can be overcome.

Of course, fundamentally, the entire situation is obnoxious, because a medium of expression must of necessity be free in order to give the maximum of service to the public. There is no denial of the fact that the motion picture is one of the nation's greatest mediums of expression, and therefore its freedom should be entirely guaranteed, with the measure of responsibility placed upon the theater owner just the same as it now rests on the newspaper editor. It would be obnoxious to a newspaper editor to have his editorials reviewed by a censorship board. It would also be as objectionable to a clergyman to have his sermons before a censorship board as it would be to a lawyer or public speaker to be forced to submit in advance to any political board of censors his or her manuscript of a speech or declaration.

Originally the motion pictures were considered merely as an amusement enterprise. Now we find it to be a medium of expression equal to any other medium known, and therefore that provision of the National Constitution and the Constitutions of different States which gives freedom to the press must of necessity in due time be enforced with respect to motion pictures in order to guarantee this wonderful medium of expression from political and dangerous control.

This is the situation now in Pennsylvania with many other elements attached, all of which are being considered by the Governor's committee, the censor board and by the producers and distributors with a view of bringing about a more mutual understanding and prevent as far as possible the deletion of scenes from pictures which are entirely essential to maintaining the integrity of the same, as well as preventing a break in the dialog. This will make the pictures better box-office values, give the people of the State a proper presentation of the same, and no doubt be satisfactory all around.

WARNER BROS. LAND NEW PICCADILLY THEATER

New York, Oct. 11.—A deal has been arranged between Warner Brothers and Lee Ochs' new Piccadilly Theater on Broadway whereby that house will get the first run for all the Warner pictures. This means that the Piccadilly will be practically closed to all other products, at least for this season, excepting for two pictures previously contracted for. These are *Welcome Stranger*, of the Producers' Distributing Corporation, and *First National's Sandown*.

Two of the new Warner product have already been shown on Broadway, *Three Women* and *Find Your Man*, which means that the Piccadilly will run the remaining 18. As the house is a comparatively small one, seating around 1,500, it is believed that each picture will stay about two weeks. The Warner name will go up in electric lights over the theater permanently.

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

TO ALL EXHIBITORS

DEAR EXHIBITOR—Did you ever work on a commission basis yourself or did you ever pay a commission to another for work performed in your behalf? Certainly you did.

When you bought your home you paid the real estate agent's commission.

When you bought your theater or the land upon which you built it you paid a similar commission.

If you ever had a collector go out and get money due you, you paid a commission.

If you were in any business and some man or agency was able to save money for you in any deal, adjust your business so you would have an annual saving thereafter or speed it up so you would make more money, you always paid a commission.

If someone comes to you today and can show you where you can save several thousand dollars this month or this year, you will pay him a good commission.

That is business. It is the way you and every other person in business handle affairs.

The Motion Picture Theater Owners of America saved you five per cent on all your film bills since 1921, and will continue to go on saving it for you thru the efforts of the organization in repealing the Five Per Cent Film Tax.

You know how much money was saved in that move alone. How much commission will you give the organization to enable it to go right on giving service to you?

You're a square dealer. You would not withhold a commission from a real estate agent or any other kind of a representative.

Surely you will not refuse the proper commission to your organization. The Motion Picture Theater Owners of America repealed the Seat and Admission Taxes for theater owners in the last session of Congress. You helped to do it. It was the result of a nationwide, cumulative effort directed by your national organization.

It was a great victory for independent theater owners. Add the Seat Tax and Admission Tax savings to the Film Tax savings, and then pay a proper commission to your national agent—the Motion Picture Theater Owners of America—for this great work. It is honestly due. It will provide this great national organization with the means of keeping up the fight for you, preventing you from being driven out of business by producer-distributor combinations, high film prices, unfair discrimination and other confiscatory practices.

The annual dues are small, just a small percentage of what the organization already saved and is saving you. You owe it. Of course you do, and being a square shooter, you will pay it and keep up the battle.

Keep the exhibitor organization fires burning. You will need this generous protective heat when the producer-distributor combinations try to freeze you out of business.

Pay today. Look at the appended schedule of dues. Send your check. Make it a moral duty. It will be the best business insurance commission you ever paid.

M. J. O'TOOLE,
President Motion Picture Theater Owners of America.

Theaters	Annually	Semi-Annually	Quarterly
500 seats or under.....	\$26.00	\$13.00	\$6.50
500 to 1,000.....	52.00	26.00	13.00
1,000 to 1,500.....	78.00	39.00	19.50
1,500 to 2,000.....	104.00	52.00	26.00
2,000 to 2,500.....	130.00	65.00	32.50
Over 2,500 seats.....	156.00	78.00	39.00

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the fact that the screen was a medium of expression, and therefore came within the four corners of the constitutional provision which forbade placing any embargo on the press. The fact that there was a censorship law in Pennsylvania, the committee stated, did not in any way militate against the fundamental phases of that contention and that ultimately that would be expected generally thruout Pennsylvania and the nation as a fact beyond contradiction.

Screen Entitled to Same Freedom as Press

The committee urged the members of the censor board to take into account these basic elements associated with the freedom of the press and all kindred agencies of expression and demonstration, so that the situation would be more mutualized and that which was really intended in the constitution, but which was to some extent contravened by the censorship law, would still be in force in a mutual way

other State. As the theater becomes more and more a community institution and the responsibility of the theater owner thus becomes more and more fixed in the minds of people of all sections, censorship must of necessity cease to be a factor, as the individual theater owner and his patrons will demand what they want and receive what they demand and, irrespective of censorship, the pictures that are unsuited will not be shown. The relationship between the theater owner and his public is similar in every way to the relationship which exists between the newspaper editor and the public, the clergyman and the public and every other element and medium of expression and demonstration that may be in any community and the public. There is no real quarrel between the producers and distributors of motion pictures and the exhibitors with the censorship board of Pennsylvania.

It is recognized fully that the law gives them absolute discretion in the matter. It is considered to be a better policy all

MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

Exhibitors Are Loath To Sign

Necessity of Buying in Large Blocks From Big Distributors Said To Be Responsible

New York, Oct. 10.—Despite the enthusiastic reports of bookings made public by the sales departments of the larger distributing corporations, bookings are not coming in so fast as these concerns would like to see them. Altho almost every one of the big companies has a stronger—on paper, at least—lineup than at any other time in the history of the business, the sales departments are discovering that exhibitors all over the country are loath to sign.

The reasons for this are twofold, insiders say.

In the first place, the strong lineup of product each concern is offering is itself a hindrance to quick selling. Exhibitors must in practically every case take entire blocks of pictures if they want any, and but one of the larger concerns is offering pictures in small groups. That company is Universal, which is selling twelve pictures en bloc.

The other concern, from Warner Bros. to Metro-Goldwyn, are selling in blocks composed of from 20 to 50 features. With so many apparently good pictures coming the exhibitor hesitates to tie himself up with big blocks and so shut himself off from the rest of the market. At the same time exhibitors are more and more entering into booking combines, which, while favorable to the buyers, make things awkward for the sellers.

In the second place, theater owners, especially those with small or neighborhood houses, have to have a good-sized proportion of Westerns or other outdoor action dramas among their offerings. If they tie up with the block programs of a few of the big concerns they cut down the dates available for the Westerns, as but a small percentage of the product in the important blocks are of this type of picture. Also the independents, which supply a good part of the demand for cheaper outdoor dramas, are insisting on block sales, which makes it still harder for the exhibitors to juggle the unwieldy programs. All this has produced an atmosphere of hesitancy, of postponement of buying among exhibitors, which the big distributors are feeling.

NO CO-OPERATIVE EXCHANGES

New York, Oct. 11.—The Independent Motion Picture Producers and Distributors' Association has decided to drop its plans to open co-operative exchanges for its members' product in the several key cities, which are claimed to give them little representation. It had previously been announced that the first such office would be opened in Detroit.

The reason given for the dropping of the plans is that a recent improvement in business conditions has made the opening of exchanges unnecessary. It is said, however, that the real reason is the independents could not quite get together on the financing of the proposition.

FAMOUS PLAYERS REPORTS BIG FOREIGN BUSINESS

New York, Oct. 11.—The foreign business of the Famous Players-Lasky Corporation has increased 33.1-3 per cent over last year's, according to Emil Shauer, head of the company's foreign department, who returned to New York from Europe on the *Homer* this week. He is quoted as saying:

"Our foreign business is running about 33.1-3 per cent ahead of last year. I expect that foreign business will, in a short time, exceed domestic. Prospects of Famous Players-Lasky are more encouraging than ever. We are operating on a larger scale which should be reflected in earnings.

"We are organized thruout the world 100 per cent from a distribution standpoint. Business in France, Belgium and Switzerland is double what it was a year ago. Subsidiaries in both Holland and Italy have been organized, which will materially help in our distribution. We now have producing units in California, New York and London.

"We are operating 211 theaters in the United States and we are building a new theater in London, the *Plaza*, at a cost

IT STRIKES ME—

SAID Mr. Hays: "The current type of fiction shall not become the current type of picture." That that is a noble sentiment none can deny. If you had heard Mr. Hays declaim it, with all that sweet sincerity for which he is famous, you would have felt that the chief representative of America's foremost producers and distributors, the executive chairman of the Motion Picture Producers and Distributors of America, Inc., meant what he said. You might have even felt that the companies he represented would back him up.

But there is no reason for anyone to feel that way about the member-companies of the M. P. P. D. A. any longer—not after seeing Metro-Goldwyn's latest contribution to American morality, *The Red Lily*. Here is one of the two largest producing-distributing-exhibiting companies that help pay Mr. Hays his salary deliberately pandering to the lowest tastes. There isn't even the excuse that the picture is based upon any of the current fiction Mr. Hays finds so despicable. The picture's story was especially written by Fred Niblo, Metro-Goldwyn's leading director.

The Red Lily is a ready-made argument for censorship.

There can't be too much said for what M. J. O'Toole calls "public service" as a definite aid for business building. Every motion picture theater can profit by making itself a part of the life of the community in which it is situated. The theater depends so much upon public goodwill that it cannot afford to be without it. The exhibitor who is not tying up his theater with every possible community event, social or civic, is missing out on the best paying method of exploitation. House exploitation pays big dividends; it is a profitable investment.

Famous Players-Lasky is putting up a strong fight to maintain the leadership of the industry. The fight takes the form of cornering, at any cost, the important independent stars. Valentino and Lloyd now—and on terms which are said to cut down the company's possibility of profit to a small margin. But Famous Players-Lasky officials are nothing if not wise. They would probably be willing to distribute for Valentino and Lloyd and look for no direct profit at all on the deal. It's like the storekeeper who always has a "leading" article in the window, which he sells far below cost. He knows that it pays to take a small loss on the "leader" because he can make it up on the other merchandise he sells to the customers who are attracted by it.

Pretty soon there will be another big deal in the picture business. It will concern Joe Schenck and his pictures. Few people give Schenck credit for the strong position he holds in the business. He is a very wealthy and powerful man. He produces the *Norma* and *Constance Talmadge* and *Buster Keaton* pictures. He is also deeply interested in other producing ventures. He owns theaters. He owns Palsades Amusement Park, on the Hudson, with his brother, Nick, who is Marcus Loew's general manager of theaters.

Schenck has been content to remain somewhat in the background of the business, but not any longer. He is stepping out to the front now, and that means he is going to interest himself more deeply in distribution.

Then, again, there are Douglas Fairbanks and Mary Pickford and Charlie Chaplin. With D. W. Griffith over with Famous Players-Lasky, it will be hard sledding for these three to maintain their own distribution. They will have to do something. Will they get together with Schenck? Or will they go over to Famous Players-Lasky and Schenck to Metro-Goldwyn? Something big is ahead, tho, you can bet on that.



of \$1,500,000. We are also leasing a number of theaters in France for our productions.

"I expect that *The Covered Wagon* will yield a gross rental of more than \$10,000,000. We are in such shape that we do not fear any foreign competition."

DENY GUY EMPY CONTRACT

New York, Oct. 11.—J. S. Woody, general manager of Associated Exhibitors, the Pathe-controlled distributing organization, denied this week that Guy Empey had contracted to produce for it. The denial followed the publication of stories to the effect that the "war author" was about to make a series of productions in which he would also star and which Associated would release.

ROACH GANG PREFACES OWN CHRISTMAS SHOW

Hollywood, Calif., Oct. 11.—The Hal Roach Studios have already commenced preparations for their Christmas celebration, and it is expected that Will Rogers, the Ziegfeld Follies comedian, will be on hand to lend zest to the occasion.

The annual Christmas show is one of the big events of the year at the famous Hal Roach fun factory. It is staged for the entertainment of the studio employees, their families and friends. It

generally takes the form of a musical comedy, with original songs and lyrics. Last year Rogers worked with Charley Chase and Leo McCarey in writing sketches and burlesques for the occasion and appeared in a special act of his own impersonating various studio executives.

WEINBERGER NOW SALES HEAD FOR SCHULBERG

New York, Oct. 11.—J. G. Bachmann, distribution head of B. P. Schulberg Productions, Inc., announced this week the appointment of Mack D. Weinberger as sales manager.

Mr. Weinberger is one of the best known sales figures in the industry, thru long association with the D. W. Griffith organization, Associated Exhibitors and other prominent distributors, as exchange manager, special representative and director of sales.

SILLS TO DIRECT

Los Angeles, Oct. 11.—When Milton Silis' contract with First National is finished, which will be within the year, he will become a director of pictures for the same concern. It was announced at United Studios. Silis will make a valuable director. It is considered, because of his long experience before the camera and because of his popularity with the public.

Three States Settle With Music Society

Connecticut, Ohio and Kansas-Missouri Theater Owners' Organizations Decide Music Tax Must Be Paid

New York, Oct. 11.—Three State and regional exhibitor organizations have come to terms with the American Society of Composers, Authors and Publishers, and are advising their members to take out licenses to play the society's music. These organizations are: The M. P. T. O. of Connecticut, the M. P. T. O. of Ohio, and the Kansas and Missouri M. P. T. O. The Ohio and Connecticut organizations are two of the strongest units in the Motion Picture Theater Owners of America, and have made peace with the society despite the fact that the national body is making an issue of the music tax and has announced that it hopes to get Congress to repeal the copyright law amendment which gives composers the right to charge for the use of their music.

The recently merged Kansas and Missouri organization, at a convention held in Topeka several weeks ago, refused to pass a resolution asking the States' representatives in Congress to amend the present copyright law and instead adopted a motion authorizing President R. R. Biechele, of Kansas City, to treat with the society. The Kansas exhibitors have conducted a fight against the society for several years and have gone to great expense defending the suits brought by the society for copyright infringements.

The Connecticut M. P. T. O. officials have been conferring with representatives of the society for some time past and a suitable arrangement has been drawn up whereby very small theaters unable to afford the 10-cent-per-seat tax will be given concessions. The society is sending a letter to all Connecticut exhibitors, and a somewhat similar one to Ohio theater owners. The Connecticut letter reads as follows:

"Negotiations have been going on for the past several months, as you are already aware, with a view to effecting, if possible, an amicable adjustment of music license matters as concerns the motion picture theaters in Connecticut.

"Thruout these negotiations you have been represented by your president, Joseph W. Walsh, of Hartford; your vice-president, E. S. Raffle, of New Haven, and your secretary-treasurer, C. M. Maxfield, of New Hartford. This society has been represented by its New England attorney, Paul Amundson, of Boston, Mass.

"The proposed arrangements have contemplated the dismissal of the suits now pending in the United States District Court against Connecticut exhibitors upon the defendant theater men procuring and paying for the music license and making certain payments covering costs of litigation to date, the taking out of the license and payment of certain costs by those theater proprietors against whom evidence of infringements has been found, but where suits have been deferred, and the prompt settlement of license fees by all other exhibitors now in arrears.

"At the conferences which have been held at New Haven the various circumstances regarding the operation of each theater have all been taken into account. Each theater has been considered as an individual proposition upon its own merits. Every possible attempt has been made to bring about settlements that will be fair and equitable to all concerned.

"The arrangement which has been worked out has been submitted to the executives of the society at the New York office and ratified substantially as agreed upon by your committee and Mr. Amundson.

"All theaters that do not have the license, or which are now behind in the payment of license fees, will receive, during the next few days, a further communication regarding terms of settlement. In those cases where license fees have been paid up ahead the matter is to be left as it now stands until the expiration of the current annual period.

"Should you have any further questions in the matter you can obtain full information by communicating with Mr. Maxfield, the secretary of your association, or any of the other members of your committee."

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

REVIEWS

"THE RED LILY"

Metro-Goldwyn

The Red Lily is a vile, vicious picture. It is the filthiest example I have ever seen of a man's slavery to commercialism. Fred Niblo is the author and director of *The Red Lily* and is entitled to the full measure of my disgust. He has taken the basic idea of Chaplin's *Woman of Paris*, passed it thru the sausage machine, distorted every slightest particle of truth it originally contained in order to plumb the depths of the degradations of Paris slums for the "thrills" he wanted to give the public and perverted the whole at the end in order to bring about a happy ending. I sincerely urge that exhibitors see this miserable thing before they run it on their screens so that they may judge for themselves whether or not their audiences will stand for it.

I think that *A Woman of Paris* was a moral picture because it was honest and sincere. And I call *The Red Lily* an immoral picture because it is dishonest, because it deliberately pictures improbable, degraded things in order to cater to that portion of the public which wants to see them. It is utterly revolting.

The chief situation in the picture is concerned with a young French girl from the country who elopes with her lover to Paris and is immediately separated from him. Left alone and penniless she is finally forced to become a prostitute of the lowest order. After searching for her several years her lover finally finds her—a beast where he had thought to still find an angel. He is disgusted with her and throws her into the arms of a freakish creature of the slums, who takes her into a room with him and bars the door from the inside. The lover suddenly regrets his action and tries to open the door but cannot. He beats with his hands upon the heavy door, agonized at the thought of what may be going on inside. Of course, nothing really does happen on the other side of the door; you are shown that plainly enough after a bit. But then after reel after reel of the progressive degradation of the girl and her lover a happy ending is achieved by showing the girl regaining honesty for herself by working as a seamstress, building up a business and a home. Yet the reason for her becoming a prostitute has been previously shown to be because she could not get work. The entire story is predicated upon the ground that she was forced to become a rum-soaked woman of the streets thru her inability to support herself honestly. To the most inferior mind I am sure the question will present itself: "Why, if she could earn her living honestly at the end, couldn't she have done it in the beginning?"

The picture has a good cast, numerous very good scenes, and obviously cost a good deal to produce. Fred Niblo is Marcus Loew's pet director and no expenditure apparently is refused him. Such pictures as *The Red Lily*, however, are the curse of the picture business despite or perhaps because of Mr. Loew's opinion of him. When the "best" director of the second biggest producing concern in the country turns out filth such as this, what is to be expected from the little fellows?

The cast includes Ramon Novarro, Enid Bennett, Wallace Beery, Frank Currier, Rosemary Theby, Mitchell Lewis, Emily Fitzroy and others. Wallace Beery gives the only good performance of the three principal players.

"LIFE'S GREATEST GAME"

F. B. O.

This is a ten-cent picture that has been mob-scened up in the hopes that it can be made to look like a 25-center. It's about baseball. The hero is a baseball player and he wins the Great Game with his pinch hitting, bringing home the bacon and bringing together his Pa and Ma, who have been parted for 10 these many years.

Now it is only yesterday we were all saying that if a picture pleases the women it's O. K. And here is F. B. O.—and Emory Johnson of all people!—making a picture about baseball, than which there is probably nothing the well-known gentler sex cares less about. The hurrah of the title, *Life's Greatest Game*, and all that, is just a lot of blah-blah. It's just a baseball game with soft music and a pretty punk game at that.

Having disposed of the picture's lack of box-office value, we will now proceed to the much less important thing, with Mr. Johnson's opi—its artistic merit. *Life's Greatest Game* is one large-sized piece of cheese in the strongest sense of the word. It's hokum, but it's terrible hokum. In his previous masterpieces, Mr. Johnson has held closely to the time-honored principle of handing out large gobs of action and homely sentiment. In this film he hasn't the logical opportunity for much action, so he has to interpolate a shipwreck, which is without a doubt the most artificial, childish, ineffectual thing these weary eyes have ever witnessed.

The story of the picture is frightful stuff, shot full of incredibilities and asinities. If it had been handed in as the composition of a child in the fifth grade of grammar school it would have just

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about been good enough to save its author from demotion. The worst thing in it is the ridiculous part which affords the excuse for separating the two principal characters. A ship sinks at sea and the papers report that the wife and child of one character are lost. His heart is breaking, yet when the papers report within a few weeks that his wife and child have been landed in England he doesn't see the news, tho he holds the paper in his hand. And this news, certainly of great moment as such, is shown to be merely a small item buried away in the paper.

The story opens in Chicago 20 years ago when the "great" Jack Donovan, the star pitcher of the Cubs, loses the deciding game in the pennant chase to the New York Giants. Previous to this a cheating gambler had tried to bribe Jack into "throwing" the game, but Jack, square shooter that he is, had thrown his bribe money in the fellow's face, telling him, meantime, that "Baseball is the American national game and no American would do such a thing," or words to that effect. Then the gambler lays a deep-dyed villainous plot, which, before the big game, convinces Jack that his wife, really innocent, is unfaithful and that his child is really not his own. Upon this Jack accuses his wife and goes away mad to the ball park, where he loses the game.

Twenty years later Jack Donovan is the manager of the New York Giants and his son, under a different name, gets a job pitching in the world series for his team. He wins the Big Game, after dumbstricking his father by telling him of their relationship. There is a happy, maudlin reunion later on when the boy's father and mother are brought together and the boy clasps his sweetheart to his uniform.

The cast is headed by Johnny Walker, Tom Santschi, Jane Thomas, David Kirby and Gertrude Olmstead. Even the director does a bit, unprogramed, without helping the thing any.

"THREE WOMEN"

Warner Bros.

This, the second of their new season's product to see the lights of Broadway, is a motion picture Warner Brothers can point to with pride. It is a strong drama, with a double triangle for a plot, splendidly mounted, handsomely cast, cleverly acted and, on top of all, directed by Ernst Lubitsch with his customary consummate skill. Exceedingly bold tho the story is the subtle Lubitsch gets over the rough spots with the grace of the best thin-skate skaters. He shoots over his strong points by an indirection, an inference, that is really more striking than if he had shown the actual scenes without leaving anything to the imagination.

The principal actors are Pauline Frederick, May McAvoy, Marie Prevost, Lew Cody, Pierre Gendron and Mary Carr. The three first named actresses do perfectly wonderful acting, but the highest honors go to Cody, who has the best part in the picture, one which gives him every opportunity for displaying the precious villainy he is so completely capable of impersonating.

Cody plays Lamont, a young bachelor, very attractive to women, a male vamp, who has run himself deeply into debt. He meets and causes to fall in love with him a wealthy widow of mature years, with whom he has an affair, and who gives him money to handle for her. She has a daughter who comes home unexpectedly from school, to whom Lamont transfers his attentions. Lamont skillfully contrives to enjoy both the daughter and the mother, but the mother finds out and

withdraws from the triangle so that Lamont can marry the daughter, who is also wealthy in her own right. After a few months of married life Lamont starts an affair with a vulgar gold digger, in whose apartment he maintains a secondary residence. While out with her one evening he gets into a brawl, is hit upon the head and attended by a young doctor who had been in love with Lamont's wife when they were at college together. The doctor, not knowing Lamont, takes him to his home and his wife quickly sees that her husband has been unfaithful to her. She goes home to her mother and cries out her troubles. The mother goes to Lamont the next day and demands that he give her daughter a divorce, while Mrs. Lamont, discovering the address of the other woman, calls upon her and sees indisputable evidence of her husband's infidelity. The harlot sarcastically tells Mrs. Lamont the common scandal about her mother and Lamont, and the young woman is horrified. She goes home and finds her mother and Lamont in heated converse, hears him threaten to use her love letters against her if she tries to force him to divorce her daughter. It ends with the mother killing Lamont when he tries to embrace her. The ending of the picture shows the mother tried on the murder charge and acquitted, while her daughter finds happiness with the young doctor, who loves her.

While the story slips into shoddiness at the end, the real strength of the picture lies in the remarkable character delineation and the innumerable clever theatrical touches introduced by Lubitsch. It is a good picture.

"DANTE'S INFERNO"

Fox

In this picture Fox has a real box-office satisfier. *Dante's Inferno* is a film that can be exploited easily and successfully, and, at the same time, is so good an attraction in the popular sense that those who see it will go away talking it up. The important parts of the picture are flashbacks, dreamed and imagined by one of the principal characters of the story, which picture the poet Dante on a sight-seeing tour of Hell. These scenes are remarkably effective—thrilling, weird, exciting and sensual all at one and the same time. A couple of red-hued lobby displays of stills from these hellish scenes, showing a few dozen assorted males and females, all artistically naked, being pitched into burning lakes and jabbed by devilish hayforks, with a red light playing upon them, will mean sell-out business.

The nakedness of the tortured souls in the Inferno scenes is the main attraction, a perfectly legitimate one in this case, of the picture. But a clever scenarist and good direction have built around these scenes a modern story which holds the attention tightly. *Dante's Inferno* has a swift, rushing pace, almost hysterical at the major climax, which doesn't let up until the very finish, when a happy ending that is actually a relief winds up the affair.

The cast includes Lawson Butt, Howard Gaye, Ralph Lewis, Pauline Starke, Josef Swickard, Gloria Grey, William Scott, Robert Klein, Winifred Landis, Lorimer Johnston, Lon Poff and Bud Jamison. All of these, however, are merely in support of the unnamed crowds who virtually shriek and scream thru the winding passages of the Hell supplied by Fox from Dante's descriptions.

The story supplied by Edmund Goulding to enhance Dante's *Divine Comedy* is set in modern New York. There is a

middle-aged millionaire, Mortimer Judd, who is an utterly heartless miser, seeking only money and taking it no matter who suffers thereby. He has a son and a sickly wife, and even treats them harshly. Then he gets to reading Dante's *Inferno*, sent him by a man whom he is crushing to the wall, who has inscribed upon the book's flyleaf a curse against Judd. The millionaire reads, and reading visualizes the horrible details of the Hell Dante promises is awaiting all those who sin. His overworked mind makes him imagine all sorts of things—his wife dying, his son killed, his friend a suicide, his tenements burned to the ground and himself condemned to everlasting torture—until he finally wakes up and finds it was all a dream. It was realistic enough, however, to make him change his harshness for gentleness, his miserliness for generosity and his cruelty for kindness.

Henry Otto, who directed, has done a good job, tenfold better than his previous picture, *The Temple of Venus*.

I would strongly advise every exhibitor who runs this picture to use the special music score by Erno Rappe. This score accentuates the weirdness, the excitement and action on the screen, and should not be overlooked.

"HER LOVE STORY"

Famous Players-Lasky

Gloria Swanson plays a princess in the early part of this picture—a princess of tender years with long, braided hair—and a queen in the latter part. She wears lovely costumes native to the country of her birth in the Balkans—Slobotka or some such land—and when she is torn from the arms of the man she loves and forced to become the Queen of Mergovina, whose royal husband is a vile fellow who drinks much and dyes his hair more, she wears beautiful garments, ermine trains and all. She is given plentiful opportunities to emote; tears are with her always, sorrow her constant companion; after her lover, whom she has married by the quaint Gypsy custom, is torn from her child by this marriage is also taken away and she is incarcerated in a high-walled convent where her only pleasures are crooning over the cast-off bonnets and mittens and bottles of her child. It's a sad tale, mates, and a slow, dragging, inconsistent one. But it's Gloria Swanson, and it has gowns and fine, big settings and a happy ending when the queen at last regains her child and her lover-husband.

Her Love Story is quite a sumptuous production, done by Allan Dwan in his best open-handed manner. The story is based upon a novel by Mary Roberts Rinehart, *Her Majesty, the Queen*, its name, I believe, and I am given to understand that the screen adaptation is much different from the original. On my own account I am sure that the adaptation is much worse than the original. It is a terribly awkward yarn, with situations that are so meaningless they are a bit bewildering, with simple little activities fussed over and made to seem highly important, which they are not. But it is a Gloria Swanson picture and that's all the movie fans care about to a certain extent.

That certain extent is this: That a star, even as big as Miss Swanson, when at the peak of personal popularity, can appear in a few bad pictures and still be a box-office draw, but quality productions are needed to keep the popularity from waning. Witness Mary Pickford, one time sweetheart of America. Consistently bad pictures have made her practically a second-rater.

Ian Keith, who plays the leading masculine role, does not seem cut out for any high position in the films. He is awkward, self-conscious, his performance carries no conviction. Echlin Gayer is quite good as the dissolute king, and George Fawcett also plays an important part effectively. Mario Majeroni, Sidney Herbert, Donald Hall, Baroness de Hedeemann, Jane Auburn, Bert Wales and one General Ladjensky complete the cast.

Her Love Story is poor entertainment, but much show.

"THE CITY THAT NEVER SLEEPS"

Famous Players-Lasky

An ordinary program picture in every way *The City That Never Sleeps* is famous in name only. It is a fairly pleasing picture, with a common or garden variety of plot, a fair to middling production and a cast containing no one person of distinction. If it draws at all the title and the director, James Cruze, will be the reason. No one, however, will pass out of the portals of a theater after seeing it and rush up to the manager with words of praise for the entertainment. Bought cheaply, the picture is worth playing. It will give no offense to any and mild pleasure to most.

The leading role is that of a mother, a saloonkeeper in New York, who sacrificially gives up her daughter to be brought up in "society" in ignorance of her lowly birth. This part is played, and right well, by Louise Dresser. Virginia Lee Corbin, grown too big for child parts, plays the daughter developed into a snobbish, gin-swilling flapper, developed by "society" into just the type her mother wanted to keep her from becoming. Miss Corbin may be an actress some day, but she isn't just yet. Ricardo Cortez and Kathlyn Williams fill the other leading

(Continued on page 55)

Brandt Says The Billboard's Reviews Serve as Proper Guide

708 Times Bldg., New York, October 3, 1924.

THE BILLBOARD,
25 Opera Place,
Cincinnati, O.

Gentlemen—I do not very often write testimonials, but I feel that a word of appreciation is due you for the splendid manner in which your motion picture reviews are written.

Invariably I find that they serve as a proper guide for my information, and they seem to be written without the stereotyped manner in which most reviews are being written.

Perhaps this little word of approval will encourage you to keep up the good work and extend the same.

Sincerely yours,

WILLIAM BRANDT,
Brandt's Theatrical Enterprises.

Exhibitors Endorse Arbitration Board

Arkansas M. P. T. O. Co-Operates With Tennesseans—Collins Gets Third Term as President

Jonesboro, Ark., Oct. 11.—The Little Rock-Memphis Board of Arbitration was endorsed at the eighth semi-annual convention of the Arkansas M. P. T. O., held here Monday and Tuesday. W. L. Mack, Jonesboro, Ark.; Tom Young, Dyersburg, Tenn., and Homer Williams, Grenada, Miss., are the exhibitor members of the board of which Mack is chairman. Tom Young, exhibitor leader from Tennessee, was present for the purpose of arranging matters so that independent exhibitors of his State, which is now unorganized, might be allowed to affiliate with the Arkansas body. The request was placed in the hands of a committee consisting of John Collins, of Paragould; C. A. Lack, of Fort Smith, and Sydney Nutt, of Hot Springs.

Eli Whitney Collins, Jonesboro, was re-elected to a third term as president in spite of his announced desire to retire. He received a unanimous vote. O. C. Hauber, secretary-treasurer, of Pine Bluff, and H. D. Wharton, vice-president, of Warren, were also re-elected, as was also the board that has served during the two terms of the Collins administration.

Col. Harry A. Cole, president of the Texas M. P. T. O., was a visitor, addressing the convention on the way adverse legislation is combated in his State, also S. Gideon Howell, publisher of *The M. P. Journal* of Dallas. G. A. Baker, head of the Arkansas Fire Prevention Bureau, spoke on what an exhibitor may do to prevent fire hazards.

November 17 was set aside as Motion Picture Day. All delegates pledged themselves to pay their dues in full to the M. P. T. O. of America according to the scale worked out at the Boston convention.

National President M. J. O'Toole was warmly praised for his splendid efforts with special emphasis on his public service work. His articles in *The Billboard* were favorably commented upon. Nineteen new members were enrolled.

UFA AGENT DENIES REPORT OF COMBINE ABROAD

New York, Oct. 11.—The published reports of the formation of a European film trust intended to keep out American pictures in which Ufa, the largest of the German producing companies, was mentioned as a factor, are denied in a statement issued here this week by F. Wynne-Jones, American representative of the company.

"The rumor that continental producers are forming a combine to keep out American product would be ridiculous did it not bear all the earmarks of propaganda against Ufa," declares Wynne-Jones. "It is significant that this foolish rumor comes to light just when Ufa has established offices here to offer its product direct to the exhibitors of the United States, and when it is preparing to strengthen the film entente-cordiale by taking some of America's screen favorites abroad to play in its production."

"Ufa controls more than 100 picture houses in Germany, Holland, Switzerland, Finland and Poland. American films are being shown in these houses right along. It is Ufa's aim to present the best pictures, and therefore, as it recognizes that America produces the best pictures, it will continue to show American films."

"Ufa is not in sympathy with any movement to keep American pictures out of Europe, nor does it intend to extend its sympathy to disgruntled interests in Europe or elsewhere, which do not understand the situation in their own countries."

"So long as Ufa maintains its present policy of co-operation with American interests—and the establishment of offices in New York seems to guarantee that—there can be no such a thing as a successful combine to bar American pictures from Europe."

Despite Wynne-Jones' statements it is generally understood in picture circles in this country that American pictures are only allowed the commanding figure they now have in Europe because they are better than the home-made article. If the European producers had enough good pictures to compete with American productions, it would be natural to expect, say Americans, that the domestic product would get the preference. By working together the producers of Germany, England, France, Italy, Austria and Sweden can forge ahead much more quickly than by working individually, so it is believed here that the reports of the continental combine are founded more or less upon fact.

NEW FILM "FIND"

New York, Oct. 11.—Helena D'Algy, considered the most promising film "find" of the year, has been signed by Metro-Goldwyn as a contract member of the stock company, and is on her way to the Pulver City studios.

Miss D'Algy appears in the leading female role opposite Rudolph Valentino in his new picture, *The Sacred Idol*, and by those who have seen her work is declared to be of such remarkable talent

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National Ticket Co., - Shamokin, Pa.

and beauty that a great screen future is assured her.

Metro-Goldwyn executives believe that their newest player will create a genuine stir with the public, and are planning to give her every opportunity to meet with popular success. Several roles are under consideration for the first appearance of the actress under the Metro-Goldwyn banner, and announcement is shortly expected from studio executives.

She is the second player signed by Metro-Goldwyn in two weeks. Louis B. Mayer placed Paul Ellis under contract before the production head left for Europe. Ellis, a discovery of Tom Terriss, makes his first appearance this season in Terriss' production of *The Bandolero*, from the Paul Gwynne novel. Ellis has the juvenile lead opposite Renee Adoree.

THEATER EXPLOITATION BRINGS GOOD RESULTS

L. B. Wilson of the Liberty Theater, Covington, Ky., passes up no bet in gaining the good will of his community and keeping the word "Liberty" before his public in bold caps, whether by newspaper advertising and publicity or thru special "stunts".

When the Industrial Club of Covington and the Northern Kentucky Good Roads Association celebrated the opening of the Dixie Highway to Williamstown, Ky., about 40 miles from Covington, by or-

ganizing a trade trip and sending an auto caravan of 300 machines and several times that number of merchants, business men and their employees to visit towns on the route, Wilson donated the services of his jazz band, the Liberty Ragamuffins, and Carl Davis, tenor soloist, who sings regularly at his theater.

Obtaining a big truck he had a special stage built with the words "Here Comes Covington" and the name of his theater prominently displayed. Heading the procession the truck, with its band and singers, including entertainers engaged especially by Wilson for the occasion, made a great hit all along the line.

In addition Wilson had a movie cameraman go along in his own car, getting scenes at every stop. He advertised the films widely and showed them at the Liberty the following week.

NEW "SCREEN SNAPSHOTS" SERIES

New York, Oct. 11.—C. B. C. Film Sales Corporation has ready for release the first number of its one-reel short subject, *Screen Snapshots*. This subject is somewhat different from the usual run of shorts. It is issued in the form of a screen fan magazine. It is issued twice a month and shows intimate shots of all the big stars and film people at their studios, at home and at play. The first

EFFECTIVE HOUSE EXPLOITATION



L. B. Wilson, of Liberty Theater, Covington, Ky., boosts his business by showing his town. Picture shows stage on motor, with entertainers, which he entered into out-of-town parade and celebration.

number starts right off with all of the Talmadges—wives and husbands—in one group. A short of Jack Dempsey and his leading lady, another of Doug, and Mary visiting with Charlie Chaplin.

"THE CITY THAT NEVER SLEEPS" (Continued from page 54)

roles, the former as an hellish-seeking lounge lizard and the latter as the wine-serving, anti-saloontist member of "society" to whose care the daughter's bringing up is intrusted.

The early scenes of the picture, depicting a regular beer-and-whisky saloon of the good old days, are interesting just because of what they depict. This part, in the nature of a prolog, gives way to the main portion of the feature, which shows the present zippy, cabaretting era with the usual melange of all those things which one finds in a so-called jazz picture.

This old-time saloon is owned and operated at first-hand by Tim and Mother O'Day. They have a little child, a girl. One day Tim is killed by a loafer in a quarrel, and Mother O'Day left to run the place alone, which she proceeds to do most capably. But Mother O'Day wants her daughter to have bigger, better and finer things, even at the cost of losing the child's company and affection. So she makes a deal thru a lawyer who pays a financially broken but still, haughty social leader, Mrs. Kendall, \$20,000 a year to bring up the child. Mrs. Kendall is kept in ignorance of the girl's antecedents, and the girl, Molly Kendall, as she comes to be known, grows up in the belief that is really her name.

Prohibition comes after a while and Mother O'Day turns her cafe into a night-blooming cabaret which keeps her and the sporting population of New York up until the break of each day, including Sunday. Her income increases and, still sacrificing blindly, she increases the allowance to Mrs. Kendall for her daughter's upbringing. Then one day Mother O'Day, unable to resist the love for her daughter, goes out to catch a glimpse of her as she rides by. She finds her daughter has become a nasty, loose, little snob. She begins to think that her sacrifice was needless, and becomes sure of it when the girl comes down to her cabaret in the company of one Mark Roth, who is known by Mother O'Day to be a lounge-lizard living upon what he can vamp from well-to-do women. When Roth announces he is to marry Molly Kendall, Mother O'Day starts planning to break things up. With the aid of a young reporter who has taken a correspondence course in the science of finger printing it is learned in time that Roth is just a crook, and besides Mother O'Day herself vamps Roth away from her daughter by pretending she is in love with him and that she is wealthy.

It all ends right happily with the snobbish Molly cured of her nastiness quite miraculously in a cabaret brawl and going happily to live with her mother. Then, for added zestful punch, the "society" leader, Mrs. Kendall, cuts off her own income by hypocritically having Mother O'Day's cabaret closed by the police.

Dedicated to the motion picture industry and its entire personnel, Donalds, new Hollywood, Calif., store, opened Oct. 8.

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The PLATFORM

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Mission Play at San Gabriel

There are few people upon the American platform who are not well acquainted with James Shaw, who has been managing chautauquas in the Middle West for more than 20 years, and those who know him will be interested in learning of his new work, which is in connection with the famous Mission Play at San Gabriel, Calif. We are very glad to present below an article by Mr. Shaw in regard to what is being done at San Gabriel for this great California institution, which is becoming a more and more prominent feature in that State.



John Stevens McGroarty, author and producer of the Mission Play.

The Mission Play at San Gabriel, Calif., has run continuously six months each year for 13 years, and thereby broken all records of continuous theatrical performance in this country. Furthermore, the content of the play is historical and religious, and does not simply appeal to the amusement sense. It is often called the Oberammergau of America. These reasons make it an eminent institution in the theatrical world.

The play represents the first effort for civilization on our Western Coast, as the landing of the Pilgrims in New England, and the cavaliers in Virginia represent the beginnings on our Eastern Coast.

Mr. McGroarty has written another play, called *La Golodrina*, representing the next important period of history in California when the Spanish rule was at its height. He also has in process of construction a third play, giving the history of '49.

When these three are completed they will be produced as the Greek tragedies were, and will close the historic period of early California life. The plan is to have the first one run two weeks, the second follow two weeks and then the third. After this start over. By this method all the early history of California will be given a dramatic form that will make it vivid and easy to hold in the memory.

An effort is now being made to raise \$500,000 with which to create a non-profit foundation that will continue these plays forever for their educational value.

Mr. McGroarty has a great personal hold on the people of California, not only because of this valuable historical contribution, but also for the reason that he has for years conducted a personal page in *The Los Angeles Sunday Times*, which he calls the Synagogue, and which appeals to all classes of people because of the heart note that runs thru the writing. He has been 25 years on the staff of *The Times*, coming to it from Pennsylvania.

The original story of the writing of the Mission Play is also interesting. Frank A. Miller, of the Mission Inn at Riverside, has had such an enthusiasm for the work of the Franciscan Fathers that almost his whole hotel is a reproduction of their mission architecture. When he saw Oberammergau, he thought a play should be

written of that kind, using the story of the Franciscan Fathers in founding California. He tried to get Dr. Henry Van Dyke to write it, but failed. Then he tried in turn Dr. Lyman Abbott and Dr. David Starr Jordan. The latter said he could not do it, but knew the man who could. He directed him to John S. McGroarty, editorial writer on *The Los Angeles Times*, whom he said had the same idea that Mr. Miller had and would be anxious to write the play. So Mr. Miller hunted up Gen. Otis and said he wanted John McGroarty's time for a couple of months and explained the purpose. Of course Mr. McGroarty, who was glad to have the chance, went down to the Mission Inn and in six weeks had turned out this great play, but which had been for many years turned over and over in his brain as he hoped for the time that he would have a chance to produce it. The first intention was to have it at the Mission Inn, but when it was ready it was much too large for any room in that building, so it was established at San Gabriel, on the grounds of the Mission. The old building which has housed the play for the last thirteen years is inadequate and a new magnificent structure is being erected across the street at San Gabriel.

DEATH OF WELL-KNOWN PLATFORM CHARACTER

(Note—Several weeks ago an article was written and sent in from the Platform Department in regard to the death of Mr. C. W. Hammond. In some way it was lost in the mails. I am sorry that this resulted in the delay in publishing the following article.—Editor.)

It was indeed with regret that the news was received of the death of Charles W. Hammond, who was for so many years connected with the Hammond Musical and Dramatic Company. This company has been prominent on the chautauqua and lyceum platform for many years. His death occurred at St. Luke's Hospital in Denver, Col., following a severe operation. At first he seemed to be progressing nicely, and, while he appeared to be on the road to recovery, Mrs. Hammond and the rest of the company left for Canada to fulfill their contract with the Dominion Chautauquas. It was while on this tour that word was received of his relapse and Mrs. Hammond and her daughter hastened to his bedside. The Hammond Family Orchestra and Dramatic Com-

pany was organized in 1920 and worked for the Standard Bureau of Lincoln. They have also been with the Midland Chautauquas and have moreover worked in stock and vaudeville.

The company originally consisted of Mr. and Mrs. Hammond and the five children of Mr. Hammond. All these young folks were soloists, and the four brothers formed a fine male quartet. Mr. Hammond was much beloved by his many associates upon the chautauqua and lyceum platforms, and his passing is a real loss to the fraternity. The company will be continued under the direction of Mrs. Hammond.

CENTENNIAL OF BROOKLYN INSTITUTE

There is a wonderful history behind the Brooklyn Institute, representing now 100 years of educational service to the people of that city. This educational service has consisted of a course of lectures by men of note, together with musical events, and also embracing subjects under the heading of pedagogy.

We are apt to complain sometimes when a course of five entertainments, including a lecture or so, fails to pay its own way in our home town. In Brooklyn for the past century the people have been enjoying the benefits of that wonderful institution with but a minimum charge at the door, the cost having been largely made up by the public spirited individuals of that city.

For the coming season they are offering a course of lectures given by people notable in their particular lines. At least one lecture each week is given. Among the best known speakers are Stephen Laycock, Prof. Edward Howard Griggs, Herbert Lange, the African explorer; Glenn Frank, editor of *The Century*; Dr. Stephen Wise, Dr. S. Parkes Cadman, Lorado Taft, John Cowper Powys, Shailer Mathews, B. R. Baumgardt, Jane Addams, Mrs. Forbes-Robertson Hale. These names represent much less than half of the number of speakers who are to be heard by that great institute.

In addition to the foregoing, many wonderful musical events are offered, including the New York Symphony Orchestra, the Boston Symphony Orchestra and recitals by Chaliapin, McCormack, Kreisler, Samarooff and at least a dozen others of the most famous musicians. Besides, 36 courses of lectures are given during the winter especially for teachers in the School of Pedagogy of the Institute Department of Education. It would be hard to conceive of any more valuable service which could be given to a city than this work of the Brooklyn Institute.



I have written several times in regard to the new field for speakers before clubs and the remuneration or lack of remuneration which is available for that purpose. One of the notable exceptions is the Adsell Club, of Omaha, Neb., which is paying fair fees for speakers. Another is the Executive Club, of Chicago, and it also is willing to pay for the services it secures. It was the privilege of the writer to listen to Thornton A. Mills before that club last week, at which time he gave a good address, entitled *Fiddles and Factories*. Dr. Mills is one of the most forcible speakers I have heard, and he gives an inspirational talk interspersed with humor that seems to bring his audience to the highest point of enthusiasm. There was very much in the lecture which might be taken away with profit and a wealth of literary embellishment which enhanced its beauty, and I believe that the appreciation of those present was enhanced by the knowledge that they were receiving a splendid service for which they had paid a reasonable fee.

Newberry, Pa., reports that Dr. Poole's lecture on *Allenby in Palestine and Lawrence in Arabia* was one of the finest lectures ever given in the chautauqua.

The question of modesty without sacrificing force in platform advertising is one difficult to solve. The following is taken from a California paper. The lecturer, whose name I do not give, I have never heard of before. It is an example of exaggeration which always does more harm than good. The clipping is as follows: "I am one of the most noted orators of the country. Everywhere he has spoken his audiences have numbered in the thousands, and he has been given tremendous ovations. He has spoken in nearly every State in the union, and has been called the 'uncrowned king of the American platform'."

Ft. Collins, Col., is presenting an ambitious lyceum course this winter, opening with Gay Zenola MacLaren, "the girl with a camera mind"; the Betty Booth Concert Company, Alton Packard and Cecil Arden, contralto of the Metropolitan Opera Company. The course is being sponsored by the E. Q. T. C. Military Band. The students are admitted at a very trifling fee.

Julian Huxley, professor of biology at Oxford University, grandson of Thomas Huxley, the famous biologist, and also

a grandson of Matthew Arnold, well-known British poet, has been giving a series of lectures before schools and colleges in the Southwest.

Elsie Baker, famous contralto for the Victor Record Company, is booked on a number of the lyceum courses in the East.

A newspaper in an Oklahoma town reports that the local lecture course has included as one number *The Harp Assembly*.

So prosperous is the lyceum course at Fayetteville, Ark., that the committee is obliged to limit the sale of season tickets, owing to the size of the opera house. For the course this season they have selected Colin O'More, grand opera tenor; Judge Lindsey, Alton Packard, Zedeter Symphonic Quintet and the MacFarren Artists.

Now that it is "settled" that we are to go to Winona Lake for the I. L. C. A. next season, it might be well to expend our energy in trying to overcome certain shortcomings there before we go, rather than to expend our energy in kicking about them after we arrive. I take that home to myself, too. I did as much kicking as anybody. But in the words of the famous Harry Holbrook: "For the love of Mike, let us have a good place open where we can get a cup of coffee and a sandwich after the night program." That is kick number one. Now as to rates: Let us remember that we must pay city prices for rooms, because these hotels are open only part of the year. Perhaps the association will be able to make an arrangement whereby these rates will be "stabilized" to some extent. Then we might throw our hammers out of the window on the way down and resolve to have the time of our lives there. Here's to Winona Lake for 1925!

The Scientific Society of San Antonio, Tex., is presenting a course of 17 scientific lectures this season. Each address is given by some well-known student in some scientific line. The society maintains a museum of natural history, which is open to visitors once each week.

The women of Atlanta, Ga., are presenting to the people of the city a series of lectures on *Practical Modern Government*, by Dr. A. R. Hatton, of Cleveland, O. This is being done thru the Atlanta League of Women Voters.

Fort Wayne, Ind., has a novel lecture course this year, which is called *The Life Views Course*. It consists of a series of noted educators on *Life Views of Great Men of Letters*, and the series is given in the auditorium of the high school. The first lecture was by Professor William E. Jenkins, of Indiana University, on Tolstol.

Zona Gale, well-known author and playwright, has been speaking in Pennsylvania, pleading for more women in Congress.

I want to call particular attention to the work of George Eckert, who is presenting two home production plays: *The Windmills of Holland* and *Love Pirates of Hawaii*. Many have written in thinking that these were musical comedies which were being offered in book form for local use. That is not the case. Mr. Eckert goes in person to assist in producing these comedies, and they are put on with such precision and attention to detail that they are among the very best in America today. Eckert also is producing a program for ladies' nights for clubs that has proven to be a never-failing success. There is probably no better coach for entertainments of this sort in America than George Eckert.

Muncie, Ind., put on a five-number course with the Collins Novelty Duo, The Boyds, Henry Clark, The Caveny Company and Loseff's Russian Orchestral Quartet. These are all oldtimers. Collins was with the old Castle Square Entertainers.

W. I. Atkinson, of the Western Lyceum Bureau, is leading a strenuous life. In order to fill up his season he has been attending to his office work during the day and in the late afternoon jumps in his trusty auto and spins off to some neighboring city and puts in a lyceum course. He has been able to fill up most of his open time in that way. And, then, just to keep out of mischief, he makes a number of trips each month for the Mystic Workers of the World. At a recent meeting in Minneapolis he was elected director of that body for four

years. Before that he had been a director for a short time to fill a vacancy. In this work he makes many addresses before local bodies of the order.

At Salisbury, Md., *The News* says that many persons were induced to sign the guarantee for the return of the Swarthmore Chautauqua by the inspiring sight of the fifty members of the Junior Chautauqua, who stood up together and gave the chautauqua yell and then sang a song of their own improvising set to a popular refrain, in which they sang that they wanted the chautauqua back again and would be lonesome without it.

Albin, Ia., began its lyceum course October 3 with the Russian Quartet. The entire course was secured from the Redpath-Vawter Bureau.

I heard a lecturer who was a Ph D., speaking before an audience of young lady teachers, say that he did not consider it of any importance to anyone to know what rivers flowed into the Caspian Sea, but that it was of vital importance that every young lady teacher should play baseball. During four lectures the speaker never uttered a word in regard to the scholars securing scholarships. A foreigner, listening to those talks, would have come to the conclusion that reading, writing, arithmetic and other studies of school were merely incidental, and could by no means rank with football, baseball, etc., in real American education. There is no question that physical education is a most important part of the curriculum of American schools. I believe lecturers before school bodies everywhere upon the same balance of the physical and mental education would be very timely. But the hobby rider who can see no importance in anything but his own little field is always sure to do more damage than good. It is not necessary to urge the importance of physical training on the American boy and girl. It is necessary to direct it in proper channels and to keep a proper balance with other parts of the school course. Really thoughtful and sane lecturers on this relationship would be of especial value just now when some localities have gone basket-ball crazy and lost sight of the true value of athletics in giving to the young men and young women good bodies so that they may be able to use their mental powers to the best advantage.

The Shelbyville (Ind.) Chautauqua was \$104 behind this year. But the committee was able to take care of this by applying the interest from a permanent fund, which amounted to \$140. They expect to put on a bigger and better program next season.

Miami University, Oxford, O., offers a musical course this season of nine numbers, headed by Virgilio Lazzari, basso, with the Chicago Civic Opera Company.

The high schools of Montgomery County, Pa., are offering prizes to their pupils for the best essays on *Good Citizenship*.

The Aurora (Minn.) News reports that the lyceum course there is to be under the auspices of the American Legion, which has secured The Davies Opera Company, The Smith-Spring-Holmes Company, The Stout Players and the Ambassadors Quartet, with one local program.

Muskegon, Mich., reports that it has secured a strong seven-number course which is being presented by the High School. Among the musical offerings are the MacFarren Artists, the Jackson Jubilee Company and the Harp Novelty Com-

pany. Judge Aiden and Ralph Bingham are also on the course.

The entertainment course at Corry, Pa., is under the auspices of the City Library. The first entertainment was given October 10, at which time *It Pays To Advertise* was presented. The Harp Ensemble, the Russian Cathedral Quartet, Dr. H. T. Jones and the MacFarren Artists complete the course.

Dr. Martyn Summerbell, president of the Markey Seminary at Lakemont, N. Y., is presenting a series of lectures before schools and colleges in the East upon the general theme, *Europe in Transition*.

The students of Mercer University School of Journalism will have the advantage this season of a course of lectures by well-known editors. The list of speakers includes such men as Richard H. Edmunds, editor of *The Manufacturers Record*, of Baltimore; Col. John Temple Graves, editor of *The Hendersonville (N. C.) Daily Times*, and others equally well known.

Oxford, N. C., held a home talent chautauqua October 7 and 8. All merchants of the city participated and every store window was especially decorated for the occasion, many of them in genuinely educational display. The millinery stores placed in their windows hats representing various periods of styles for the past century. The Electric Company gave all styles of lights, from tallow candle to the most ornate present-day fixtures. The business part of the town in this way became an educational museum. The program was presented entirely by local artists.

Sapulpa, Ok., is presenting a ten-number lyceum course this season, selling season tickets for \$2 and to students for half price.

I had the pleasure of lecturing in a small but up-to-date town in Iowa last week. When I arrived the principal of the schools reported that not many season tickets had been sold and that they evidently were going to lose money. I suggested that perhaps I could help by speaking in the schools. I spoke before the whole school and then before the classes, making a total of four hours, including the evening lecture. It was all a delight, and when the committee came to me after the lecture and said, "You saved us, we are going to pay out," I was more than repaid.

I never can understand that attitude of mind which opposes an extra talk now and then. If we measure our work by minutes and begrudge every extra bit of work, the time will come very quickly when there will be no platform work. If we are depending upon the platform for our bread and butter, then surely it is wise for each one of us to put forth every possible energy to help make all platform endeavor a success. Moreover, there is a joy in going before a lot of young people and securing their co-operation that is so far beyond the experience of passing one's time in a country hotel that there is no comparison. If we are not willing to give with a generous mind—if our only desire is to give grudgingly and collect lavishly—then the end of the lyceum and the chautauqua is already in sight.

People of the platform are naturally interested in questions of philosophy and theology, and when a scientist of reputation issues a volume, even tho it may deal with matters not strictly in his line, it must at least deserve the respect and interest which his position in the scientific world would justify. That Camille Flammarion is one of the best known astronomers of the century would be accepted without question. When he enters into the discussion of a future life, then his fame as an astronomer will give him no authority other than the respect of his position in life. Our people will, however, I am sure, be glad to read his new volume, entitled *Haunted Houses*, recently published by D. Appleton & Co., of New York. The author has spent years studying the phenomena of future life in particular as it may manifest itself in what are known as haunted houses. Many of us have relegated such beliefs long ago to the age of superstition and the days of witchcraft. But those who are satisfied to merely follow a rut will be glad to at least read what Mr. Flammarion has to say. The book is written with an earnest desire to present nothing but the truth, and is extremely interesting in its multitude of data whether one reaches the same conclusion as the author or not. The book is the result of the study of 5,600 "instances" and is well worth reading.

Geoffrey F. Morgan had the unusual experience of seeing the round-the-world aviators twice on their journey across America. Stopping at Columbus, O., on his way to the I. L. C. A. convention, he saw them pass over that city on the way to Dayton, and a week later he reached his home in Santa Monica, Calif., in time to be present in the mammoth gathering that welcomed them home after their record flight.

Emory Parnell has entered into a contract with O. B. Stephenson whereby he will give his entire time to the various bureaus in which O. B. is interested, both in the office and on the road. The platform life of Parnell has been an inter-

esting one. He was a railway agent in a little town in Wisconsin when a chance rainstorm and a bit of courtesy on his part led to his making the acquaintance of the lady who is now Mrs. Parnell, who at that time was a lyceum entertainer. This acquaintance ripened into a romance and a little later they were married. For the first year Parnell became a part of the lyceum company and his principal duty was to look after the baggage. Gradually, however, his work upon the platform became a real part of the program. His *One-Man Band* became a real feature until today he presents one of the best "one-man" programs upon the platform. He has a host of friends wherever he has been and it does not take a prophet to discover that he will be just as great a success in the office and as a representative as he has been as "talent". He will be on the programs of the Independent chautauquas next summer. His host of friends will congratulate him in this new move, which means a bigger and more remunerative field in the future.

W. J. Black tells the people of Detroit in *The Detroit Saturday Night* just what a chautauqua is in an interesting three-column article. Here is just a bit of it which I think will interest you:

"The Radcliffe, the Redpath, the Mutual-Morgan chautauquas (household names to the rural communities of Michigan, mere words to the metropolitan) are the lineal descendants of the old Saxon village moot, the Southern camp meeting and cousins of the New England lyceum programs. Not to mention the typical American political stump.

"This motorist glimpses the itinerant tent, pitched among the village trees and sees the gay pennants fluttering along Michigan's main streets. But his assumption that the rubes are having a dull program is merely class ignorance. The average chautauqua program is better than is accessible in the city on any given day. The speakers are trained and of more than average merit, while the entertainment and musical numbers are usually superior to city vaudeville.

"In fact, Detroit would not yield more than a dozen speakers of chautauqua stature, while a Keith program would yield not more than three numbers of adequate merit. There are, of course, inferior chautauqua programs just as there is inferior vaudeville and sub-normal pulpit oratory. With this difference—the chautauqua programs are clean and sympathetic, and the chautauqua orators would be hit with a brick if they breathed any of the intolerance that is rife in many church areas.

"The chautauqua stands for clean amusement, community co-operation and tolerance. Founded 20 years ago by Bishop Vincent at Lake Chautauqua, N. Y., on a strictly non-sectarian basis for the purpose, as he so admirably said, of surrounding education with all the legitimate enticements and allurements, it fills a unifying function that the cities certainly lack.

"This, of course, pictures the ideal of the chautauqua, which has taken to the road on a hundred circuits, rotating with economic changes of features."

I have always felt that William Sterling Battis is a great artist and his "Dickens Portrayals" stand out in my own mind like paintings from the hand of a master. Hence I am always particularly pleased when I run across something in regard to him. *The McKeesport (Pa.) News* recently published the following in regard to his program on the chautauqua program in that city:

"Last evening's performance by William Sterling Battis, in *Life Portrayals*, a series of impersonations of characters from the works of Charles Dickens, was one of the brightest spots on the entire Chautauqua program. No lover or reader of Dickens could have failed to be impressed with Mr. Battis' splendid feat of making the great characters of Dickens' literature strut upon the stage as real human beings. And, even those unfamiliar with the novels of Dickens could hardly have failed to appreciate such a realistic dramatization of a variety of characters.

"Mr. Battis himself showed an appreciation of Dickens' characters for his impersonation of them was not forced but done as tho he were they. His acting was effective and the actions of the characters were strictly according to Mr. Dickens' description. In addition to that Mr. Battis was able to change his tone of voice to suit each character that he impersonated. And especially pleasing was his quick makeup of the different characters in both facial expression and dress.

"The series was opened with an impersonation of Charles Dickens himself. Among the characters that Mr. Battis most successfully impersonated were Bill Sykes and the grandfather of little Nellie. Each one he showed in two scenes. Sykes was characterized at the time that a pot of beer was thrown at him and he had his conversation on 'ugliness' with Fagan, and at the time following the murder of his mistress. The first scene of Nellie's grandfather was as the old man was leaving for his last gambling settee. The second scene was upon his return when he discovered the dead body of little Nellie."

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The pictures correctly. Large library. Union. At Liberty. VIOLINIST, 3600 Huntington Ave., Newport News, Virginia.

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(Continued on Page 62)

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AT LIBERTY—A-1 Cornetist for theatre picture show and vaudeville and concert orchestra. Address CORNETIST, 172 East 95th Street, New York City. oct25

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COMPETENT Violin Leader or Side Man, with excellent library, desires permanent year-round theatre location. Twenty years' experience in all lines. LOCATION, Billboard, New York. nov1

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Absolutely First-Class Orchestra Pianist (male) familiar with Fischer, Schirmer, Helwin, Jungnickle, Richmond-Robins, etc., publications. Will positively guarantee myself on vaudeville or picture work as a sideman. 20 years of age. Union. Available now. Address MUSICIAN, care Orpheum Theatre, Madison, Wisconsin.

At Liberty—A-1 Pianist; 22, union. Would like to join good dance orch. Travel or locate. Experienced. Ten. Would also consider good theatre engagement or road show. Double Piano-Accordion for dance and specialties. Ticket? Yes, can join at once. Go anywhere. Prefer the South. Read sight, fake. Tell all. Address PIANIST, 1021 Brady St., Havenport, Iowa.

At Liberty—A-1 Pianist, Prefer dance orchestra, but will accept theatre engagement. Sight reader; classical or jazz. If you are not a real orchestra man don't apply for a first-class man don't answer this. Want to join a real outfit, as I mean business. Union. W. A. JORDAN, 17 South Tryon St., Charlotte, North Carolina. oct18

Dance Pianiste—Thoroughly Experienced hotel, cafe, dance. Read, fake, improvise. Union. Neat appearance. Tuxedo. References. Age 23. Correct dance rhythm. Know harmony. ED EMMETT, 915 University Ave., S. E., Minneapolis.

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Manny's Musical Trio—Musical and Singing. Address Billboard, 1493 Broadway, New York City.

IF YOUR ACT NEEDS A KICK FOR THE PUNCH, Ray Lavell, boy soprano, doing female impersonations, can do the trick. Address 250 1st Ave., New York City.

"Plain Jane" After Several Changes

ON THE eve of its departure for a road tour, with twenty-one weeks in New York as a background, Plain Jane is presenting this week at the Little Theatre what might be termed an interesting specimen of poor casting, poor acting and poor directing. It is interesting because, despite those shortcomings, an unusual amount of real entertainment is provided in the course of the evening. Plain Jane has a second act that hangs away from start to finish and almost totally wipes out the dullness of the first session. It has Joe Laurie, Jr., a young light comedian with the rare human touch that never fails to get a response from an audience. And it has a prize-fight scene in which some real stuff takes place. The lyrics and music, of excellent quality, in most instances barely manage to survive the rough handling given them, and the dancing, with the exception of one or two specialties, is pretty close to zero. Allowing generously for the fact that a few principals and practically all of the chorus are new to the piece—a number of changes having taken place only this week—it still is hard to find excuses for some of the glaring faults of the performance. Poor directing is the main fault. The majority of supporting players overact their parts terribly. This, coupled with the fact that many of them are physically unsuited for the roles they fill, becomes very annoying at times; all the more so since the gestures and postures are so obviously forced. The chorus appears to have been rounded up and put together in a big hurry. There is some individual merit among the members, but taking them as a whole they are far from an efficient group. They have not been harmonized, their ensemble work is ragged and their singing, especially that of the men, is very bad. Insufficient drilling and practice is partly responsible here. Notwithstanding all these drawbacks, Plain Jane, thru the power of its second act and Joe Laurie, Jr., managed to hold all but two or three of a good-sized audience in their seats until the final curtain. Maxine Brown, the new feminine lead, gave a very satisfactory performance. She is a winsome miss and, with further development of her singing and dancing equipment, should not be long in coming to the front. Walter Armin, who succeeded to the part of Pierre, is moderately successful in his representation of a Frenchman, and Dorothy Curtis filled the part of Ruth Kingsley acceptably. The number in the second act, where a group of girls wearing wide hoopskirts are marched into a set that hardly has the space to hold them, might be improved by the substitution of less bulky costumes to avoid the congested appearance of the scene. And it would be highly advisable to eliminate the portion of the business that calls for a remark on varicose veins. DON CARLE GILLETTE. New York, October 2, 1924.

Orchestra Pianist at Liberty—Thoroughly experienced pictures and vaudeville. PIANIST, 4424 South 23, Omaha, Neb.

Pianist—College Graduate, experienced; for years in the best music, also in orchestral work, and sight reader. Ready for immediate engagement. Excellent references. Address PIANIST, 1516 21st St., N. W., Washington, D. C.

Picture Pianist at Liberty—Nonunion. Chicago or next. MR. BLATTAN, 1912 South Throop St., Chicago, Ill. oct25

Picture Pianist—Union. Good library. Cue exactly. Prefer playing alone. PIANIST, Box 26, Hallville, Illinois.

AT LIBERTY—EXPERIENCED MUSICAL DIRECTOR for traveling musical or laddish companies. Address DIRECTOR, Billboard, 1193 Broadway, New York City.

AT LIBERTY—Experienced Pianist, desires position in theatre; picture work preferred; not far from Pennsylvania, New Jersey or New York. Union man. Best references. Do not write. Write particulars. Address C-BOX 693, care Billboard, Cincinnati, O.

AT LIBERTY—Experienced Pianist, theatre or hotel. Familiar with Helwin and Schirmer libraries. Satisfaction guaranteed. Only first-class offer considered. Mid-West preferred. Address PIANIST, Box 633, Jamestown, North Dakota.

MED. SHOW MAGICIAN, PAPER TEASER, ventriloquist, Punch and Judy; change for week. Work acts and sales. Want all-winter's engagement. State salary. PROF. HILLS, Sylvania, Ohio.

AT LIBERTY—YOUNG LADY, HAWAIIAN dancer. Can do a little chorus work; can speak English, age 22; height, 5 ft., 2 weight, 135; willing and easy to learn. Citizens among lady dancers write me for next season. MRS. BABE HILL, 9 Calanch St., Greenville, N. C. Will be here two or three weeks only.

NOW INVITING OFFERS—A HIGH-CLASS team offering a standard line of variety entertainment, singles and doubles, change for week; splendid appearance and wardrobe. Address BIGARCH, Gen. Del., Beloit, Wisconsin.

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"IN SOCIETY", comic novelty specialty for men or women, 25 cents. Other. BERNARD HINKLE, Joplin, Missouri. oct18

SONGS, MUSIC, Rehearsals, Arranging, Printing and Publishing. Samples, 25c free. FRANK HARRING, Music Publisher, 225 E. 22d St., New York. oct8

TABS, Short-Cast Rep. Plays, Hokum Songs, Openings, etc. BANNER PLAYS, 1661 Market, San Francisco, California. oct25

\$1.00 BUYS Big Bundle Big-Time Recitations, Jokes, Monologues, Burlesques, Comedy Ideas, etc. WALTER LACE, 216 Waveland, Chicago.

AGENTS AND SOLICITORS WANTED 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Agents—Men and Women. 35 million women are anxiously waiting to buy the 3-in-1 Hot Water Bottle-Teabag Fountain Sprinkle Combination. Commission 50%. No delivering. Write for startling money-making plan. LOBL MANUFACTURING CORPORATION, Middleboro, Mass. dec27

Agents—New 1924 Specialty. 200% profit when sold at 50¢. Real \$1.00 value. Thirty other big sellers. Write for our proposition and Free Sample Case offer. GENERAL PRODUCTS COMPANY, Dept. 10, Newark, New Jersey. x

Agents—\$10 to \$25 Daily. No Investment. Free outfit. Best values, largest commissions. WORLD RAINCOAT, 630 Morris Park Ave., New York. x

Agents Coining Money—\$1.40 profit every \$1.50 sale, applying monogram on profits, \$15.00 daily extra. Experience unnecessary. Free samples. WORCESTER MONOGRAM CO., Worcester, Massachusetts. x

Agents Wanted—Sell \$7.00 Large red Guaranteed Fountain Pens for \$3.50. Cost you \$1.75 or less. Postal brings detail. Sample \$2.25. O. D. KREBS PEN CO., Rockford, Illinois.

A Rare Opportunity—Men and women make big profits. Article costs 5c, sells quickly for \$1.00. Can make \$10 to \$15 daily. No canvassing. Experience unnecessary. HOME INDUSTRIES, Cincinnati, Ohio.

Big Money Selling New House-hold Cleaner. Washes and dries windows, sweeps, scrubs, mops. Complete outfit less than \$10.00. Over 100% profit. HARPER BRUSH WORKS, 105 3d St., Fairfield, Iowa. oct25

Earn Big Money Fast Applying Gold Initials to Autos. Every owner buys \$1.35 profit on \$1.50 sales. Particulars and samples free. Write quick. LITHOGRAM CO., Dept. 10, East Orange, New Jersey. x

Easy Money Applying Gold Initials, Monograms on Automobiles. Anyone can do it. Simply transferred from paper; takes 5 minutes. Make \$1.50, cost 5c. Samples free. "RALCO", 325 Harrison, Boston, Mass. oct25

Everybody Buys New, Instant Stain and Rust Remover. For clothing, table linen, etc. Fine premium with every sale. Big, quick profits. Free outfit. Write today. CHRISTY, 57 Union, Newark, New York. x

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.

Enormous Profits for Dealers

Handling our second-hand clothing line. We also start men and women in this business. Expenses unnecessary. AMERICAN JOB-BING HOUSE, Dept. 10, 2030 Grand Avenue, Chicago. oc25x

Fabric Patch-It Paste—Agents

Make enormous profits with Mrs. Effer's original and the only crystal white mending paste. It mends without stiffening or discoloring, all colors and kinds of fabric, hosiery, paper and leather. Mends fur, upholstery, paper, books, useful for photography, fancy work and millinery. Will wash, boil and iron. Send in two-minute demonstration for 3c. Needs in every home. Send 25c for full-sized tin for trial only and sheer white patch, which will prove we have the Master Mending Paste. Recommended by Good House-keeping Magazine. Agents, concessionaires, high pitch men, crew managers and distributors write for territory and low quantity prices. Four free demonstration patches with first substantial order. E.F. MANUFACTURING COMPANY, 226 East Lake St., Minneapolis, Minn. x

Genuine Gold Leaf Letters—

Anyone can put on store windows. Guaranteed never to fade. Large profits. Free samples. METALLIC LETTER CO., 442 N. Clark, Chicago. x

Hustlers Make Big Money

Taking orders for business cards at reduced prices. Particulars, stamp. MOULTON, 1410 E. 8th, Kansas City, Missouri.

Ku-Klux Klan Agents Mopping

Up-selling our Novelties. Klan Knife, \$1.50; Pocket 10c; Pocketpiece, 25c. Catalog free. NATIONAL EMBLEM CO., Box 524-II, Omaha, Nebraska. nov25

Magazine Solicitors—Two-Pay

Cards and special offers cheap. 425 Temple Court Bldg., Minneapolis, Minnesota. oc25

Make \$20 to \$40 Spare Time

Appointing dealers, agents, to handle our big, established weekly publications. Have you a few hours spare time each week you want to make worth \$20 to \$40? Would you rather line up newspaper and newsstands for local agents than canvass consumers? Do you want to deal with a publishing house known to every dealer you call on—with an offer that gives him a steady profit, with no risk or investment? If so, address W. D. BOYCE CO., Dept. N. D., 508 N. Dearborn St., Chicago.

New Invention. Cleans Whole

House from cellar to attic, inside and out. All complete only \$2.95. Over 100% profit. Write HARPER BRUSH WORKS, 320 Grimes St., Pa., Iowa. oc25

New President Transfers —

Coolidge-Dawes and Davis-Bryan. (3) colored designs for windshields, retail, \$1.00 each. "Clean-up." Get busy (Send 25c for sample). DEMOCRATIC REPUBLICAN CANDIDATES. NULIFE PRESIDENTIAL TRANSFERS, Hartford, Conn. oc18

Rummage Sales Make \$50.00

Daily. Offer wonderful values. We start you. CLIFCROS, 609 Division St., Chicago. —

Soap Specialists — Honestly

Medicated Soap. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, N. Y. nov22

Spare Time — Big Money; Un-

usual opportunity. \$48-\$75 weekly. "ENTERPRISE", 1777 5th St., Oakland, Calif. nov1

The Agents' Guide — Tells

where to buy almost everything. Copy, 30c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

"The Pest Stunt I Ever Saw."

People say when lightning polishing floors and cloth are demonstrated. 100% to 150% profit. Live agents clean up. Write for free samples. LIGHTNING PRODUCTS CORPORATION, 1773 Broadway Ave., Chicago. oc18

The Buyers' Guide — Tells

where to buy everything. Copy, 50c. UNITED CO., Box 74, Madison Square Station, New York.

Wonderful Invention Elim-

inates needles for phonographs. Preserves records, abolishes scratching. Day's supply in pocket. \$2.00 daily. Sample on approval if requested. EVERPLAY, Desk C-11, McJurg Bldg., Chicago. oc25

\$1.04 Brings Pound of Samples.

Bonds, Banknotes, Coins; 10 countries; 57 varieties; 100 pieces. Agents cleaning up. HIRSCHNOTE, 70 Wall St., New York.

A BUSINESS OF YOUR OWN—Make and sell

Chipped Glass Name and Number Plates, Checkers, etc. \$1.00 Large booklet free. E. PALMER, 501 Wooster, Ohio.

A KNIFE SHARPENER and Can Opener, 35c seller

Free sample, new Write SULLIVER CO., 127 1/2 South 20th Street, Birmingham, Alabama. nov1

AGENTS—Be Independent Make big profits with our

Soap, Toilet Articles and Household Novelties. Get the sample case offer. HO-RO-CO., 2704 Dodder St., St. Louis, Missouri. oc25x

AGENTS—Pong-Chow and Vita-Hoy, the greatest

amusement game ever played on billiard or pool table. Address AITA-BOY, 1185 44th St., Brooklyn, New York. nov1

AGENTS sell Wolverine Laundry Soap. Wonderful advertiser and profit maker. Free auto hustlers. WOLVERINE SOAP CO., Dept. C20, Grand Rapids, Michigan. —

AGENTS—Steady Income. Exceptionally useful household article. HANDYCAP CO., Newark, N. J. dec27

AGENTS—Best seller; Jem Hatcher Repair for tires and tubes. Supercedes vulcanization at a saving of over 80%. Put it on cold. It vulcanizes itself in two minutes and is guaranteed to last the life of the tire or tube. Sell to every auto owner and accessory dealer. For particulars how to make big money and free sample address AMAZON RUBBER CO., Philadelphia, Pa. Dept. 706. oc25

AGENTS—For embossed Display Signs in brilliant color designs. Stockkeepers buy on sight. Protected territory. Large profits to right men. Details free. Sample, 10c. ARTISTIC SIGN WORKS, 799 Broadway, New York. oc25

AGENTS—Big sales, big profits and a permanent business. That's the HO-RO-CO. plan. Get our free sample case offer. HO-RO-CO., 2704 Dodder St., St. Louis, Missouri. oc25

AGENTS—Complete Road Maps of all States bound together in one convenient book, 9x12 in., four colors, 48 pages of detailed touring information. \$1.50 per dozen; samples, 50c. BEHLEH, 2693 Railway Exchange Bldg., St. Louis, Missouri. oc25

AGENTS. DISTRIBUTORS — \$250-\$150 monthly. Blanche Thermomatic Guaranteed Carburator Control doubles mileage. Attached two minutes. Cadillac now using thermomatic control under Blanche license. Write for big free profit offer. BLANCHE & CO., Dept. A, 602 West Lake, Chicago. x

AGENTS—Sell our new Liquid Face Powder. Softens, brightens and beautifies the complexion and will not rub off. Particulars free. "S-T-A-O-N" LIQUID POWDER CO., 75 1/2 Broadway, Asheville, N. C. x

ALUMINUM BAR—Solders all kinds of metals by candle flame. Use bar as soldering iron. Finds sales in every home. Easily applied to all metals. Gross, \$6.50. C. L. RICKETTS, Box 111, Alliance, Nebraska. oc25

BALLOONS. 30 gross, all colors, \$5 a gross; \$109 10c. APT. 15, 215 Crescent St., Long Island City, New York.

"BARGAINS", the magazine for money makers. Sample copy free. BARGAIN, 1313 South Oakley, Chicago. nov29

BIG PROFITS—Rubber Specialties. Fifty fast sellers. Everybody needs an' buys. \$50 weekly easily made. B. & G. RUBBER CO., Dept. 614, Pittsburgh, Pennsylvania. oc25

CAN YOU SELL COLORED PEOPLE? Write BECKER CHEMICAL CO., St. Louis, Missouri. x

CAN YOU SELL TO COLORED PEOPLE? Write ESTON CO., Dept. 127, 2500 Second Ave., Birmingham, Alabama. x

CARD SIGNS for every business. Big profits for agents. Sample, 10c. SIGNS, 819 St. Louis, New Orleans. oc25

DEMONSTRATORS, Intensifiers, Southern States. Prices. 330 Jay, Utica, New York. oc25

EARN \$10 DAILY silvering mirrors, plating, refinishing metalware, headlights, chandeliers, stoves, tableware, bedsteads. Quiffs furnished. ROBERTSON-DECIE LABORATORIES, 1133 Broadway, New York. nov22x

EVERYBODY knows of the remarkable success of the 10c stores. Now comes the 25c and 50c mail order business. Stamp brings farther particulars. TABER BROTHERS, 309 Fifth Avenue, New York. nov1

MANUFACTURE Vanilla Extract, nonalcoholic, 1c per lb. on water-soluble Laxated Herbs and Iron Comp. Powder makes 32 1/2 oz. bottles of best system Tonic. Price, \$2.00 per pound. Labels free. Sample, 10c. CHAS. FINLEY, Druggist, 4151 Olive, St. Louis, Missouri. oc25

MEDICINE AGENTS. Women, Druggists—300% profit; free labels. Send \$1; pack 12 fifty-cent jars; widely used; big demand; repeat seller. Guaranteed; money back. We are permanent; want your future orders. Quantity discounts. Write CHEMICAL COMPANY, Box 162-B, Joplin, Missouri.

MEDICINE AGENTS—Make your own blood tonic. 1 pound of water-soluble Laxated Herbs and Iron Comp. Powder makes 32 1/2 oz. bottles of best system Tonic. Price, \$2.00 per pound. Labels free. Sample, 10c. CHAS. FINLEY, Druggist, 4151 Olive, St. Louis, Missouri. oc25

MEDICINE AGENTS. Pitchmen, Druggists—\$1.00 package Gilman's (Powdered) Herbs makes 40 large dollar bottles excellent tonic (water solution). Labels free. GILMAN, Box 170, Flint, Michigan. nov1

MEDICINE AGENTS WANTED. W. H. DUTTON, 815 East Sixth, Little Rock, Arkansas. nov15

MEN-WOMEN make \$8.00 daily selling Super-Clean, the wonder cleaner. Quick sales, sure repeater, attractive proposition. Write for particulars. HUFFMAN PRODUCTS CO., Box 510, Cincinnati, O. —

MEXICAN-MADE PISTOL HOLSTERS, Cartridge Belts, Dog Collars and Harness. Fancy goods, low prices. INGERSOLL LEATHER CO., 415 Fanning, Houston, Texas. oc25

NEW WONDERFUL SELLER—98c profit every dollar sale. Dealer on spot. License unnecessary. Sample free. MISSION FACTORY L, 519 North Halsted St., Chicago, Illinois. oc25

PITCHMEN. OUTFITTERS—For a short time only we will sell 1 Case, 1 Steel Tripod, 1 Bally-Hoo Trick, all complete, \$16.00. Lists free. CAESAR SUPPLIES, 18 West Delaware Place, Chicago. —

POLISH POLISHING CLOTH removes tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". One agent reported 361 sold in one week. Retail \$2c. Sample free. A. H. GALE CO., 15 Edinboro St., Boston, Massachusetts. nov15

RAINCOATS—Full line guaranteed Raincoats. Topcoats, Overcoats, \$3.95 to \$22.00. Commissions 25% to 30%. Free delivery. HYDRO RAINCOAT CO., 3510 Polk, Dept. 928, Chicago. —

ROAD MEN and Women, something new. Twenty-four new and up-to-date ways of making money on the road. Be first to work these plans. Price, 25c. MITCHELL AMES CO., Emmaus, Illinois. —

SELF THREADING NEEDLES, Needle Books, Machine Needles—Find sales in every home. Fine side lines, easily carried, big profits. Sample and catalogue free. LEE BROTHERS, 143 East 23d St., New York City. nov1

SELL BOOKS BY MAIL—Get our money-making circulars at one-fourth cost. Big profits on sales. Particulars free. ELFCO, 525-A S. Dearborn, Chicago. nov1

SELLS AT SIGHT—Prints merchants' ad on Wrapping Paper, Sacks, Blotters, Boxes, etc. Good commission collected with order. AUTOMATIC AD STAMPER COMPANY, Joplin, Missouri. —

SELL Union Label, All-Wool, Made-to-Measure Suits direct to wearer for \$21.50. SCOTT SYSTEM, Wholesale Tailors, 99F Bedford Street, Boston, Massachusetts. nov1

STERLING SILVER Mah-Jong, Good Luck Rings, universal band (fits any finger), newest rage, only \$3.00 dozen. Sells on sight for \$1.00. Sample, 50c. G & H IMPORTERS, 207 Crilly Bldg., Chicago, Ill. —

STOP TOBACCO, QUICK. Swallow no medicine; absolutely harmless. Send 50c. Particulars, stamp. Satisfaction guaranteed. PROF. WALLIE BARNES, 282-B, Muncie, Indiana. —

WANT Distributing Agents for Hanslick, the new original powdered handsoap. Removes grease, grime, ink, paint and most anything from the hands without injury to skin. Every mechanic and auto owner; everybody who gets his hands dirty will be a customer. Great opportunity for hustler to get a business. Full information and sample free. SOLAR PRODUCTS COMPANY, 124 West Lake, Chicago. —

WE START YOU WITHOUT A DOLLAR—Soaps, Extracts, Perfumes, Toilet Goods. Experience unnecessary. CARNATION CO., Dept. 235, St. Louis. oc25

WORLD SELLER—Thread Cutting Thimble. Huge profits. 25c per sample, 15c. AUTOMOTIVE MFG CO., 3753 Montello, Chicago. nov1

YOUNG MEN who want to make their spare time from \$20 to \$30 a week are offered an opportunity to sell an article which every man buys on sight, made by Ingersoll, the dollar watch man. Details for \$1.00. You don't need to be a salesman, merely to show it to sell; big profits. Quick sales and constant repeat business. Write today. CHAS. H. INGERSOLL, 478 Broadway, Dept. 215, New York City. nov15x

\$10 DAILY silvering mirrors, plating and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Quiffs furnished. Write GUNMETAL CO., Ave. G, Decatur, Illinois. oc25

\$15.00 DAILY SURE. New Fraternal and Monogrammed Leather Goods. Engraved Emblem Buckles. Complete emblem line. Big season starting. CHAFIS CO., 443 Como Bldg., Chicago. x

\$50.00 DAILY operating salvage sales. We'll start you. Supplies, 10c up. Particulars free. HEAD-QUARTERS, 1608-II So. Halsted, Chicago. —

\$50-\$100 WEEKLY selling Raincoats, Shoes direct to wearer. Commissions paid daily. Free samples. Experience unnecessary. We deliver and collect. PEOPLE'S TRADING CO., 110 Smith St., Perth Amboy, New Jersey. nov1

\$300.00 a MONTH to distribute every-day Household Necessities in rural and small-town districts. No money needed, million-dollar firm behind it. Write for particulars and state territory desired. A.F. JOHNSON, 611 W. Lake, Chicago. —

ANIMALS, BIRDS AND PETS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below

Big Type Zebras for Sale—The

kind with the big hump. DR. T. M. NEAL, Wharton, Texas. oc18

For Sale—A Freak Black

Male calf, two months old, has only three legs, one hind leg and two front legs; perfectly healthy and active. Address J. V. OLDHAM, Falmouth, Kentucky. x

(Continued on Page 64)

A NEW SWITCHBOARD

ONE OF the greatest advances in stage lighting in the shape of a new switchboard, the invention of James C. Masek, an electrical engineer, who has long been interested in stage-lighting problems, has been perfected in the Pittsburg works of the Westinghouse Electric and Manufacturing Company. The new switchboard permits the lighting effects for twenty different scenes to be preset and then thrown on merely by the turn of a master switch.

"One of the greatest mysteries of the stage to those who never have been behind the scenes," says Mr. Masek, "is the production of beautiful lighting effects. Even those who have been behind the scenes and have watched the stage electrician as he changes the lighting for every scene have often felt mystified at the great number of seemingly unrelated switches.

"The electrical devices behind the scenes are used to dim or change lighting effects on the stage. The two principal devices are known as the dimmers and the switches which throw on or off combinations of colored light. The stage electrician must change these combinations of lights, and also their combinations with corresponding dimmers, when the different scenes require different lighting effects."

Mr. Masek felt that a system of switches could be devised which would eliminate the uncertainty of this method and make stage lighting the most scientific part of the drama. He sought to assemble the thousands of switches necessary to produce the various lighting effects in one unit, and also to build this unit in such a manner that lighting effects, once secured, could be obtained again and again without trouble.

"The multi-preset switchboard," continues Mr. Masek, "makes it possible for the stage electrician to set in advance the lighting effects for all the scenes of any production. With the switch combination for the scenes set, he can produce instantly the proper lighting effect for any scene merely by turning a master switch.

"The switchboard permits the setting up of twenty different scenes, which is ample for the most intricate of modern stage effects. Twenty is not the limit of the multi-preset system, but only of the present board.

"The new switchboard automatically eliminates the setup of lighting effects for a scene. Lighting the stage is one of the most important parts of the show and managers spend much time with their electricians trying to find the proper lighting effects for the different scenes. These variations are recorded and kept by the stage electrician. If he forgets the combination for a certain scene during the play its effect is lost. Previously when the stage was 'white', or, in less theatrical language, when the stage had no coloring effect, it meant that every other combination of lights was off and the electrician had to set his combination for the next scene immediately.

"Working in the dark, and often with only his memory to guide him, the stage electrician has made many mistakes in lighting. The new switchboard eliminates this hazard of mistakes in switching and speeds up the changes of lighting effects because the scenes when once set can be left the same way for months at a time and used only when required.

"In one unit of this twenty-scene switchboard there are 1,900 switches, all designed so that variations of lighting can be secured. The 1,900 switches are, in addition to the master switches, the switches for the dimmers and the myriad of other switches and connections necessary for the board. In operating this device the electrician now does nothing more than throw tumbler switches and at times pull a master switch or turn the dimmers."

AGENTS MAKE 500% PROFIT handling Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINSON CO., 1134 No. Wells St., Chicago. x

AGENTS—Make \$15 daily selling Men's Neckwear. Write today. CONTINENTAL MERCANTILE CO., 54 3/8 Canal St., New York. —

AGENTS—Sell "Andy Gump" Campaign Buttons, 2-inch size, at 10c each; costs you 3c. Send for sample. SPHINX CO., 2938 No. Oakley, Chicago. oc25x

AGENTS—Just out, big seller direct or to stores. Sample, 25c. Write general and salesman every-where. JEFFY CHOPPER CO., Lansing, Mich. oc25

AGENTS—Imported Champagne Baskets, containing 6 bottles genuine French Perfume, \$3 value for \$1.00. Sample, postpaid, 75c. Free particulars. THAYER, 720 S. Wabash, Chicago. —

AGENTS—\$15-\$30 daily selling "Swingup", the great accident preventer. Every auto driver wants one. 100% profit. Free offer. INDUSTRIAL DEVELOPMENT CORP., Dept. 25, Bridgeport, Conn. nov29x

AGENTS—Write for Free Samples. Sell Madison "Better-Made" Shirts for large manufacturer direct to wearer. No capital or experience required. Many earn \$100 weekly and bonus. MADISON MILLS, 581 Broadway, New York. x

CARBOARD SIGNS—Fast sellers. Lists free. Samples 10 cents. STAR SALES, Box 38, Station F, New York. oc18

FREE—Winter's supply of Coal absolutely free for a few hours' spare time. Write today. POPULAR COAL COMPANY, 1933 Coal Exchange Bldg., Chicago. oc18

GET OUR FREE SAMPLE CASE—Toilet Articles, Perfumes and Specialties. Wonderful profitable. LA DERMA CO., Dept. RR, St. Louis. oc25

JAPANESE WATER FLOWERS for mail order trust scheme proposition. Wholesale prices and sample. See JAMES CHAPMAN, Box 1329, San Francisco, California. oc25

LARGE SHIRT MANUFACTURER wants Agents. Sell shirts direct to wearer. Exclusive patterns, easily sold. No capital required. Who-e or spare time. Experience unnecessary. KALENDER SPORTS-WEAR CO., 343 Broadway, New York City. oc25

LIVE AGENTS sell Harvey's French Cleaner. Removes paint, grease, iodine stains, etc. Guaranteed not to hurt the finest fiber, such as wools, silks, etc. No humping. Send 25 cents for sample and price list. FORMULA SUPPLY COMPANY, Box 751, Lawrenceville, Illinois. oc25

MAILING LISTS—Cuts selling costs. Address BUKETT MAILING SERVICE-B, 2654 Earp St., Philadelphia, Pennsylvania. —

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.

Four Trained Goats—2 Males
Castro, 2 females. Do a nice act in
vaudeville. \$200.00 takes them. DR. A. A.
FEIST, 550 University Ave., St. Paul, Minn.

Wanted To Buy—Bucking and
Trick Mule, also Riding Ostrich. State low-
est cash price. BOX 472, Metuchen, N. J.

AIREALES—Orange strain, pedigreed puppies,
males, \$20.00 to \$30.00; females, \$15.00 to \$25.00.
INGHAM ANIMAL INDUSTRIES, Clarendon, Va.
oct25

ARMAQUILLO BASKETS, \$16.50 dozen; special sale,
MARIO FELIPE-BLAN, 1105 Franklin, Tampa
Florida. oct18

BLACK Chinese Chow Male Dog for sale. Beautiful
specimen, direct from China. Photo for stamp
MILLER, "Formula King", 526 Main, Norfolk, Va.
oct1

BUFFALO, \$125; Badger, \$5. WILLMAN, Austin,
Montana. nov1

CANARIES—Mostly yellow and spotted, real Canaries,
guaranteed to reach you alive, \$12.00 dozen
Healthy, acclimated, American raised, real Canaries.
In Bird Cages we carry the strong, durable, well-
made, solid brass dome with real brass wire guard.
Bird Cages that please the committee; no junk.
You won't be run off the lot with these cages; same
price as junk cages are sold. Selling caravans,
small menageries and bird fanciers since 1905. Wholesale
and retail. NATIONAL PET SHOPS, St. Louis,
Missouri.

CANARIES, Goldfish, Parrots, Monkeys, Dogs, Cats,
etc. SOUTHERN PET SHOP, Winston, N. C.
oct25

CLASSY REGISTERED BULL PUPS, \$15.00; Bull-
dogs, 501 Rockwood, Dallas, Texas.
jan31

FEMALE BLACK BEAR, cub, \$50.00; Big Alligator,
\$3.00; Porcupine, \$5.00; Coyotes, each, \$7.50;
Badgers, each, \$7.50; Rattlesnake, \$10.00;
Persian Cats, all colors; Pair Green Macaws, \$30.00;
Baby Pigtail Bat, \$25.00. DETROIT BIRD
STORE, Detroit, Michigan.

FOR SALE—Four Giant Rhesus Monkeys, \$75.00 for
the four, or \$25.00 each. One young Coon, same.
\$3.00. F. E. POWELL, R. 6, Waterloo, Iowa.

ANIMALS, Birds, Reptiles. Tell us what you need
and we will quote you a price. INGHAM ANI-
MAL INDUSTRIES, Clarendon, Virginia.

CANARIES—Genuine Canaries, \$12.00 dozen. Wire
Canary Cages, \$18.00 dozen. Get the money with
Canaries. Going big all over now. Prompt ship-
ments. NATIONAL PET SHOPS, St. Louis, Mo.

FOR SALE—Female Rhesus Riding Monkey, includ-
ing auto and 20-number wheel. First, \$75.00 takes
same. M. H. NIESEN, Kaukauna, Wisconsin.

HEALTHY, Intelligent, Registered, Mammoth Great
Dane Puppies and Grown Dogs, ready to ship.
Satisfaction guaranteed. KENNELS, Dept. B, New
Richmond, Indiana. nov5

LOVELY FOX-TERRIER PUPPIES, \$7.50-\$5.00.
PLEWS, Rockport, Indiana.

NEWFOUNDLAND PUPPIES, fine stock, pedigree,
affectionate, intelligent and watchful dogs. E.
BAUMGARTNER, Box 145, Oakland, Md. oct18

ONE LARGE Female Rhesus Monkey, broke to ride,
also do back somersaults, also one large male and
three small ones. All chain broke. Den of Young
Rattlesnakes, large Male Great Dane, beautiful Male
Kingczee, High-Diving Dog, Wire-Walking Dog and
Biking; Foxterrier, works on revolving table and
several other tricks. BOILEVARD PET SHOP, 1125
Vine St., Cincinnati, Ohio.

SNAKES—Big Yellow and Blue Bulls, Fixed Bat-
tlers, two large Gilas, Piratig Ape, \$10.00; Big
Java Monkey, \$40.00; Giant Male Rhesus, \$40.00;
Ocelot, \$25.00; Wild Cat, \$20.00; Coat Mounds,
Shoofun Bears, call them what you will, each \$15.00;
same as dogs, several other tricks. DETROIT BIRD
STORE, Detroit, Michigan.

TRAINED GOATS—Swell troupe 5-Goat act and all
props, \$150.00. They do see-saw, roll globe, hind-
leg walk, tight-rope walk, all of them; one play
drum and do several other tricks. Act runs 12
minutes. Hurry. DETROIT BIRD STORE, Detroit,
Michigan.

WANTED—Animals for zoo. Give weight, condition
and price. BOX 3592, St. Petersburg, Fla. nov5

WANTED—Animals and Birds, wild and domestic.
INGHAM ANIMAL INDUSTRIES, Clarendon, Va.

3 PERFORMING Giant Rhesus Monkeys, trapeze, strong
man juggling, etc. Cheap for quick sale. ROBERT
C. SCHELT, 2069 Lincoln Ave., Chicago. oct18

ATTORNEY AT LAW
40 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Don't Worry About Troubles,
Difficulties, etc. For advice and prompt ac-
tion regarding all legal matters or money due
consult LAWYER WALLACE, 2204 Michigan
Ave., Chicago, Illinois. nov1

ATTRACTIONS WANTED
50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Attractions Wanted — Tab.,
Stock and Read Shows. Population, 2,000.
R. B. MAXWELL, Hamilton, Illinois.

Now Booking Vaudeville
Shows. Population, 1,000. Seating capacity,
250. KARL A. HERZOG, Hawesville, Ky.

Wanted Attraction — Coming
this way. OPERA HOUSE, Kenyon, Minne-
sota. nov15

BOOKS
40 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

\$30 Course for \$1—How To Go
on the Stage. Your opportunity is here. Now.
today. Good performers always in demand.
Begin right, and become a star. One of the
best books for beginners ever published. PAUL
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THE SECOND "VANITIES"
Earl Carroll's 1924 Rhapsody, Belabored and Still Unfinished
AS EVIDENCED by the many differences between the program and
the actual running order of the bill, the second edition of the Earl
Carroll Vanities, tho a month on its way at the Music Box, is still
far from being set. Several weeks of switching and changing has availed
little. The weaknesses of the production being fundamental, they can't
be remedied by mere tinkering. Substitution is necessary.
It has been said that if Carroll had not put out such a good show
last year his present one would not be disappointing by comparison.
Maybe so. But it requires no context to bring out the fact that the
current Vanities is a poor show. It's there in all colors.
No wonder Carroll is driven to intermission speeches. At last night's
performance he told the audience that the authorities were threatening
to close his show because of alleged indecent nudity. He asked the
people to judge for themselves if such indecency existed and, after being
satisfied that it did not, to write the police commissioner and tell him so.
Of course, most of the audience chuckled inwardly as they listened to
Carroll's remarks. They sensed the underlying situation. The nudity
in the Vanities is not indecent. It is just UNSUCCESSFUL.
Instead of trying to exploit his show in such a roundabout way
Carroll would profit better in the long run if he concentrated his efforts
on improving the intrinsic merit of his offering. With the talent at his
disposal it wouldn't be such a hard matter. At least it would be infinitely
easier than the gag he is trying to put over on the good public.
As Vanities now stands, and with the exception of some cleverly
staged living curtains and ensembles, the best portions of the program
are nothing more than typical vaudeville acts, scattered about apparently
with little regard for continuity or balance. Joe Cook's material, for the
most part, is totally unworthy of his genius. Much of it is very familiar
and falls flat. None of it has the punch that characterized his vaudeville
offerings a few years back. Al K. Hall has hardly a chance with the stuff
assigned to him, and the "All right, Eddie", interruptions by Eddie and
Frank Leslie are no longer the riots they used to be. Another passe
number is the dance by Thelma Harvey—the same wicked wriggling she
did in Salome and in a Broadway cabaret a year or two ago.
Aside from Joe Cook, the high spots in real entertainment are fur-
nished by Chester Fredericks, a clever and versatile boy dancer; Dare and
Wahl, in a burlesqued acrobatic act that is a comedy knockout, and
Rome and Dunn, who contribute some pleasant singing along the route.
Dave Chasin and Miller and Mack also help the comedy along to the
extent of their opportunities. As for the girls—a hundred or so of them—
Carroll has gathered together a wonderful collection of pulchritude, dressed
—and sometimes undressed—and drilled them to a point near perfection
and presented them in a manner that catches and delights the eye. Un-
fortunately, in the final analysis, the girls are just incidental.
The scenic end of the production is badly in need of attention. In
the first scene the wooden platform on which the girls mount is left un-
covered and presents a crude appearance, especially to those in the upper
part of the house. The wooden framework used in the steps leading up
to the platform also was left exposed in two spots at last night's per-
formance, and other evidences of careless dressing, as well as one or two
battered drops, were noted in the course of the program. The colors used
in the scenery are harshly contrasted—there is hardly a harmonious com-
bination—and the difference in the quality of the settings is often
disconcerting.
The need of Earl Carroll's second Vanities is newer and better material
in the hands of Joe Cook, Al K. Hall and other principals; better con-
tinuity in the staging; a better general standard in scenic effects; less
girls, allowing for a more practical and more effective employment of
those remaining, and less trying to kid the public.
DON CARLE GILLETTE.
New York, October 7, 1924.

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WANTED—Competent A. F. M. Musical Director and Organist for high-class picture house who can qualify. Address H. C. FOUNTON, Grandy Theatre, Norfolk, Virginia. oct18

WANTED—Eh Alto Sax. Prefer man doubling hot Clarinet or Singer. Must read the spots. Finton, volume, luteado. Don't misrepresent. No notice if you can't cut the stuff. Write or wire to ORCHESTRA MANAGER, 335-43 South Salina St., Syracuse, New York.

WANTED—Four Clarinet Players, two Cornet and two Alto Players with trades as barbers, photographers and all lines; others write. Address A. L. MEHART, Band Leader, Perry, Florida.

WANTED—Harp or Guitar Player for Southern trip. Prefer erpice, but must be good musical. Play fairs, street and hotels. WARREN SPARROW, 122 Broadway, Toledo, Ohio.

YOUNG MAN PIANIST wanted to travel. Single. Class. \$100.00. Write FLOYD TENHOFF, Hefso Lake, Minnesota.

INSTRUCTIONS AND PLANS 40 WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below. NOTICE! Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

Great Strength—You can easily obtain it. Instructions, \$1.00. Results guaranteed. PROF. DRYER, Box 1850, Chicago.

(Continued on Page 66)

Manufacture of Musical Instruments MORE than \$7,000,000 annually is being expended in wages for the manufacture of musical instruments in the United States, exclusive of wages paid piano and organ builders, according to the Department of Commerce. Establishments engaged primarily in the manufacture of musical instruments other than pianos and organs as follows: Brass wind instruments, \$7,504,438; wood wind instruments, \$506,977; stringed instruments, \$3,344,930; other band and orchestral instruments, \$25,132; percussion instruments, \$2,236,376; custom work and repairing, \$205,533; miscellaneous products other than musical instruments, \$1,821,862. The total value of these several classes of products, \$15,445,740, represents a large increase over previous years. In addition, musical instruments other than pianos and organs to the value of \$142,000 were produced in 1923 by establishments classified in the piano-manufacturing industry. Of the 106 establishments reporting in 1923, 28 were located in New York, 21 in Illinois, 14 in Massachusetts, 13 in Indiana, eight in California, seven in Pennsylvania, four in Michigan, three each in New Jersey and Ohio and the remaining five in Connecticut, Missouri and Wisconsin. In order to keep this industry going there were needed 4,765 employees, practically all of these being wage-earners. In round numbers wind instruments cost \$7,000,000; brass instruments the same; wood instruments, \$500,000; stringed instruments, \$3,000,000; other instruments, \$2,500,000; percussion instruments, chimes, xylophones, drums, bells, etc., \$2,236,000. It took 3,565 horsepower and more than 7,000 tons of coal to turn these out. The total production of organs in 1923 was 1,701, valued at \$9,642,747, and reed organs 7,772, valued at \$538,614. This is a decrease of slightly more than 5 per cent for the year 1921, the last year for which statistics are available.

OLD SHOWMAN'S STORAGE, 1227 College Ave., Philadelphia, sells used Can V. Press Machines, Sanyo Ice Cream Sandwich Machines, Long-Earth Griddle Outfits, Waffle Irons, Copper Kettles. oct25

OVERCOATS, used, \$1.50 dozen; Shoes, Hars. Dresser outfit. Lists free. WHOLESALE HEAD-QUARTERS 1608-N So. Halsted Chicago.

PENNY ARCADE—Complete up-to-date Penny Arcade outfit for sale. All machines in first-class working order. Write for prices. M. MUNN, 60 Main St., Brockton, New York. oct25

PICTORIAL MUSEUM PAPER, Dates, Stampings. Order, Box 1, P. SMITH, Red Hill, Pa.

KEY CHECK and Leather Stamping Outfits, \$8.00, prepaid. MILLER, 528 Main, Norfolk, Va. oct18

SHOOTING GALLERY—18 ft., 4 guns, 1 piano, \$300. HOTELLE, 601 Aronvale Ave., Toledo. oct18

SLOT MACHINES—Factory rebuilt, no second-hand junk. Five 5c slots, five 25c slots, 10 Nickel slots, \$80 each; with Vendor, \$71 each. 1 Quarter slot, \$89 each. 15 Dime Play, \$60 each; with Vendor, \$70 each. Dime machines, special built; will not clog; strictly brand new. Guaranteed one year. Money back guarantee with each machine. One-third with order, balance collect. W. C. RYAN COMPANY, 133 So. 12th St., Philadelphia, Pa. oct18x

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for immediate delivery Mills or Jennings O. K. Gum Vendors, all in 3c or 25c play. Also Brownies, Eagles, Nationals, Judges, Oaks and all styles and makes too numerous to mention. Send in your old operator here's machines with our improved coin detector and pay-out slides. Our construction is fast proof and made for long distance operator with our improved parts. We do machine repair work of all kinds. Address, P. O. BOX 127, North Side Station, Pittsburgh, Pa. oct18x

STANDARD Orchestra Music, Overtures, Selections, Dramatic, cheap. List. OTTO LIBBELT, Box 722, Amarillo, Texas.

TALBOT TRUNK POPCORN MACHINE for sale. Address E. ARNOLD, 1404 Salisbury St., St. Louis.

Wanted—A-1 Black-Face Comedian at once. Must be able to perform, sing, dance and play some instrument well. Write, sober and of good character. Have change for one week stands. Platform show. Long job for the right man. Pay according to ability. Write N. F. TATE, Box 207, Amarillo, Texas.

Wanted—Med. People in All Lines. No objections to good anatomists. All winter's work. State lowest winter salary. Tickets? No, unless I know you. Write ROY E. LeROY, care LeRoy's Show, Norman, Oklahoma. oct18

ADVANCE MAN WANTED to sell one of the fastest Dance Orchestras in the Middle States. Wire R. C. SHELPER, Box 213, Woodfield, Ohio. x

CHORUS GIRLS for cabaret work. Girls who can do single numbers, also Man who can entertain and lead numbers. Steady engagement. PALMER BARNES, 620 N. Clark St., Chicago, Ill. oct18

MAN—Retailer and experienced Animal Care Taker for dog and pony show. Address FRED DARLING, 511 B St., Grand Rapids, Michigan.

ONE \$10 ENLARGEMENT or 6 Post Card Photos made from a 10c print. JOHNSON, 46 James St., Newark, New Jersey.

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WANTED—Agent for advance on percentage. Two-line mystery show playing auspicious. ANNEWMAN & BURGER, 5138 Helen Ave., Detroit, Mich.

WANTED—Blackface Comedian who can play instrument and drive Ford preferred. \$15.00 week. Salary sure. Write, state all. DR. TOM J. BUTLER, Bevier, Arkansas.

WANTED—Blackface Medicine Comedian, Act worker, unopposed. John on wire. FRANK EMEHSON, Sharlow, West Virginia.

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.

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Chester Magic Shop—Anything in Magic. Stamp for list. 403 North State, Chicago.

Crystal Gazers, Mindreaders—Our new catalogue contains the largest selection of Mental and Spook Effects...

Laurice Magical Shop, 799 Broadway, Brooklyn, New York.

ACTS THAT MAKE GOOD—Sensational Escape Act, Mind Reading, Crystal Gazing...

BARGAINS IN MAGIC. Lists, five cents. MAGICIAN, 620 Line, Decatur, Alabama.

COMPLETE Magical Outfit, cheap. Includes Hindoo words book, Spirit Flower, German water jar...

FLOATING LADY ILLUSION, strong crate and lumber, \$15.00. T. A. BLANCHARD, Hopkinton, Iowa.

FOR SALE—Mystic Maze, 50x30 ft., has 18 mirrors, 16x72 inches, 68 posts...

LOT OF GOOD, Small Magic, about 20 effects, all good and nearly new...

MAGIC at giveaway prices. Stamp for list. LOHREY, Gayle Street, Dayton, Ohio.

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SET BRAHMAN-SPUN Brass Rice Bowls, like new, \$5.00; small China Rice Bowls, \$1.50.

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Cornet, thirty-five dollars; Conn, artist finish, C Melody Saxophone; Conn, silver, gold finish, Alto Sax; Buescher silver, gold finish, Bass Saxophone...

No Pressure by Mail. Ask name instrument. VIRTUOSO SCHOOL, Concord, Massachusetts.

ACCORDION, chromatic, 120 basins, 46 trebles and shift, Bo Bachm Kohler Clarinet, 6 lines, 17 keys, low pitch...

B FLAT SOPRANO SAX., \$10.00; Keefe Trombone, \$28.00; other bargains. Write for prices J. E. FRENCH, 27 1/2 Erie Street, Toledo, Ohio.

BAND CAPS, new, 50c each; Band Pants, \$2.00; Regulation, \$2.50; set 10 Green Band Coats, \$2.50...

BASS DRUM, fully equipped for jazz, imported, bargain 335 W. 119th Street, New York.

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FOR SALE—Used BB Monster Helicon Counterless Bass, silver plated, \$225...

LEEDY 3-OCTAVE XYLOPHONE, with rack, thirty dollars. PAUL GRANT, Portland, New York.

SEND US YOUR REPAIRING on all Band and Orchestra Instruments...

VIOLINISTS who appreciate tone, quality and durability use Kremona's Violin Strings...

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WE REPAIR, buy, sell and exchange new and used instruments, Band and Orchestra Music of all publishers...

\$55.00 BUFFET BASSOON, very fine instrument. Largest selection strictly used and new Brass and Silver Musical Instruments in U. S.

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LADY PARTNER WANTED, one who plays Clarinet or Piano, Age 21 to 30, not over 5 ft., 5 inches...

LADY THAT CAN SING and Talk for vaudeville act. Send photo, MELT WILLIAMS, General Delivery, Brooklyn, New York.

MAN AND WOMAN for Magic and Mental Act. WALTER BAUGHMAN, 811 West First Street, Bartlesville, Oklahoma.

WANTED—Topmounter for hand balancing. Experienced man. Address SAM GOODMAN, care Billboard, 35 S. Dearborn, Chicago.

WANTED—Lady Partner that can play Violin or Piano in vaudeville...

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BALLOON, 60 ft., like new; 28-foot Northwestern China, cost \$35.00, set outfit for \$150.

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Course on Tattooing, \$2.00. MILTON ZEIS, 202 Dayton, St. Paul, Minn. oct18

Electro Tattooing Supplies. Face's on removing tattoos. Illustrated catalogue (free) "WATERS", 1050 W. Randolph Detroit. nov29

PAIR BEST MACHINES, assorted tubes, \$5.00; Designs, Colors, Transformers. WAGNER, 208 Bowry, New York City. nov22

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TATTOOING SPACE for rent in the only arcade in Buffalo, located on the main street. Write ARNOLD GALLEY CORPORATION, 227 Syracuse Street Buffalo, New York.

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1,000 Circulars, 6x9, \$1.50—Other printing cheap. Write for price list. HARDER PRESS, Hillsboro, Kansas. x

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WHY PAY EXORBITANT PRICES for your Letter-heads, Envelopes, Shipping Tags, Form Letters, Sales Letters, etc. Our printing is better and cheaper and sets results—and we can prove it. Very best stock used for all work. Pamphlets a specialty. 500 printed Shipping Tags, prepaid, \$1.75. Can you beat it? All other printing at equal saving. In business 30 years. Let us do your printing. We cater to the show people. THE QUALITY PRESS, 456 Main, Winfield, West Virginia.

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200 DE LUXE PROFESSIONAL CARDS and neat Card Case, prepaid, \$1.00. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

250 FINE 8 1/2x11 BOND LETTERHEADS, \$1.00; with 250 Bond Envelopes, \$3.00. 250 Business Cards, \$1.50. 500, \$1.75. 100 Contracts, \$2.50. Surety printing. TRIPP PRINTING CO., 19 East Second Street, Cincinnati, Ohio.

1,000 TONIGHTERS, colored, 3x5, postpaid, \$1.00. KING PRINTERS, Warren, Illinois. oct25

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Books and Magazines on Magic, Conjuring, Legendmain, Card Tricks Good prices paid. Send list. LEO RULLMAN, 1421 University Ave., New York. oct18

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Slot Machines Wanted—5 and 25 cent plays. LIBERTY NOVELTY CO., 1225 South Crawford Ave., Chicago, Ill. oct18

Wanted—A Room Suitable for roller skating rink. Write. H. A. DENSFORD, Crothersville, Indiana.

Wanted at Once—Used Silk or decorative curtains for stage. Name lowest price for cash. EAGLE TEMPLE, Jamestown, New York. oct18

Wanted—Exhibit Supply Co.; Bull-Eyed Ball Gum Vender. EDW. (MARK) HOLMES, 995 Noble Ave., Bridgeport, Conn.

Wanted—Operators' Bells. (used) or Gum Vendors, Jennings or Mills, five, ten or quarter machines. Mail prices today to V. M. ANSTINE, Box 212, York, Pennsylvania. nov8

Wanted To Buy at Once—No. 5 EH Ferris Wheel in good condition. State all particulars. Write. EDW. H. KOCH, Hartwell, Georgia.

Slot Machines Wanted—5 and 25 cent plays. LIBERTY NOVELTY CO., 1225 South Crawford Ave., Chicago, Ill. oct18

SLOT MACHINES WANTED. 5, 10 and 25c plays. J. F. GLEASON & CO., Suite 220, 519 Wash. Inaction Blvd., Chicago, Illinois. oct25

TENTS WANTED—Three flashy Tents, about 30x50, tables and preferred. Can also use good light-weight Mechanical Music Instruments, two Marquess and Cantus Benches. Must be priced to sell and in first-class condition. Give shipping weight. BERT WILITE, Evergreen, Alabama. oct18

UNLIMITED NUMBER of Penny Arcade Machines wanted. Send particulars. L. NELSON, 122 East 103rd Street, New York City. nov22

WANTED—Rag Picture, Chalk Talk, Sand Picture and Rapid Printing. Outlets, Paper and Flower Machine, small Push or Sash Drop. Give Description, condition, price. S. H. EPLER, Eau Claire, Pa. oct18

WANTED—English Riding Saddle, good condition, cheap. JAS. NASH, Wooster, Ohio. oct23

WANTED—Job lot any kind, any amount, Cash. WHOLESALERS, 1008 So. Halsted, Chicago. oct18

WANTED—Penny Arcade Machine. AUGUST PAULGILL, 85 Baxter St., New York City. oct25

WANTED TO BUY—15-inch Gauge Miniature Locomotive. Give full particulars and lowest price. H. B. care Billboard, 113 Broadway, New York. oct25

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WANTED—Picture Slides for serpentine dance and illustrated songs. HARRY EVINE, 101 West Rogers Ave., Arlington, Maryland.

WANTED—Power, Simplex and Suit Case Machines. Any model if like new and cheap for cash. Can use high-class Films and Equipment of any kind. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

3 SUBJECTS—1-reel Vaudeville, two Westerns, four or five-reelers; 1 Comedy, two-reeler. All must be good and full of action. HUGH WARREN, Lament, Mississippi.

SCENIC ARTISTS

(Continued from page 42)

This happens in stock. The artist has a design ready—and then suddenly discovers that the director's and carpenter's work will not balance in with his idea. It is then cast aside, faked or a new design to fit the set is made. This is just one of the many problems.

One of the finest examples of happy color combinations in settings among the Broadway musical shows can be seen in *Ad Boats*. There is a note of harmony in all of the scenic effects. Rich colors, finely blended and contrasted, create backgrounds that are restful as well as attractive. T. B. McDonald is the technical director and constructor of all the scenery used in this production, while Gates and Morange and Herman Rossi did the painting.

John Wenger's various sets in Ed Wynn's *The Crab Bag*, which opened last week at the Globe Theater, New York, are unusually fanciful and artistic. Especially notable is the setting for the *Scotch Fair* scene. It is a fantastic affair, but, unlike the general run of fantastic work, is not just a riot of harsh colors. Wenger is another one of those artists who can blend colors happily and effectively. This particular scene shows the outside of a tavern in the mountains of Scotland. In the center of the stage is a huge giant's head. Its mouth is wide open and thru it enters the dancers and others who take part in the several Scotch numbers. A wide variety of colors is used, with a stretch of plaid here and there, and the blending and toning is so delicate and in keeping with the spirit of the scene that it is really an artistic achievement.

In the motion picture field the scenic artist is daily becoming a more vital factor. About 60 per cent of the membership of the United Scenic Artists at present is occupied in the motion picture production line, and the importance of the scenic artist to the film producing industry is evidenced by the fact that the art directors of the principal film companies maintain membership in the United Scenic Artists' organization.

Lace, used both for curtains and for costumes, is one of the latest innovations in the line of stage effects. An example of what can be done with this material is shown in a striking number, entitled *The Land of Lace*, in the 1924 *Earl Carroll Vaudeville*, at the Music Box, New York.

An interesting feature in the *Plain Jane* production, now on tour, is the sky-writing scene, executed by the Display Stage Lighting Company.

The electrical effects in Hassard Short's *Elizabeth*, one of the best current Broadway musical shows, speak very well for Charles E. Kush, who is credited with carrying out this part of the program.

Among the engagements effected the past month by the United Scenic Artists' headquarters were George P. Glossop, with the Bayonne Players, Opera House, Bayonne, N. J.; Edward Sundquist,

Alhambra Theater, New York; Edward Obermann, Minsky's National Winter Garden, New York; Frederick Marshall, Harder-Hall Stock Company, Port Richmond, S. I.; Arthur Burns, Colonial Theater Players, Lawrence, Mass.; Vincent De Vita, Circle Theater, Dallas, Tex.; H. E. Siller, Jefferson Theater Musical Stock, Portland, Me.; James R. Hotchkiss, Gene Lewis-Olga Worth Stock Company, Lyceum Theater, Memphis, Tenn.; William Sheafe, Grand Theater, Kingston, Ont.; Charles Holzopfel, Nathanson Amusement Company, Modern Theater, Providence, R. I.; Karl Ramet, Cecil Spooner Players, Metropolis Theater, New York; Emil H. Schulte, Woodward Players, Empress Theater, St. Louis, Mo.; Dallas Packard, Fun House (Jigg's Bungalow), Hanover, Pa.

Normal Bel-Geddes has been commissioned by Morris Gest to take *The Miracle*, now at the Century Theater, New York, to Cleveland, O., where it is booked for an engagement.

Joseph Urban is at present in California doing work for the International film studios (Hearst-Cosmopolitan).

William Drake, Sr., of Toronto, Canada, was a visitor at the P. S. A. headquarters in New York last week.

The handwork of several artists will be seen in the settings for *Madame Pompadour* when that piece is finally presented at the new Martin Beck Theater, New York. Before Willy Pogany was called in Robert Law and the Urban Studios already had contributed considerable effort and ideas on the production.

MUSICAL MUSINGS

(Continued from page 37) Lyle Warfield, banjo, violin and saxophones; Fred McCarthy, piano, clarinet, saxophones, and Lyman Mace, drums.

Keeling Buck and His Orchestra, formerly of Nashville, Tenn., opened at Rustic Inn, Kansas City, Mo., October 1, for a period of six months. The lineup of the organization reads: Herb Cook, piano and arranger; Billie Weaver, banjo and trumpet; Sid Slayter, trumpet; Don Carver, trombone and saxophone; Tommy Joyce, saxophone, accordion, clarinet; Dale Mummah, drums, entertainer, singer, and Keeling Buck, saxophone, clarinet, director and manager.

A LONDON LETTER

(Continued from page 37) ner October 9, and Miss Thorndike will be guest of the evening at this *Saint Joan* dinner, at which many prominent stage people will be present.

Miss Thorndike meanwhile is busy with rehearsals of *The Trojan Women*, which she revives for two matinees at the New Theater October 3 and 10. She leaves the New Theater October 25, and Matheson Lang resumes work there October 30.

The Fortune

London's newest theater in Covent Garden, *The Fortune*, is to be opened, not under Dennis Eadie's management, as was originally proposed, but under the direction of Ida Molesworth and Templer Powell. Laurence Cowen, who built the house, is author of the occasion, for his play *Sinners* is to be the first piece to be seen in the theater.

An interesting innovation in regard to policy is the giving of daily matinees in addition to the evening performances.

The Fortune, the first theater to be built in London since the World War, has been standing idle for several months. It was completed last year.

Sinners has proved a money-maker for Cowen, he already having received more than \$6,000 in option-money for the piece. It will be interesting to see if he does equally well out of its presentation.

Laurence Cowen is a keen supporter of the A. A. and was a Labor candidate at the last general election for Parliament. On the other hand, Ida Molesworth and Templer Powell have lately joined the Stage Guild. No "incidents" are expected, however.

East End Wants Municipal Theater

The inauguration of a municipal playhouse for the East End of London was started this week by a meeting at which John Drinkwater, Christopher Wheeler, of the Stage Society, and Arthur Rendel, of the Music Society, spoke on the subject of local dramatic effort.

The Mansfield House Players, amateurs, who have done good work for the Mansfield House University Settlement, have arranged as a beginning to give four performances in the East Ham Town Hall. *Galsworthy's Strife*, the first play to be given, will be followed by *The Merry Wives of Windsor* and G. B. S.'s *Pygmalion*.

The municipal authorities of East Ham are supporting the venture and the first season is to be run on a subscription basis. It is hoped that the movement will develop into a full-fledged professional theater to serve this working-class district.

Another Repertory Theater

Edith Craig has for some time been associated with the little theater movement in Yorkshire. I previously recorded Ellen Terry's daughter's valuable work at Leeds. Now she is to direct a similar venture at York under the title of the York Everyman Theater. The first series of plays to be presented there is most

ambitious and effective. The York mystery plays rub shoulders with a Granville Barker play; Shaw's *The Shewing Up of Blanco Posnet*, Pirandello's *Six Characters in Search of an Author*, Lady Gregory's *Mirandolina* and Barrie's *The Twelve-Pound Look* are also included. By no means the least interesting of a strong list is Elmer Rice's *The Adding Machine*, only seen in London for two Stage Society performances.

The Lord Mayor and Sheriffs were present at the first performance Monday, and John Drinkwater attended a luncheon Tuesday, speaking in support of the repertory movement. If the first month's season is a success, steps will be taken to establish a permanent theater.

A Caravan Theater

The Arts League of Service traveling theater now begins its sixteenth tour, a far northern circuit of Aberdeen, Elgin, Inverness and Banff being chosen for a 16-week trip. The A. L. S. aim is to introduce sketches, ballets, and so forth, to districts where such work seldom penetrates. Seven one-act plays, a Persian ballet, miming and folk songs are included in the program. Norah Balfour, an actress known in the States and on this side, and Cathleen Dillon, a clever dancer of the modern school, are added to the company. Eleanor Elder, a starlet of this movement, is producing Gordon Bottomley's *Midsummer Eve* for the first time for the A. L. S. autumn tour, and a London visit is projected in due course.

The scenes, costumes and props are carried on a motor lorry and performances are held in local halls. Many return dates attest the growing popularity of this increasing experiment—if one can call a show which has proven its value during several successive seasons experimental.

FROM LONDON TOWN

(Continued from page 51)

for some time there could be no question. Whoever or whatever was to blame for the past there were fortunately signs of a revival now. The cinemas were not drawing away so many of variety's erstwhile patrons; the managers were recognizing that revues had become samey and unattractive, and the artists were making a very genuine effort to obtain fresh material, a by no means easy task. Altho they were present that day at the invitation of the artists' organization it was not to be supposed for one moment they intended to "knock" the managers. The managers' troubles were the artists' troubles, and it was really wonderful how some of the managers had steered clear of the rocks during the past few years when the tide was running so strongly against them. It would assist managers and artists alike if they could induce the press to help boom variety by devoting some of its valuable space to notices of variety matters, by keeping both parties up to the mark by constructive criticism, and by helping to remove certain misconceptions with regard to the profession. To the knowledge of the officials of the V. A. F. there were approximately 5,000 persons engaged as artists in the business representing some 2,500 separate "turns". If every music hall in the country played its full complement of variety work would be found for 1,500 turns per week. But dozens of music halls have been converted into cinemas and many others had gone over to semi-theatrical productions, the "calls" in the theatrical papers showing that during the past two or three years, and until quite recently, it was only on very rare occasions that more than 50 halls played variety in any given week. This meant the employment of about 400 turns. After allowing for those who had secured engagements in revues, and the odd acts played in cinema houses, they would not be far wide of the mark if they said not more than one-third of the 2,500 turns were in work any one week. The middle and lower range acts—the great bulk of the profession—consisting averagely of two persons, and drawing a salary of \$50 to \$200 per week, were lucky indeed if they could get work 25 weeks in the year. Charges made a very big hole in the salaries indeed; the income tax collector would usually allow 50 per cent of the gross salary for expenses in the case of such turns as he had mentioned drawing up to \$200. And it was by no means too much. Two hundred dollars per week sounded quite a lot of money, but when they remembered that, averagely, the \$200 was collected for not more than 25 weeks in a year, and that 50 per cent had to be deducted for expenses, and that in many cases the balance had to be divided by two, the net yield would be about 15 per week per person per annum. For the rank and file at any rate the music-hall business was not an over-remunerative calling. There was another way in which the press could assist them—by constructive criticism. Artists were not impatient of criticism if it was helpful. The music-hall artists loved publicity. He liked to be told how clever he was, and he did not object if occasionally the light of publicity was turned on to his more intimate affairs. In conclusion Russell asked the press to assist in protecting the profession against charges made by cranks and fanatics, and claimed on behalf of music-hall people that their work was as honorable and clean living and their women as virtuous as any other section of the community.

H. T. Hodge has taken over the management of the Merkel Theater, Abilene, Tex.



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 October 13-18 is to be supplied.

Aaron & Kelly (State) Nanticoke, Pa.
Amiles, 1850 1/2 St. Minneapolis.
Ackerman & Ackerman (Strand) Grafton, W. Va. (Hipp) Parkersburg 20-25.

Babb, Carroll & Syrell (Orpheum) San Francisco.
Bacon & Eggs (National) New York 16-18.
Bacott & Suddon (Emery) Providence, R. I.

Block & Dunlap (Palace) Pittsfield, Mass.
Blondell, Ed (Orpheum) Ogden, Utah; (Pantages) Denver 20-25.
Blue Cloud, Chief (Pantages) Denver; (Pantages) Pueblo 20-25.

Brookline, Joe (Hill St.) Los Angeles.
Brookline's Hickville Follies (Palace) Superior, Wis. 16-18. (Orpheum) Grand Forks, N. D. 20-22; (Grand) Fargo 20-25.

Browning, Joe (Hill St.) Los Angeles.
Brookline's Hickville Follies (Palace) Superior, Wis. 16-18. (Orpheum) Grand Forks, N. D. 20-22; (Grand) Fargo 20-25.

Carow, Ora (Pantages) Portland, Ore.
Carlisle, Thos. Montevideo, Minn.
Carlos Greens (State) Newark, N. J.

Carney & Carr (O. H.) Canton, O.; (Columbia) Cleveland 20-25.
Carr, Eddie, Co. (Keith) Syracuse, N. Y.
Carroll, Harry, Revue (Palace) Cleveland.
Carson & Kane (Majestic) Dallas, Tex.

Cassidy, Ed (Hill St.) Los Angeles.
Casson Bros. & Marce (Earle) Philadelphia.
Casting Stars, Four (Washington St.) Boston.
Castleton & Mack (Keith) Boston.

Cassidy, Ed (Hill St.) Los Angeles.
Casson Bros. & Marce (Earle) Philadelphia.
Casting Stars, Four (Washington St.) Boston.
Castleton & Mack (Keith) Boston.

Carow, Ora (Pantages) Portland, Ore.
Carlisle, Thos. Montevideo, Minn.
Carlos Greens (State) Newark, N. J.

Corway, Ferry (Keith) Cincinnati.
Cosen & Verdi (Keith) Toledo, O.
Cotton Pickers (Boulevard) New York 16-18.

Dale & DeLane (Able O. H.) Easton, Pa.
Dalton & Craig (Strand) Shenandoah, Pa.
Dancing Shoes (Pantages) San Francisco 20-25.

Davis, Ed & May (Greely Square) New York 16-18.
Davis, Ed & May (Greely Square) New York 16-18.
Davis, Ed & May (Greely Square) New York 16-18.

DeLaney, Ed (Hill St.) Los Angeles.
DeLaney, Ed & May (Greely Square) New York 16-18.
DeLaney, Ed & May (Greely Square) New York 16-18.

DeLaney, Ed (Hill St.) Los Angeles.
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DeLaney, Ed & May (Greely Square) New York 16-18.

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Table with columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for user input.

LORA CAROL & RING
(Ex route) Presenting Comedy-Singing-Violin in "FUTURUS"

Fesmond & Grant (Majestic) Cedar Rapids, Ia., 16-18.
Eichings From Life (Young St.) Toronto.
Everybody Step (Garrick) Norristown, Pa.
Exposition Four (Palace) New Haven, Conn.

F

Fagan's, Raymond, (Orch.) (Pantages) Toronto; (Pantages) Hamilton 19-25.
Family Ford (Majestic) Cedar Rapids, Ia., 16-18.
Fanton, Joe, & Co. (World) Omaha; (Pantages) Kansas City 20-25.
Farrell, Miss (Cross Keys) Philadelphia.
Farrell, Billy, Co. (Prospect) Brooklyn.
Farron, Frank (Feeley) Hazleton, Pa.
Fashionettes (Rialto) St. Louis 16-18.
Faulkner, L. Co. (Towers) Camden, N. J.
Fawus, Roger W. (Hipp.) Portland, Ore.; Salem 19; Eugene 20; (Hipp.) Sacramento, Calif., 22-25.
Fay, Frank (Palace) New York.
Fearless Flyers, Five (Fair) Hagerstown, Md.; (Fair) Suffolk, Va., 20-25.
Feinova Dancers (Majestic) Bloomington, Ill., 16-18.
Fein & Tenyson (Rialto) Chicago.
Fejer's, Joe, Orch. (Palace) St. Paul, 16-18.
Fenton & Fields (Alhambra) New York.
Ferguson, Dave (1st St.) New York.
Fields, Sallie (Orpheum) Tulsa, Ok., 16-18.
Fifty Miles From Broadway (Bushwick) Brooklyn.
Finlay & Hill (Majestic) San Antonio, Tex.
Fisher & Gilmore (Palace) Cleveland.
Fisher & Hurst (Seventh St.) Minneapolis.
Fisher, Walter, Co. (Lyric) Atlanta, Ga.
Fitzh's Minstrels (23d St.) New York.
Fitzgibbon, Bert (Alhambra) New York.
Flashes of Melody & Dance (Pantages) Vancouver, Can.
Flashes From Songland (Gates) Brooklyn 16-18.
Fleeson & Greenway (Bushwick) Brooklyn.
Flotilla Orch. (Palace) Milwaukee.
Flynn, Frank (Grand) Hamilton, Can., 16-18.
Foley Four (Pantages) San Francisco; (Pantages) Los Angeles 20-25.
Foley & La Tour (Earle) Philadelphia.
Folsom, Robby (Cross Keys) Philadelphia.
Ford, D. & E., Revue (Shea) Buffalo.
Ford, Freddie (Luna) Logansport, Ind.; (Crystal) Anderson 16-25.
Ford, Senator (Grand) Evansville, Ind., 16-18.
Ford, Margaret (Majestic) Houston, Tex.
Fortunello & Cirillino (Orpheum) San Francisco; (Golden Gate) San Francisco 20-25.
Fox, Will, & Co. (Orpheum) Fresno, Calif.
Foy, Charlie (Princess) Montreal.
Franchul Bros. (State) Memphis, Tenn.
Francis, Ann, Revue (Poli) Meriden, Conn.
Freda & Anthony (Lyric) Atlanta, Ga.
Freeman & Morton (Towers) Camden, N. J.
Friedkin & Rhoda (Scollay Sq.) Boston.
Frozani (Majestic) Chicago.
Fuller, Mollie, Co. (Earle) Philadelphia.
Fulton, Chas. M.; (Clarksdale, Miss.; Grenada N. Y.
Furman & Evans (Earle) Philadelphia.
Furt, Julie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 20-25.

G

Gadski, Mme. (Davis) Pittsburg.
Gadney & Walton (Palace) New Orleans.
Galliarini Sisters (Prospect) Brooklyn.
Gardner's Maniacs (Aldine) Wilmington, Del.
Gascogne's, Royal (Majestic) Milwaukee.
Gast, Florence, Co. (Poli) Wilkes-Barre, Pa.
Gaylor Bros. (Fair) Forest, La.
Geer, Ed (Grand) Greensburg, Pa.
Gehan & Garretson (Poli) Worcester, Mass.
Ghezzis, Two (Orpheum) Los Angeles.
Gibson, Alex, Trio (Avenue B) New York 16-18.
Giersdorf Sisters (Coliseum) New York.
Gilberts, The (Young St.) Toronto.
Gintaro (Orpheum) Omaha.
Gladdens, Lee (Orpheum) Portland, Ore.; (Orpheum) Oakland 20-25.
Glason, Billy (White) Fresno, Calif., 16-18; (Orpheum) Los Angeles 20-25.
Glenn & Jenkins (Orpheum) Brooklyn.
Gold & Edwards (Pantages) Spokane 20-25.
Golden Gate Girls (American) New York 16-18.
Goldie & Beatty (Majestic) Bloomington, Ill., 16-18.
Goldie & Eddie (Pantages) Edmonton, Can.; (Pantages) Calgary 20-25.
Goldie & Thorn (Capitol) Hartford, Conn.
Golem, Alf, Troupe (Earle) Philadelphia.
Gonne, Lillian (Pantages) Dallas; (Pantages) Memphis 20-25.
Gordon & Day (Majestic) Milwaukee.
Gordon, John R., & Co. (Grand) St. Louis.
Gordon & Holman (Crescent) New Orleans.
Gordon & Gray (Orpheum) Tulsa, Ok., 16-18.
Gordone, Robbie (Keith) Cincinnati.
Gosler & Luby (Pantages) Memphis, Tenn.
Gould, Veitia (Keith) Philadelphia.
Gracese, Jan (Orpheum) Madison, Wis., 16-18.
Grant & Feeley (Keith) Indianapolis.
Green & Lafell (Majestic) Springfield, Ill., 16-18.
Green & Burnett (Pantages) Spokane; (Pantages) Seattle 20-25.
Green & Parker (Victoria) Wheeling, W. Va.
Gresham, Lillian, Trio (Orpheum) Vancouver, Can.; (Orpheum) Seattle 20-25.
Griffin Twins (Palace) New York.
Guilfoyle & Lange (Wichita) Wichita Falls, Tex., 16-18.
Guirun & Marguerite (Broadway) New York.

H

Hackett & Delmar (Golden Gate) San Francisco; (Orpheum) Los Angeles 20-25.
Halg & LeVern (Hipp.) Pittsburg, Ia.
Hals, Eva (American) Chicago 16-18.
Hale, Willie & Joe (Lyric) Mobile, Ala.
Hall, Billy, Co. (Lyric) Birmingham, Ala.
Hall, Sid., Co. (Palace) Manchester, N. H.
Hall & Dexter (Majestic) Houston, Tex.
Hallen, Billy (Shea) Buffalo.
Halliday & Willotte (Orpheum) Oklahoma City, Ok., 16-18.
Halligan, Wm., Co. (105th St.) Cleveland.
Hamilton Sisters (Roanoke) Roanoke, Va.
Hampton, Earl, Co. (Orpheum) Minneapolis.
Handera & Mills (Temple) Detroit.
Haneys Revue (State) New York.
Harlequins, Six (State) Newark, N. J.
Harmon Bros. & Co. (Palace) Brooklyn 16-18.
Harmonia (Majestic) Little Rock, Ark., 16-18.
Harris, Val (Orpheum) Los Angeles.
Harrison & Dakin (Cross Keys) Philadelphia.
Hartley & Paterson (Palace) Manchester, N. H.
Hart's Hollanders (Pantages) Denver; (Pantages) Pueblo 23-25.
Harvard, Winifred & Bruce (Pantages) Tacoma, Wash., 20-25.
Havel, A. & M. (Davis) Pittsburg.

Haw, Harry Gee (Capitol) Hartford, Conn.
Haworth, V., Co. (Orpheum) Brooklyn.
Hawthorne & Cook (Keith) Boston.
Hayden, Dumber & Hayden (Golden Gate) San Francisco; (Hill St.) Los Angeles 20-25.
Hayes, Grace (Orpheum) San Francisco; (Orpheum) Fresno 20-25.
Haynes & Book (Flatbush) Brooklyn.
Haynes, Mary, Co. (Keith) Cincinnati.
Hazzard, Jack, Co. (Maryland) Baltimore.
Healy & Cross (Empress) Grand Rapids, Mich.
Healy, Reynolds & Saxton (Hilto) Chicago.
Hearn, Sam (Victory) Holyoke, Mass.
Heather, Josie, & Co. (Majestic) San Antonio, Tex.
Heeter (Delaney St.) New York 16-18.
Hedman, Marjha (Palace) Chicago; (Honeypin) Minneapolis 20-25.
Hegedus, Margit (Washington St.) Boston.
Heller & Kelly (Imperial) Montreal.
Henderson, Baby (Orpheum) Portland, Ore.; (Orpheum) Oakland 20-25.
Henderson, Dick (Orpheum) Brooklyn.
Henry & Moore (Hill) Worcester, Mass.
Henry's Melody (Feeley) Hazleton, Pa.
Heras & Wells (Hill St.) Los Angeles.
Heibert, H., Co. (Fifth Ave.) New York.
Hermann, Madame (Keith) Lowell, Mass.
Hewitt & Barber; Grand, Ia., 16-18.
Hiatt, Ernest, Co. (Proctor) Newark, N. J.
Hickey Bros. (Proctor) Newark, N. J.
Hill, Gus, Co. (Empire) Fall River, Mass.
Hoffman & Lambert (Irving) Carbondale, Pa.
Hoer, Tom, & Co. (Empire) Chicago 16-18.
Holland & Olson (Strand) Sheboygan, Pa.
Holman, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 20-25.
Holmes & La Vere (Bushwick) Brooklyn.
Holt & Leonard (Orpheum) Oakland, Calif.; (Orpheum) San Francisco 20-25.
Holtz, Lou (Orpheum) St. Louis; (Palace) Milwaukee 20-25.
Honey Boys, Seven (Temple) Rochester, N. Y.
Honeycomb Cottage (Keystone) Philadelphia.
Honeymoon Cruise (York O. H.) York, Pa.
Honeycombers, The (Irving) Carbondale, Pa.
Hepper, Edna W. (Pantages) Memphis, Tenn.
Hori Trio (State) New York.
Horn, Chas., & Co. (Keith) Asheville, N. C.
Howe & Faye (Palace) Rockford, Ill., 16-18.
Howard, Clara (Majestic) Ft. Worth, Tex.
Howard, Grant (Princess) Nashville, Tenn.
Howard & Lind (Kyle) Beaumont, Tex., 17-18.
Howard & Luckie (Orpheum) Germantown, Pa.
Howard & Norwood (Calvin) Northampton, Mass.
Howard Bros. (Keith) Philadelphia.
Howard & Bennett (Poli) Bridgeport, Conn.
Howard & Ross (Capitol) Wilkes-Barre, Pa., 16-18; (Garden) Baltimore, Md., 20-25.
Huber, Chad & Monte (National) New York 16-18.
Hudson, Bert E. (Princess) Atkinson, Ill.
Hughes, Jack (Proctor) Albany, N. Y.
Humby, J., & Co. (Capitol) Trenton, N. J.
Hurst & Van Co. (Orpheum) Houston, Tex.
Hyams & McIntyre (Earle) Philadelphia.
Hyde's Revue (Orpheum) New York 16-18.
Hymer, John B., Co. (Palace) Cleveland.

I

Imhoff, Roger (Royal) New York.
Indian Jazz Revue (Main St.) Kansas City.
Innis Bros. (Riverside) New York.
Ideal (Hipp.) Youngstown, O.
Igotette Girls (State) Jersey City, N. J.
Ivy, Mile., & Co. (Victoria) New York 16-18.

J

Jackie & Billie (Keith) Washington.
Jackson Troupe (Pantages) Seattle; (Pantages) Vancouver, Can., 20-25.
Jane & Mollote (Palace) Peoria, Ill., 16-18.
Jaus, Ed, Revue (State-Lake) Chicago.
Jan's, Elsie (Orpheum) Los Angeles.
Jans & Whalen (Royal) New York.
Jarrow (World) Omaha; (Pantages) Kansas City 20-25.
Jarvis Revue (Pantages) Minneapolis 20-25.
Jarvis & Harrison (Earle) Philadelphia.
Jay, Nellie, Co. (Empress) Grand Rapids, Mich.
Jemima, Aunt (Keith) Columbus, O.
Jenks & Fulton (Grand) St. Louis.
Jenny & Nylia (Palace) South Bend, Ind., 16-18.
Jerome & Evelyn (Pantages) Salt Lake City; (Orpheum) Ogden 20-25.
Jerome & Newell (Princess) Montreal.
Jerry & Grads (Allegheeny) Philadelphia.
Jessell, Geo., Co. (Royal) New York.
Johnson, Hal, Co. (Pantages) Salt Lake City; (Orpheum) Ogden 20-25.
Johnson, J. R., Co. (Majestic) Harrisburg, Pa.
Johnson & Baker (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 20-25.
Johnson & Walker (Orpheum) Kansas City; (Orpheum) St. Louis 20-25.
Jolly Corks, Five (Avon) Watertown, N. Y., 16-18; (Keith) Syracuse 20-25.
Jovis & Greenlee (Broadway) Philadelphia.
Jones & Ray (Galaxy) Utica, N. Y.
Josephson, John, Co. (Keith) Columbus, O.; (Palace) Chicago 16-25.
Jovner & Foster (Lincoln Square) New York 16-18.
Juggeland (Kyle) Beaumont, Tex., 17-18.

K

Kaline, Harry, Co. (Keith) Syracuse, N. Y.
Kajiyama (Victoria) Wheeling, W. Va.
Kamo Orch. (Keith) Syracuse, N. Y.
Kandy Knocks (Victoria) New York 16-18.
Kane & Herman (Palace) Cleveland.
Karavoff Co. (1st St.) New York.
Kara & Brown (Towers) Camden, N. J.
Kay, Hamlin & Kay (Orpheum) Vancouver, Can.; (Orpheum) Seattle 20-25.
Kenne, Richard (Rialto) Louisville.
Kette, Zena (Orpheum) Germantown, Pa.
Keene & Williams (Capitol) Hartford, Conn.
Kessler, Harry, & Co. (Rialto) Racine, Wis., 16-18.
Keller Sisters & Lynch (Hill St.) Los Angeles.
Kelly, F. & N. (Orpheum) Omaha.
Kelly & Brown (Pantages) San Diego, Calif.; (Hoyt) Long Beach 20-25.
Kelly & Duncan (Wichita) Wichita Falls, Tex., 16-18.
Kelton, Bert (Grand) Montgomery, Ala.
Kennedy & Martin (Pantages) Hamilton, Can.
Kennedy, Jack, & Co. (Lyric) Mobile, Ala.
Kenny, Mason & Schell (Palace) Cincinnati.
Keno & Green (Orpheum) Kansas City; (Orpheum) St. Louis 20-25.
Kent & Allen (Proctor) Albany, N. Y.
Kera, Taki & Yoki (Grand) Montgomery, Ala.
Kera, Earl (Star) Muncie, Ind.; (Strand) Kokomo 19-25.
Kerr & Weston (Palace) Milwaukee.
Keyes, Nelson (Palace) New York.
Keyhole Kameos (Shea) Buffalo.

Kibel & Kane (Lyric) Hoboken, N. J., 16-18.
Kiketas Japs (Palace) Pittsfield, Mass.
King Bros. (Orpheum) Boston.
King Solomon, Jr. (State) Nanticoke, Pa.
Kingston & Bomer (Keith) Chicago 16-18.
Kirk-Coller Trio (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 20-25.
Kirklund, P., Co. (Proctor) Newark, N. J.
Kloe, Mel (Palace) Milwaukee; (State-Lake) Chicago 20-25.
Klohn Bros. (Keith) Ottawa, Can.
Klicks, Les (Pantages) Minneapolis; (Pantages) Regina, Can., 20-22.
Kneeland & Powers (Victoria) New York 16-18.
Knick Knacks of 1924 (Grand) Shreveport, La.
Kokkin & Galeffi (Keith) Washington.
Koko Karnival Co. (State) Newark, N. J.
Kraemer, Berde (State) New York.
Kraft & Lamont (Pantages) San Diego, Calif.; (Hoyt) Long Beach 20-25.
Kramer & Boyle (Keith) Syracuse, N. Y.
Kramer & Breen (Young St.) Toronto.
Kross, Ross, Four (Pantages) Pueblo, Col.; (World) Omaha 20-25.

L

Labernella (Rialto) St. Louis.
Labearl, Roy (Pantages) Dallas; (Pantages) Memphis 20-25.
Labolena (Davis) Pittsburg.
LaSalle, Bob, & Co. (Fulton) Brooklyn.
LaSalle, Phil (Pantages) Denver; (Pantages) Toledo 23-25.
Lafour, Geo. (Broadway) Springfield, Mass., 16-18.
Lalvier, Jack (Albee) Providence, R. I.
Lalock & Page (Majestic) Ft. Worth, Tex.
Ladellas, Two (Seventh St.) Minneapolis.
Lahr & Mercedes (Keith) Indianapolis.
Lang & Haley (Able O. H.) Easton, Pa.
Langfield, Sidney (Seventh St.) Minneapolis.
Langton, H. & H. (Pantages) Hamilton, Can.
Lanin's Orch., Howard (Orpheum) Germantown, Pa.
Lanoff Sisters (Temple) Rochester, N. Y.
Langhain, J., & J. (Pantages) Spokane 20-25.
Lario & Lane Revue (Orpheum) Seattle; (Orpheum) Portland, Ore., 20-25.
Larvova, Vera (1st St.) New York.
Lawrence, David, Jr. (Colonial) Erie, Pa.; (Hipp.) Cleveland 20-25.
Lawton (Lyric) Richmond, Va.
Lazar & Dale (Keith) Lowell, Mass.
LeFever & Potter (Box) Idaho Falls, Id., 21; (Orpheum) Twin Falls 22; (Majestic) Boise 23-25.
LeRoine, Fred, & Co. (Grand) Atlanta.
LeReine & LaDare (Avenue B) New York 16-18.
Leah (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 20-25.
Lean & Mayfield (Keith) Washington.
Ledy & Ledy (Feeley) Hazleton, Pa.
Lee & Cranston (Grand) Montgomery, Ala.
Lee & Romaine (Rialto) St. Louis 16-18.
Leighton Trio (Pantages) Memphis, Tenn.
Lejands, Five (Fulton) Brooklyn.
Leon & Dawn (Keith) Lowell, Mass.
Leonard, Eddie, Co. (Hipp.) New York.
Leory, Talma & Bosco (Grand) St. Louis.
Lester, Ned, Co. (Adgemont) Chester, Pa.
Levathian Orch. (Orpheum) St. Louis; (State-Lake) Chicago 20-25.
Levine & Walters (Palace) Cleveland.
Levoli, P. & J. (Keith) Columbus, O.
Lewis & LaVare (LaSalle Garden) Detroit 16-18; (Grand) Muske, Ind., 20-22; (O. H.) Zanesville, O., 23-25.
Lewis & Dody (Broadway) New York.
Lewis, Flo, Co. (Allegheeny) Philadelphia.
Lewis, Bert (Emory) Providence, R. I.
Lewis, Dorothy (Pantages) Tacoma, Wash., 20-25.
Lewis & Dody (Palace) Waterbury, Conn.
Lexey & O'Connor (Empress) Grand Rapids, Mich.
Lime Trio (Orpheum) Des Moines, Ia., 16-18.
Lindquist & Allan (Orpheum) Madison, Wis., 16-18.
Lloyd & Doris Sisters (Fulton) Brooklyn.
Lloyd & Goode (Allegheeny) Philadelphia.
Lomas Troupe (Hipp.) Pittsburg, Pa.
Londons, Three (Metropolitan) Brooklyn.
Londons, The (Fordham) New York.
Lorimer & Hudson (Pantages) Spokane 20-25.
Lorner Girls (Majestic) Houston, Tex.
Love, Montague (Keith) Washington.
Lowry, Ed (Bushwick) Brooklyn.
Loyal Sylvia (Golden Gate) San Francisco; (Orpheum) Oakland 20-25.
Lucas, Jimmy, Co. (Colonial) Lancaster, Pa.
Lucas & Inez (Prospect) Brooklyn.
Lydell & Maey (Imperial) Montreal.
Lyle & Emerson (125th St.) New York.
Lyle & Virginia (Princess) Nashville, Tenn.
Lyons, Geo. (Broadway) Philadelphia.
Lytell & Fani (Orpheum) Seattle; (Orpheum) Portland, Ore., 20-25.

M

McCool & Reilly (Keith) Ottawa, Can.
McComick & Wallace (Majestic) Houston, Tex.
McCormack, J., John (Ritz Cafe) New York; (Richmond Club) New York 20-25.
McDermott, Billy (Keith) Portland, Me.
McDonald & Oakes (Columbia) Davenport, Ia., 16-18.
McDonalds, Three (Allegheeny) Philadelphia.
McGood, Lenon Co. (Keith) Toledo, O.
McGrath & Dods (Empire) Lawrence, Mass.
McGregory & Peters (Pantages) Denver; (Pantages) Pueblo 23-25.
McIntyre & Booth (Albee) Providence, R. I.
McKee, Margaret (1st St.) New York.
McLaughlin & Ennis (Towers) Camden, N. J.
McLellan & Sarah (Shea) Toronto.
McNulty & Muller (Grand) Carlsburg, W. Va.
McRae & Clegg (Majestic) Little Rock, Ark., 16-18.
McRae & Mott (Kenner) Charleston, W. Va.
Mack & Brodler (Pantages) Minneapolis 20-25.
Mack & Earl (Rialto) Amsterdam, N. Y.
Mack & Johnson (Haulton) New York.
Mack & Larue (Proctor) Newark, N. J.
Mack & Stanton (Palace) Waterbury, Conn.
Mahoney & Coe (Grand) Montgomery, Ala.
Makar & Redford (Riverside) New York.
Malinda & Dale (Keystone) Philadelphia.
Mannix Bros. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
Mann & Strong (Kyle) Beaumont, Tex., 17-18.
Mann, Sam, Co. (Regent) New York.
Manning & Chas (Empress) Decatur, Ill., 16-18.
Manning & Hall (Columbia) New York; (Casino) Brooklyn 20-25.
Mantell's Manikins (Orpheum) Denver.
Mantley, Walter, Co. (Palace) Cincinnati.
Marcel & Seal (Shea) Buffalo.
Marcus & Curton (Rialto) Reading, Pa.
Margaret & Morrell (Palace) Waterbury, Conn.
Marion & Jason (Pantages) Los Angeles; (Pantages) San Diego 20-25.

Murkel & Gay (Pantages) Pueblo, Col.; (World) Omaha 20-25.
Marks, Joe, Co. (Earle) Philadelphia.
Marriage vs. Divorce (Grand) Oshkosh, Wis., 16-18.
Marshall, Lee, Revue (Pantages) San Diego, Calif.; (Hoyt) Long Beach 20-25.
Marshous, Three (Hilto) Amsterdam, N. Y.
Marston & Manley (Strand) Washington.
Martin, Chas. (Lowe) Montreal.
Martin & Martin (Majestic) Chicago; (Grand) St. Louis 19-25.
Maryland Singers (State) Chicago 16-18.
Mason & Cole (American) New York 16-18.
Mason & Keeler (Keith) Boston.
Mason & Snow (Kyle) Beaumont, Tex., 17-18.
Masters & Grace (Emery) Providence, R. I.
Maura, Rose, Revue (Seventh St.) Minneapolis.
Maynonne (Colonial) Allentown, Pa.
Maxwell, Four (Pantages) Seattle; (Pantages) Vancouver, Can., 20-25.
Maxwell & Golsom (Grand) St. Louis.
Maxwell Trio (Shrine Circus) Ottumwa, Ia., 16-25.
Mayer, Lottie, Co. (Pantages) Minneapolis 20-25.
Mayo, Harry (Gates) Brooklyn 16-18.
Medius, The (Orpheum) Quincy, Ill., 16-18.
Medley & Dupree (Keith) Asheville, N. C.
Meehan & Newman (Lyric) Richmond, Va.
Meininger, Artie (Pantages) Spokane 20-25.
Melody Girls (Capitol) Trenton, N. J.
Melvans, Three (Academy) Norfolk, Va.
Melvans (Hipp.) New York.
Merodith, Tilly (Calyin) Northampton, Mass.
Meroff, Ben, & Band (Orpheum) Omaha.
Merrett & Coughlin (Nixon) Philadelphia.
Merrett & Oliver (American) New York 16-18.
Meyukos, The (Colonial) Allentown, Pa.
Meyers & Harford (Orpheum) Ogden, Utah; (Pantages) Denver 20-25.
Mingolna (Maryland) Baltimore; (Davis) Pittsburg 20-25.
Middletown & Spillmeier (Imperial) Montreal.
Miller & Pears (Linda Square) New York 16-18.
Miller, Max, Co. (State) Nanticoke, Pa.
Miles (Metropolitan) Brooklyn.
Minor, Robbins & Brown (State) Buffalo.
Monroe & Grant (Keith) Ottawa, Can.
Monte & Lyons (Pantages) Spokane; (Pantages) Seattle 20-25.
Montana (Keith) Asheville, N. C.
Montgomery, Marshall, & Co. (Rialto) Chicago.
Moore & Eldridge (Palace) New Haven, Conn.
Moore & Bressi (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 20-25.
Moore, Jack, Trio (Montytre Circus) Greensville, S. C., 16-18; Anderson 20-25.
Moore, George (Pantages) Los Angeles; (Pantages) San Diego 20-25.
Moore, Pat, & Orch. (Broadway) Springfield, Mass., 16-18.
Moore & Fields (Pantages) Pueblo, Col.; (World) Omaha 20-25.
Moore, G. & M. (Strand) Greensburg, Pa.
Moran & West (Majestic) San Antonio, Tex.
Morant's, Collins, Dance Folios (Keith) Philadelphia; (Shea) Buffalo 20-25.
Moretti, Helen (Pantages) Minneapolis; (Pantages) Regina, Can., 20-22.
Morgan, Wesley Co. (Colonial) Lancaster, Pa.
Morley & Anger (Grand) St. Louis.
Moro Castle Orch. (Pantages) Kansas City; (Pantages) Dallas 20-25.
Murrell, Clark (Proctor) Newark, N. J.
Morris & Townes (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
Morse, Bond (Miller) Milwaukee.
Morton Bros. (Boulevard) New York 16-18.
Morton, Jas. J. (Princess) Montreal.
Moss, Harrison (State) Buffalo.
Moss & Frye (Proctor) Yonkers, N. Y.
Moss & Francis (Poli) Bridgeport, Conn.
Murray, M. Nescoe & Ridge (Orpheum) Portland, Ore.; (Orpheum) Fresno 23-25.
Murdock & Kennedy (Lyric) Birmingham, Ala.
Murphy, Bob (Hoyt) Boston.
Murphy, Senator (Orpheum) Portland, Ore.; (Orpheum) San Francisco 20-25.
Murray & Allen (Honeypin) Minneapolis; (Orpheum) Winnipeg, Can., 20-25.
Murray & Gerstl (Pantages) Edmonton, Can.; (Pantages) Calgary 20-25.
Murray & Lewin (Young St.) Toronto.
Murray & Lane (Lowe) Montreal.
Murray & Maddox (Temple) Rochester, N. Y.
Murray, Edith, & Co. (Pantages) Portland, Ore.
Murray Girls (Keith) Cincinnati.
Murray, Marion, Co. (Keystone) Philadelphia.
Myers & Nolan (Boston) Boston.

N

Nash & O'Donnell (State) Jersey City, N. J.
Nawrot, H., & Boys (Roanoke) Roanoke, Va.
Nazzaro, Nat, Co. (State) Jersey City, N. J.
Nelson, Alvin (Keith) Philadelphia.
Nelson, Hal (Hilto) Amsterdam, N. Y.
Nelson, Edwin (Lowe) Chicago.
Nelson, Bob (Orpheum) Boston.
Nelson's Caland (Grand) Evansville, Ind., 16-18.
Nelsons, Juggling (Pantages) Hamilton, Can.
Neveda, Lloyd, & Co. (Nixon) Philadelphia 16-18; (Keith) Washington 20-25.
Newhoff & Phelps (Orpheum) Joliet, Ill., 16-18.
Newman, Walter, Co. (Grand) Shreveport, La.
Nichols, Nellie (Pantages) San Francisco; (Pantages) Los Angeles 20-25.
Nimeyer, Morgan Co. (Rialto) Glen Falls, N. Y.
Night In Spain (Crescent) New Orleans.
Nina, Mille, & Co. (Grand) Atlanta, Ga.
Noble (Honeypin) Minneapolis.
Noble & Perival (Pantages) San Francisco 20-25.
Nolan, Paul, Co. (Imperial) Montreal.
Nordstrom, Marie (Alhambra) New York.
North, Sport, & Co. (Lowe) Milwaukee.
Northlane & Ward (Gates) Brooklyn 16-18.
Norton & Brocker (Pantages) Minneapolis 20-25.
Now & Then (Palace) New Orleans.
Nowell & Most (Proctor) Newark, N. J.

O

Obala & Adriene (Lowe) London, Can., 16-18.
Oh, Charlie (Grand) Philadelphia.
O'Brien Sisters (Victory) Holyoke, Mass.
O'Brien Sextet (Lowe) Richmond, Va.
O'Connor & Wilson (Palace) Cincinnati.
O'Donnell & Blair (Wm. Penn) Philadelphia.
O'Hara, Rose (Poli) Meriden, Conn.
O'Neil & Cavanaugh (State) New Brunswick, N. J.
O'Neil & Plunkett (Pantages) Seattle; (Pantages) Vancouver, Can., 20-25.
Oleott & Polly Ann (Keith) Dayton, O.
Oliver & Oly (Keith) Portland, Me.
Olms, John & Nellie (Colonial) Erie, Pa.
Olson & Johnson (Orpheum) Vancouver, Can.; (Orpheum) Seattle 20-25.
Olson's Orch. (Rialto) Amsterdam, N. Y.

O'Mara, G. & J. (Orpheum) Wichita, Kan., 16-18.
 O'Neil Nance (Orpheum) Portland, Ore.; (Orpheum) Los Angeles 20-25.
 One Man New (Pantages) Pueblo, Col.; (World) Omaha 20-25.
 Outdoor Duo (Wm. Penn) Philadelphia.
 Out With the Dance (Greeley Square) New York 16-18.
 O'Connell, Laura, Co. (Imperial) Montreal.
 O'Rourke & Kelly (National) New York 16-18.
 O'Connell (Comedy Four (Empress) Decatur, Ill., 16-18.
 O'Brien, Four (Orpheum) Seattle; (Orpheum) Portland, Ore., 19-21.

P
 Pagna (Royal) New York.
 Pals, Four (Lyric) Birmingham, Ala.
 Pals on Singers (Orpheum) Champaign, Ill., 16-18.
 Paganini Fire (Poll) Worcester, Mass.
 Pado & Archer (Majestic) Little Rock, Ark., 16-18.
 Paganini Profile (State) Buffalo.
 Paganini, The (Orpheum) Galesburg, Ill., 16-18.
 Paganini (Majestic) Bloomington 20-22; (Empress) Decatur 23-25.
 Paganini & Sullivan (World) Omaha; (Pantages) Kansas City 20-25.
 Paganini, Miss (Grand) Philadelphia.
 Paganini, J. Robert (Keith) Columbus, O.
 Paganini, N. M. Co. (Hipp.) New York.
 Paganini, Prof. (Strand) Shenandoah, Pa.
 Paganini, Jack & Rita (Strand) Washington.
 Paganini, Kyle (Beaumont) Tex., 17-18.
 Paganini & Maguerite (Keith) Philadelphia.
 Paganini & Oliver (Lyric) Mobile, Ala.
 Paganini, The (Capitol) Hartford, Conn.
 Paganini & L. Buff (Lincoln Square) New York.
 Paganini, Five (State) Newark, N. J.
 Paganini & Ellsworth (Orpheum) St. Louis; (Orpheum) Kansas City 20-25.
 Paganini, Evelyn (Orpheum) Tulsa, Ok., 16-18.
 Paganini, Four (Majestic) Chicago.
 Paganini Cultural (Orpheum) Germantown, Pa.
 Paganini & Ryan (Palace) Peoria, Ill., 16-18.
 Paganini & Scofield (Pantages) Kansas City; (Pantages) Dallas 20-25.
 Paganini (Hajah) Reading, Pa.
 Paganini & Douglas (Keith) Cincinnati.
 Paganini (State) Buffalo.
 Paganini, Thirty (Lyric) Atlanta, Ga.
 Paganini & Boyle (State) New York.
 Paganini, The (Keith) Columbus, O.
 Paganini, General (Riverside) New York.
 Paganini, Snub (Majestic) Springfield, Ill., 16-18.
 Paganini & Oz (Keith) Lowell, Mass.
 Paganini & Wallace (Dorset) Albany, N. Y.
 Paganini Monstros (Orpheum) Boston.
 Paganini & Watson (Rialto) Chicago.
 Paganini & Boya (Lyric) Hoboken, N. J., 16-18.

Q
 Quinn, Jack & Teidy (Empress) Milwaukee; (Empress) Chicago 20-25.
 Quincey Four (Irving) Carbondale, Pa.

R
 Rambau, Marjorie (Orpheum) San Francisco; (Orpheum) Fresno 23-25.
 Ramonelli & Deyo (Orpheum) Oklahoma City, Ok., 16-18.
 Randall, Hobby (Victoria) New York 16-18.
 Rasmussen, A. Co. (Fordham) New York.
 Rasmussen, Midgets (Poll) Worcester, Mass.
 Rasmussen (Palace) Milwaukee.
 Rath Bros. (Hipp.) New York.
 Raymond, Emma, & Co. (Miller) Milwaukee.
 Raymond & Mason (American) New York 16-18.
 Rebellon, The (Palace) Cleveland.
 Redford Co. (Poll) Wilkes-Barre, Pa.
 Redford & Wallace (Gates) Brooklyn 16-18.
 Redingtons, The (Pantages) Dallas; (Pantages) Memphis 20-25.
 Redmond & Wells (Academy) Norfolk, Va.
 Redner & Armstrong (Victoria) Wheeling, W. Va.
 Regal, Henry, & Co. (Columbia) Davenport, Ia., 16-18.
 Remos, The (Royal) New York.
 Retter, Dezo (Keith) Syracuse, N. Y.
 Reilly, Larry (Albion) O. H., Easton, Pa.
 Reilly, Rex (Palace) Peoria, Ill., 16-18.
 Reyes, Juan (Fifth Ave.) New York.
 Rhea & Santora (Shea) Toronto.
 Rhoads & Brochelle (Grand) Oshkosh, Wis., 16-18.
 Rhoads, The (Pantages) Portland, Ore.
 Ricardo, Irene (Davis) Pittsburgh.
 Richardson, Frank (Garrick) Norristown, Pa.
 Riddle & Gould (Princess) Montreal.
 Roblin Sisters, Four (Miller) Milwaukee.
 Roblin Family (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 20-25.
 Roblin & Ray (Victory) Holyoke, Mass.
 Radio Fan (Grand) Montgomery, Ala.
 Radio Four (Rialto) Louisville.
 Robley & O'Hare (Pantages) San Francisco; (Pantages) Los Angeles 20-25.
 Robins, A. Jefferson New York.
 Robinson & Pierce (Majestic) Paterson, N. J.
 Robinson, Bill (Riverside) New York.
 Robinson & Pierce (Platons) Brooklyn.
 Rogers & Barkin (State) Memphis, Tenn.
 Rogers & Bannell (Orpheum) New York 16-18.
 Rogues, The (Proctor) Troy, N. Y.
 Rose, Harry (Proctor) Mt. Vernon, N. Y.
 Rosemary & Marjorie (Albee) Providence, R. I.
 Ross, Eddie (Orpheum) Oakland, Calif.; (Orpheum) Fresno 23-25.
 Ross, Carl (Pantages) Spokane; (Pantages) Seattle 20-25.
 Rossi, O. Antonio (Pantages) Los Angeles; (Pantages) San Diego 20-25.
 Ross, Al, Berne (Earle) Philadelphia.
 Ross, Bessie (Gale) Utica, N. Y.
 Ross & Arthur (Orpheum) Champaign, Ill., 16-18.
 Ross & Boys (Strand) Washington.
 Ross Bros. (Keystone) Philadelphia.
 Rossa Troupe (Orpheum) Germantown, Pa.
 Rossy & Dent Revue (Bonnet) Minneapolis.
 Ross & Maye (Princess) Montreal.
 Rossy De Art (Pantages) San Francisco; (Pantages) Los Angeles 20-25.
 Rubin, Benny, & Co. (Columbia) Davenport, Ia., 16-18.
 Rubin & Ross (105th St.) Cleveland.
 Rubin, Royce & Sister (Davis) Pittsburgh.
 Rubin & Dunagan (Palace) Cincinnati.
 Rubin & Four (1st St.) New York.
 Rubin & Marcell (Shea) Toronto.
 Rubin, Scandals (Pantages) Minneapolis; (Pantages) Regina, Can., 20-22.
 Rubin Art Co. (Orpheum) San Francisco; (Orpheum) Oakland 20-25.
 Rubin & O'Neill (State) Memphis, Tenn.
 Rubin & Lee (Keith) Philadelphia.

Ryan, Weber & Ryan (Keith) Ottawa, Can.
 Ryan, Thos. J., Co. (Adgeum) Chester, Pa.

S
 Sabbott & Brooks (Bijou) Birmingham, Ala.
 Sable, Chic (Orpheum) Seattle; (Orpheum) Portland 20-25.
 Sales & Hobbes (Palace) Pittsfield, Mass.
 Salt & Popper (Temple) Detroit.
 Saitos, Three (Lyric) Birmingham, Ala.
 Samaroff & Soula (Fidelity) Hazleton, Pa.
 Sampson & Douglas (Colonial) Allentown, Pa.
 Samuels, Ray (Shea) Toronto.
 Santiago Trio (Majestic) Chicago.
 Sargent & Marvin (Palace) Rockford, Ill., 16-18.
 Saunders, Jolly (Hipp.) Portland, Ore.; Salem 19; Eugene 20; (Hipp.) Sacramento, Calif., 22-25.
 Scanlon, Dennis & Scanlon (Pantages) Minneapolis; (Pantages) Regina, Can., 20-22.
 Schlicht's Marionettes (Seventh St.) Minneapolis.
 Schwartz & Clifford (Orpheum) Champaign, Ill., 16-18.
 Scott, Henri (Kyle) Beaumont, Tex., 17-18.
 Seabury, Wm. (Palace) Chicago.
 See America First (Keith) Boston.
 Sebacks, The (Pantages) Hamilton, Can.
 Seely, Blossom, Co. (Temple) Rochester, N. Y.
 Seely, Florence, Co. (Lyric) Atlanta, Ga.
 Seely's Illusion (Alhambra) New York.
 Semon, Primrose, & Co. (Palace) New Orleans.
 Sena & Dean (Grand) Shreveport, La.
 Shadowland (Metropolitan) Brooklyn.
 Sharrucks, The (Majestic) Ft. Worth, Tex.
 Shaw, Wynne & Ed (Orpheum) Boston.
 She, Him and Her (Majestic) Dallas, Tex.
 Sheppard, Bert (Keith) Dayton, O.
 Sherman, Dan, & Co. (Lyric) Mobile, Ala.
 Sherwood's Orch. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 20-25.
 Sherriff Revue (World) Omaha; (Pantages) Kansas City 20-25.
 Shone & Snyder (Palace) St. Paul 16-18.
 Shields, Frank (Fresno) New Orleans.
 Shirley Sisters (Lyric) Hoboken, N. J., 16-18.
 Shriver & Fitzsimmons (Pantages) Vancouver, Can.
 Sigfrieds, The (Orpheum) New York 16-18.
 Simmons & Clifford (Majestic) Chicago.
 Singer Girls (State) Buffalo.
 Skelton, The (Philadelphia) Pa.
 Skelly-Hite Revue (Adgeum) Chester, Pa.
 Slater & Finch (Grand) Kewanee, Ill.
 Smart's Party (Palace) New York.
 Smith & Strong (Palace) Cleveland, O.
 Smith, Tom (Orpheum) Omaha; (Orpheum) Winnipeg, Can., 20-25.
 Smith & Cantor (Temple) Syracuse, N. Y.
 Smith & Allman (Pantages) Denver; (Pantages) Pueblo 23-25.
 Sothorn, Jean (Temple) Detroit.
 Spanish Love (Calvin) Northampton, Mass.
 Spencer & Williams (Pantages) Portland, Ore.
 Spinsters, Five (Hipp.) New York.
 Spirit of Buddha (Lyceum) Canton, O.
 Stanell & Douglas (Keith) Columbus, O.
 Stanley, Tripp & Mowat (Pantages) Edmonton, Can.; (Pantages) Calgary 20-25.
 Stanley, Art (Grand) Atlanta, Ga.
 Stanley, Joe (Poll) Wilkes-Barre, Pa.
 Stanley, Stan (Rialto) Racine, Wis., 16-18.
 Stanley, Doyle & Reno (American) Chicago 16-18.
 Stanley, Geo., & Sister (Harris) Pittsburgh.
 Stanton, Walter (Fair) Sylacauga, Ala.; (Fair) Opelika 20-25.
 Steadman, A. & F. (State-Lake) Chicago; (Orpheum) Kansas City 20-25.
 Stearns, The (Pantages) Tacoma, Wash., 20-25.
 Stewart's Scotch Revue (Orpheum) Oklahoma City, Ok., 16-18.
 Stoutenburg, Larry (Riverside) New York.
 Striker, Al (Palace) Cleveland, O.
 Stuart & Olive (Princess) Montreal.
 Stutz & Hinchman (Low) London, Can., 16-18.
 Sullivan, Henry (Hipp.) Pottsville, Pa.
 Sully & Thomas (Davis) Pittsburgh.
 Sultan (Orpheum) Kansas City; (Orpheum) St. Louis 20-25.
 Sunshine (Capitol) Hartford, Conn.
 Suter, Ann (Hipp.) Youngstown, O.
 Sweeney, Royal (Rialto) Elgin, Ill., 16-18.
 Sikes, Harry, & Co. (American) New York.
 Sylvester, Fred, & Co. (State-Lake) Chicago, 16-18.

T
 Tableaux Petite (Golden Gate) San Francisco.
 Tabar & Green (Tivoli) Hamilton, Can.
 Tabar, Sp. Troupe (Shea) Toronto.
 Tackwa Jane (State) Buffalo.
 Tamaki Duo (Keith) Philadelphia.
 Tango Shows (Palace) New Orleans.
 Tannen, Julius (Orpheum) Oakland, Calif.; (Hipp) St. Louis 20-25.
 Tanzer & Regent (Zedzie) Chicago; (Majestic) Springfield 20-25.
 Tarzan (Grand) Oshkosh, Wis., 16-18.
 Texas Four (Columbia) Far Rockaway, N. Y.
 Togo, Sensational (Keith) Indianapolis.
 Toy, Ning, & Co. (Palace) Detroit; (Murray) Richmond, Ind., 20-22; (Regent) Springfield, O., 23-25.
 Treadwell & Dean (Englewood) Chicago 16-18.
 Telephone Tangle (Majestic) Chicago.
 Terry, Ethel Grey (Orpheum) Omaha.
 Terry, The (Proctor) Newark, N. J.
 Thomas, LaRue (Avenue B) New York 16-18.
 Thornton, James (Bijou) Woonsocket, R. I.
 Thoman, Ted, Collegiana (Capitol) Washington, Pa., 16-18. (Rajsh) Reading 20-22.
 Tierney & Donnelly (Hipp.) New York.
 Tilton & Rogers (Greeley Square) New York 16-18.
 Toedles & Tod (Princess) Nashville, Tenn.
 Torbay (Jefferson) Auburn, N. Y.
 Torino (Keith) Boston.
 Torte (Royal) New York.
 Towle, Joe (Poll) Wilkes-Barre, Pa.
 Tracy, R. & E. (Majestic) Little Rock, Ark., 16-18.
 Travato (Orpheum) Denver; (Orpheum) Omaha 20-25.
 Travers & Douglas (38th St.) New York.
 Trella Co. (Princess) Montreal.
 Trevette, Irene (Orpheum) Ogden, Utah; (Pantages) Denver 20-25.
 Troubadors, Three (Palace) Brooklyn 16-18.
 Tson Mel, Lady (Orpheum) New York 16-18.
 Tucker, Al, & Band (Palace) Chicago.
 Tune Inn (Grand) Philadelphia.
 Turley, A. (Pantages) San Francisco 20-25.
 Tuscano Bros. (Shea) Buffalo.
 Twin Beds (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 20-25.
 Tyler & St. Clair (Grand) St. Louis.

U
 Uline & Lane (Lyric) Seattle, Wash.

Unusual Trio (Pantages) San Diego, Calif.; (Hoyt) Long Beach 20-25.

V
 Vadi & Gygi (Maryland) Baltimore.
 Valerio, Don (Wichita) Wichita Falls, Tex., 16-18.
 Van Alstyne, E. Co. (Palace) Cincinnati.
 Vanderblits, The (Hipp.) Youngstown, O.
 Van Hoven (Orpheum) Sioux City, Ia., 16-18.
 Van & Schenck (Palace) Chicago; (Orpheum) Kansas City 20-25.
 Variety Pioneers (American) Chicago 16-18.
 Vavara, Leon (Majestic) Dallas, Tex.
 Venetian Masquerade (Bijou) Birmingham, Ala.
W
 Wahletka, Princess (Miller) Milwaukee.
 Wauman, Harry, & Co. (Rialto) Elgin, Ill., 16-18.
 Walker, Buddy (Pantages) Kansas City; (Pantages) Dallas 20-25.
 Wallace, Bruce (Bijou) Bangor, Me., 16-18; (Bowdoin) Boston, Mass., 20-25.
 Wallace & May (Delancy St.) New York 16-18.
 Walters & Walters (Wichita) Wichita Falls, Tex., 16-18.
 Walters, F. & O. (Rialto) Racine, Wis., 16-18.
 Walton, Bert, Co. (Temple) Syracuse, N. Y.
 Wand & Seals (Greeley Square) New York 16-18.
 Wanzer & Palmer (Keith) Cincinnati.
 Ward Bros. (Wichita) Wichita Falls, Tex., 16-18.
 Ward, T. & D. (Strand) Greensburg, Pa.
 Ward & Dooley (Cross Keys) Philadelphia.
 Ward & Hart (Adgeum) Chester, Pa.
 Ward & Raymond (Bijou) Birmingham, Ala.
 Ward & Van (Temple) Rochester, N. Y.
 Ward & Wilson (Palace) Peoria, Ill.
 Waters & Dancer (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 20-25.
 Watson Sisters (Pantages) Edmonton, Can.; (Pantages) Calgary 20-22.
 Watson, T. Revue (Capitol) Union Hill, N. J.
 Watts & Hawley (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 20-25.
 Watts, Jas. Co. (Fifth Ave.) New York.
 We Three Girls (Orpheum) Sioux City, Ia., 16-18.
 Weaver Bros. (Davis) Pittsburgh.
 Webb, Frank & Grace (O. H.) Betsy Lane, Ky., 16-17; (O. H.) Lacey 18-18.
 Webb's Entertainers (Boston) Boston.
 Weber & Eldor (Keith) Indianapolis.
 Weber & Fields (Royal) New York.
 Weber & Morris (Jefferson) New York.
 Wedding Ring (Pantages) Hamilton, Can.
 Welch's Elphanta (Proctor) Albany, N. Y.
 Welch's Minstrels (Aldine) Wilmington, Del.
 Weldman's Sensation (105th St.) Cleveland.
 Westman, Jr., Ted (Orpheum) Denver.
 Wheeler & Potter (Pantages) San Francisco; (Pantages) Los Angeles 20-25.
 Wheeler Trio (State) Jersey City, N. J., 16-18; (1st St.) New York 20-25.
 When Love Is Young (Orpheum) Seattle; (Orpheum) Portland 20-25.
 White, Marty; Northampton, Mass., 16-18; (Scollay Sq.) Boston 20-25.
 White Sisters (Keith) Ottawa, Can.
 White, Francis (Palace) New York.
 Whitehead, Joe (York O. H.) York, Pa.
 White's Entertainers, Lela (Keith) Asheville, N. C.
 Whiting & Burt (State-Lake) Chicago; (Orpheum) St. Louis 20-25.
 Wilber, Townsend, Co. (Playhouse) Passaic, N. J.
 Wilbert, Raymond (Albee) Providence, R. I.
 Williams, Roger (Keith) Boston.
 Williams & Taylor (Golden Gate) San Francisco; (Hill St.) Los Angeles 20-25.
 Williams, Herbert, & Co. (Palace) Milwaukee; (State-Lake) Chicago 20-25.
 Wild & Robbins (Pantages) Kansas City; (Pantages) Dallas 20-25.
 Wilson Bros. (Orpheum) Wichita, Kan., 16-18.
 Wilson & Hayes (Yonge St.) Toronto.
 Wilson, L. & M. (Columbia) Far Rockaway, N. Y.
 Wilson, Frank (Lyceum) Canton, O.
 Wilson-Aubrey Trio (Keith) Cincinnati.
 Winchell & Briscoe (Delancy St.) New York 16-18.
 Winona, Princess (Delancy St.) New York 16-18.
 Winsel, Lou (Keith) Philadelphia.
 Winters, Musical (Keith) Portland, Me.
 Wireless Ship (Palace) Cincinnati.
 Wizard, Billy (American) Chicago 16-18.
 Wood, Wee Georgie (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 20-25.
 Work, Frank (Orpheum) Oklahoma City, Ok., 16-18.
 World of Tunes & Taps (Englewood) Chicago 16-18.
 Wright Dancers (105th St.) Cleveland.
 Wroming Duo (Seventh St.) Minneapolis.
 Wyse, Ross, Co. (Majestic) Harrisburg, Pa.

Y
 Yarmark (Broadway) Philadelphia.
 Yates & Carson (Keith) Portland, Me.
 Yip Yip Yaphankers (Strand) Shenandoah, Pa.
 York & King (Orpheum) Los Angeles.
 Young & Wheeler (Colonial) Lancaster, Pa.
 Youth (Orpheum) Ogden, Utah; (Pantages) Denver 20-25.
 Yvette (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.

Z
 Zelaya (Orpheum) San Francisco; (Orpheum) Los Angeles 20-25.
 Zella Bros. (Shea) Toronto.
 Zellas Sisters (State) Pawtucket, R. I.
 Zuhn & Dress (Lyric) Richmond, Va.

CONCERT AND OPERA
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Brandon Opera Co.: Salt Lake City, Utah, Oct. 6, indef.
 Burskaya, Ina: San Francisco 20.
 Carnavali, Vito: Denver, Col., 17.
 Challapin, Feodor: (Manhattan) New York 19; Baltimore 24.
 Chamlee, Marie: Los Angeles, Calif., 18; Rochester, N. Y., 23.
 Dale, Esther: Stamford, Conn., 18.
 DePachmann, Vladimir: (Carnegie Hall) New York 17; Norfolk, Va., 21; Washington 23.
 Dux, Clara: San Francisco 19.
 Elman, Misha: Detroit 21.
 Farrar, Geraldine: Chicago 19; (Idcon) St. Louis 20.
 Fox, Felix: (Jordan Hall) Boston 21.

Gabrilowitsch, Ossip: Detroit 16; (Aeolian Hall) New York 25.
 Ganz, Rudolph: Pittsburgh 21.
 Garrison, Mabel: Sharon, Pa., 23.
 Gerhardt, Elena: Winnipeg, Can., 16.
 Giannini, Susanna: Norristown, N. J., 17.
 Gligl, Benjamin: Denver, Col., 17.
 Gluck, Alma: (Symphony Hall) Boston 18; Pittsburgh 20.
 Halstead, Antoinette: Denver, Col., 17.
 Hayes, Roland: Richmond, Va., 16; (Carnegie Hall) New York 25.
 Homer, Louise: Winnetka, Ill., 15.
 Hopper, De Wolf, Co.: (Boston O. H.) Boston Sept. 15-Nov. 1.
 Hull, Anne, & Mary Howe: (Aeolian Hall) New York 24.
 Ideler, Edwin: (Aeolian Hall) New York 20.
 Jeriza, Maria: Asheville, N. C., 17; Atlanta, Ga., 18; Dayton, O., 21; Ann Arbor, Mich., 23; Toronto, Can., 25.
 Kochanski, Paul: Rochester, N. Y., 20.
 Kremer, Isa: (Carnegie Hall) New York 19.
 McCormack, John: (Symphony Hall) Boston 19.
 Mason, Edith: Detroit 17.
 Matzenauer, Margaret: Pittsburgh 17.
 Noe, Emma: (Auditorium) Chicago 19.
 Nolan, Jean: (Aeolian Hall) New York 19.
 Onegin, Sigrid: Rock Island, Ill., 20; Pittsburgh, Pa., 23.
 Pavlowa, Anna, & Ballet Russe: (Manhattan O. H.) New York 17-Nov. 8.
 Ponselle, Rosa: Cleveland 19.
 Ralska, Rosa: (Carnegie Hall) New York 18.
 Rimini, Giacomo: (Carnegie Hall) New York 18.
 Samuel, Harold: (Jordan Hall) Boston 15.
 San Carlo Grand Opera Co.: (Johnson) New York Sept. 22-Oct. 18; (Municipal Auditorium) Memphis, Tenn., 20-22.
 Schlipa, Tito: (Auditorium) Chicago 19; Kansas City 21; Omaha 22.
 Scliarrett, Alberto: (Aeolian Hall) New York 22.
 Sousa and His Band: Minneapolis, Minn., 23.
 Starn, Florence: (Carnegie Hall) New York 18.
 Tarasova, Nina: (Aeolian Hall) New York 23.
 Thoma, Maria: (Carnegie Hall) New York 24.
 Vadie, Maryon, Dancers: (Town Hall) New York 24.
 Waters, Crystal: (Jordan Hall) Boston 23.
 Whiteman, Paul, & His Orch.: St. Louis 18; Chicago 19.
 Williams, Parish: (Aeolian Hall) New York 16.

DRAMATIC & MUSICAL
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, indef.
 Able's Irish Rose: (Republic) New York May 22, 1922, indef.
 Able's Irish Rose: (Orpheum) Duluth, Minn., 12-25.
 Able's Irish Rose: (Macaulay) Louisville, Ky., Sept. 7, indef.
 Applesauce: (La Salle) Chicago Sept. 28, indef.
 Aren't We All: (Hollis) Boston Sept. 22, indef.
 Artists and Models: (Astor) New York Oct. 15, indef.
 Artists and Models: (Shubert) Philadelphia Oct. 13, indef.
 Ashes with Florence Reed: Springfield, Mass., 16-18.
 Barrymore, Ethel: (Garrick) Philadelphia 6-18.
 Bat, The: Petersburg, Va., 15; Norfolk 16-18.
 Be Yourself: (Harris) New York Sept. 3, indef.
 Beggar on Horseback: (Adelphi) Chicago Aug. 24, indef.
 Best People: (Lyceum) New York Aug. 19, indef.
 Bewitched: (National) New York Oct. 1, indef.
 Blossom Time (No. 3): Albany, Ga., 15; Huntsville, Ala., 16; Gadsden 17; Rome, Ga., 18; Atlanta 20-25.
 Blossom Time (Western): Denver, Col., 13-18.
 Blossom Time: (Hanna) Cleveland 13-18.
 Bridge, Al, Musical Comedy Co.: (Orpheum) Salt Lake City, Utah, indef.
 Bringing Up Father: John T. Pearsall, mgr.; Newberry, S. C., 15; Anderson 16; Asheville 17; Asheville, N. C., 18; Johnson City, Tenn., 20; Kingsport 21; Big Stone Gap, Va., 22; Middleboro, Ky., 23; Knoxville, Tenn., 24-25.
 Busybody, The: (Times Sq.) New York Sept. 29, indef.
 Carroll's, Earl, Vanities: (Music Box) New York Sept. 10, indef.
 Cat and the Canary: Londonville, O., 15; Bucyrus 16; Bellefontaine 17; Marion 18.
 Chocolate Dandies with Sissie & Blake: (Colonial) New York Sept. 1, indef.
 Charlotte's Revue of 1924: (Auditorium) Baltimore 13-18; (Poll) Washington 20-25.
 Clubs Are Trumps: (Bijou) New York Oct. 14, indef.
 Cobra: (Langacre) New York, April 22, indef.
 Cock o' the Roost: (Liberty) New York Oct. 13, indef.
 Conscience: (Belmont) New York Sept. 11, indef.
 Cowl, Jane: Indianapolis, Ind., 13-18; Detroit, Mich., 20-25.
 Crime in the Whistler Room: (Provincetown) New York Oct. 9, indef.
 Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.
 Dawn: (Majestic) Buffalo 13-18.
 Discarded Wives: Cleveland, O., 13-18.
 Dixie to Broadway with Florence Mills: (Majestic) Boston Oct. 13, indef.
 Dream Girl, The, with Fay Banter: (Ambassador) New York Aug. 20, indef.
 East Mark, The: (52d St.) New York Aug. 26, indef.
 Expressing Willie: (48th St.) New York Aug. 16, indef.
 Expressing Willie: (Princess) Chicago Oct. 12, indef.
 Fake, The: (Hudson) New York Oct. 6, indef.
 Far Cry, The: (Cort) New York Sept. 30, indef.
 Farmer's Wife, The: (Comedy) New York Oct. 9, indef.
 Fata Morgana, with Emily Stevens: (Adelphi) Philadelphia Oct. 13, indef.
 Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.
 First Year: (Hilla, Ont., Can., 16; North Bay 17; Sudbury 18; Winnipeg, Man., 20-25.
 For All of Us, with Wm. Hodge: (Selwyn) Boston Sept. 29, indef.
 Goose Hangs High: (Wetling) Syracuse, N. Y., 16-18; Binghamton 20; Hornell 21; Corning 22; Canandaigua 23; Geneva 24; Oswego 25.

Goose Hangs High: (Belasco) Washington 13-18; Atlanta, Ga., N. J., 20-25.
 Grab Bag, The, with Ed Wynne: (Globe) New York Oct. 6, indef.
 Grand St. Follies: (Neighborhood) New York May 24, indef.
 Greenwich Village Follies: (Apollo) Chicago Oct. 12, indef.
 Great Music: (Earl Carroll) New York Oct. 2, indef.
 Green Beetle, The: (Klaw) New York Sept. 2, indef.
 Greenwich Village Follies: (Shubert) New York Sept. 16, indef.
 Grounds for Divorce, with Ina Claire: (Empire) New York Sept. 23, indef.
 Guard-Man, The: (Garrick) New York Oct. 13, indef.
 Hamblen, Walter, Co.: (Jefferson) St. Louis 13-18; (Shubert) Cincinnati 20-25.
 Haunted House, The: (Geo. M. Cohan) New York Sept. 2, indef.
 Hayco (Astor) New York Oct. 6, indef.
 High Stakes: (Edging) New York Oct. 6, indef.
 I'll Say She Is: (Casino) New York May 19, indef.
 In His Arms, with Margaret Lawrence: (Fulton) New York Oct. 13, indef.
 In the Next Room: (Missouri) Kansas City, Mo., 13-18.
 In Dutch, with Gallagher & Shean: (Detroit) O. H., 13-18.
 It Pays to Advertise: Luke, Md., 16; E. McKeesport, Pa., 17; Dundee, N. Y., 20; Monroe 23; Rhinebeck 23; Canton 24.
 Izy: (39th St.) New York Oct. 6, indef.
 Judy Steps In: (Punch & Judy) New York Oct. 4, indef.
 Just Married: Wilmington, Del., 17-18.
 Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, indef.
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.
 LaMarr, Harry, Musical Comedy Co.: Vancouver, Wash., 5-Nov. 1.
 Lazybones: (Vanderbilt) New York Sept. 22, indef.
 Leiber, Fritz, Co.: Memphis, Tenn., 13-18; Nashville 20-23; Bowling Green, Ky., 24; Hopkinsville 25.
 Listen to Me, W. Hobbs, mgr.: Rapid City, S. D., 15; Deadwood 16; Lead 17-18; Alliance, Neb., 20; Scottsbluff 21-22; Sidney 23; Kearney 24; Hastings 25.
 Little Jessie James: (Heffig) Portland, Ore., 16-18; (Curran) San Francisco, Calif., 20-Nov. 1.
 Little Miss Bluebeard, with Irene Bordoni: (Tremont) Boston Sept. 29, indef.
 Little Angel, The: (Frazee) New York Sept. 27, indef.
 Little Jessie James: Zanesville, O., 15; Co-shocton 16; Wheeling, W. Va., 17-18; Waynesburg, Pa., 20; McKeesport 21; Morgantown, W. Va., 22; Clarksville 23.
 Lollipop: (Forrest) Philadelphia 13-25.
 Magic Ring, with Mitz: (Illinois) Chicago 21-Oct. 18.
 Mantel, Robert B., Co.: Brantford, Ont., Can., 16; St. Catharines 17-18; (Lyceum) Rochester, N. Y., 20-22; (Wieling) Syracuse 23-25.
 Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, indef.
 Meet the Wife: Clarksville, Tenn., 15; Nashville 18.
 Meet the Wife, Mark Byron, mgr.: Jamestown, N. Y., 15; Ridgway, Pa., 16; Erie 17-18; Wooster, O., 20; Tiffin 21; Marion 22; Bellefontaine 23; Lima 24; Ft. Wayne, Ind., 25.
 Merton of the Movies: (Metropolitan) Minneapolis 12-18; (Metropolitan) St. Paul 19-25.
 Minick: (Booth) New York Sept. 24, indef.
 Miracle, The: (Century) New York Aug. 18, indef.
 Moonlight, with Julia Sanderson: (Poli) Washington 13-18.
 My Son: (Princess) New York Sept. 15, indef.
 My China Doll, Frank Flesher, mgr.: Belvidere, Ill., 15; Freeport 16; Waukegan 18; Racine, Wis., 19.
 Nervous Wreck: (Broad St.) Philadelphia Oct. 6, indef.
 No. No. Nanette: (Sam H. Harris) Chicago May 4, indef.
 No Other Girl: (Royal Alexandra) Toronto, Can., 13-18.
 O'Hara, Fiske: Grand Rapids, Mich., 17-18; (Davidson) Milwaukee, Wis., 19-25.
 On the Stairs: Sioux Falls, S. D., 16; Ft. Dodge, Ia., 17; Waterloo 18; Davenport 19; Iowa City 20; Clinton 21; Dubuque 22; Red Wing, Minn., 23; Eau Claire, Wis., 24; Winona, Minn., 25.
 Outsider, The, with Lionel Atwill: (Lyric) Philadelphia Oct. 13, indef.
 Outward Bound: (Plymouth) Boston Oct. 6, indef.
 Passing Show, The: (Winter Garden) New York Sept. 3, indef.
 Petrova, Olga, in Hurricane, Lew Wood, mgr.: Galesburg, Ill., 15; Quincy 16; Hannibal, Mo., 17; St. Joseph 18; (Missouri) Kansas City 19-24.
 Pigs: (Little) New York Sept. 1, indef.
 Plain Jane: (Teck) Buffalo 13-18.
 Poppy: (Chestnut St. O. H.) Philadelphia Oct. 13, indef.
 Potters, The: (Alvin) Pittsburgh 13-18; (Majestic) Brooklyn 20-25.
 Potters, The, with Donald Meek: (Great Northern) Chicago Oct. 13, indef.
 Rain, with Jeanne Eagels: (Gaiety) New York Sept. 1, indef.
 Rain (No. 3): Easton, Pa., 15-16; Allentown 17-18; Lancaster 20-21; Reading 22-23; York 24-25.
 Red Falcon, The: (Broadhurst) New York Oct. 7, indef.
 Regan, Joseph, in Heart o' Mine: Yankton, S. D., 15; Mitchell 16-17; Huron 18; Sioux Falls 20-22; Luverne, Minn., 23; Pipestone 24; Watertown, S. D., 25.
 Robson, Max, in Something Tels Me: Kalamazoo, Mich., 15; Ft. Wayne, Ind., 16; Springfield, Ill., 17; Bloomington 18; Peoria 20-21; Davenport, Ia., 22; Des Moines 23-25.
 Rose-Marie: (Imperial) New York Sept. 2, indef.
 Saint, The: (Greenwich Village) New York Oct. 11, indef.
 Sally, Irene and Mary: (Curran) San Francisco 13-18.
 Saint Joan: (His Majesty's) Montreal, Can., 13-18; (Garrick) Philadelphia 20-Nov. 1.
 Seventh Heaven (Cohan's Grand) Chicago Sept. 14, indef.
 Shame Woman: (Bronx O. H.) New York 13-18; (Broad St.) Newark, N. J., 20-25.
 Short's, Hassard, Blitz Revue: (Ritz) New York Sept. 17, indef.

Shaw-Off, The: (Playhouse) New York Feb. 5, indef.
 Shuffle Along: (Princess) Toronto, Can., 13-18; (Powers) Grand Rapids, Mich., 20-22; (Oliver) South Bend, Ind., 23-25.
 Simon Called Peter: (Pitt) Pittsburgh 13-18; Simon Called Peter: Davenport, Ia., 16; Des Moines 17-18; Ottumwa 19; Ames 20; Waterloo 21; Mason City 22; Sioux City 24-25.
 Sitting Pretty: (Wilbur) Boston Oct. 13, indef.
 Skinner, Orlis: Macon, Ga., 13; Atlanta 16-18; New Orleans, La., 20-25.
 Slout, L. Verne, Players: Roseau, Minn., 16; Aurora 20; North Branch 22; Dufur 23; Stillwater 24; Byron 25.
 Spring Cleaning, Chas. Hunt, mgr.: (Majestic) Brooklyn 13-18; (Alvin) Pittsburgh 20-25.
 Steppin' High: (Capitol) San Francisco, Calif., Sept. 29, indef.
 Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, indef.
 Strange Bedfellows: (Henry Miller's) New York June 16, indef.
 Swan, The: (Blackstone) Chicago Sept. 21, indef.
 Sweet Little Devil, with Constance Binney: (Garrick) Chicago Sept. 28, indef.
 Tarnish: (Walnut St.) Philadelphia Oct. 13, indef.
 Tarnish, Colling-Dixey (Playhouse) Chicago Aug. 17, indef.
 Ten Night's in a Bar Room, Thos. Aiton, mgr.: E. Brady, Pa., 15; Curry 16; Union City 17; Meadville 20; Greenville 21; Sharon 22; Elwood City 23; Beaver Falls 24; New Castle 25.
 Tiger Cats: (Ford) Baltimore 13-18.
 Top Hole: (Kulkebocker) New York Sept. 1, indef.
 Topsy and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, indef.
 Uncle Tom's Cabin (Mason Bros.): Connellsville, Pa., 13-18; Butler 20-25.
 Uncle Tom's Cabin (Newton & Livingston's), Thos. Aiton, owner: Irwin, Pa., 16; Greensburg 17; Latrobe 18; Hairsville 20; Bolivar 21; Seward 22; Johnstown 23; Waunder 24; Vanity Box, Clem T. Schaefer, mgr.: Findlay, O., 15; Wapakoneta 16; Sidney 17; Marion 18; Voganus and Frolies: (Shubert) Cincinnati 12-18.
 Werewolf, The: (49th St.) New York Aug. 25, indef.
 Welcome Stranger: (Central) Chicago Sept. 7, indef.
 What Price Glory: (Plymouth) New York Sept. 5, indef.
 White Cargo: (Daly) New York Nov. 5, indef.
 White Cargo: (Fort) Chicago Oct. 5, indef.
 White George, Scandals: (Apollo) New York June 30, indef.
 Wildflower, with Edith Day: (Shubert) Boston Oct. 13, indef.
 Ziegfeld Follies: (New Detroit) Detroit 13-18.
 Ziegfeld Follies: (New Amsterdam) New York June 24, 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.)

Allen's, Jean: Benton, Ark., 13-18.
 Alpetre's, S.: South Boston, Va., 13-18; Concord, N. C., 20-25.
 Banjo Eddy's: (Westchester Ritz) White Plains, N. Y., indef.
 Bartel's, N. G.: Midnite Rounders' Orch.: (Oak Park Gardens) Green Bay, Wis., indef.
 Billy's Footwarmers: Two Harbors, Minn., indef.
 Blue and White Orch. of Ky., P. T. Omer, mgr.: (Joyland Park) Lexington, Ky., until Nov. 1.
 Bobbitt's, Forrest O., Collegians: (Winter Garden) Van Wert, O., indef.
 Eulior's, Mel: Orch.: (Davenport Hotel) Spokane, Wash., indef.
 Castor's, Robert, Seven Aces (McGarvock) Nashville, Tenn., indef.
 Cima's, Albert L.: Mobile, Ala., 13-18; Opelika 20-25.
 Crawford's, H. L., Carolina Ramblers, Fred Burns, dir.: Murphy, N. C., 13-18.
 Crawford's, H. L., Virginia Aces, Bert Lawler, mgr.: Fish Island, Ill., until Jan. 1.
 Davis, Meyer, Orch.: Bar Harbor, Me., indef.
 Davis, Meyer, Orch.: (New Ocean House) Swampscott, Mass., indef.
 Davis, Meyer, Orch.: (Forest Inn) Eagles Mere, Pa., indef.
 Davis, Meyer, Orch.: (Belleve-Stratford Roof Garden) Philadelphia, indef.
 Davis, Meyer, Orch.: (Hotel Shelburne) Atlantic City, N. J., indef.
 Davis, Meyer, Orch.: (Pavillon Royal) Lynbrook, N. Y., indef.
 Davis, Meyer, Orch.: (Glenwood Lodge) Glenwood, N. Y., indef.
 Davis, Meyer, Orch.: (Hotel Bossert) Brooklyn, N. Y., indef.
 Davis, Meyer, Orch.: (West Virginia Hotel) Bluefield, W. Va., indef.
 Davis, Meyer, Orch.: (Greenbrier Hotel) White Sulphur Springs, W. Va., indef.
 Davis, Meyer, Orch.: (Jefferson Hotel) Richmond, Va., indef.
 Davis, Meyer, Orch.: (Monticello Roof Garden) Norfolk, Va., indef.
 Davis, Meyer, Orch.: (New Willard Hotel Roof Garden); (Powhatan Roof Garden); (Chevy Chase Lake); (Congressional Country Club); (Columbia Country Club); (Steamer St. Johns); (Colonial Beach); (Marshall Hall); (Manor Club); (Town and Country Club); (Montgomery Club); (Lee House); (Harrington Hotel); (Chevy Chase Country Club); (Cafe Le Paradis); all in Washington, D. C., indef.
 Devlyn's Melody Boys: (Midway Gardens) Garrett, Ind., indef.
 Devlyn's Blue Birds: (Electric Park) Kankakee, Ill., indef.
 Devlyn's Society Sextet: (Winter Gardens) Van Wert, O., indef.
 Devlyn's Merry Makers: (Dreamland) Los Angeles, Calif., indef.
 Devlyn's Colored Colonels: (Country Club) St. Louis, Mo., indef.
 Devlyn's Dixie Serenaders: (Rainbow) Akron, O., indef.
 Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., indef.
 Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15.
 Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.

Euhank's, Philip Lee, Orch.: Laredo, Tex., indef.
 Ficus's, Ivo, Orch.: (Terrace Garden Inn) Appleton, Wis., indef.
 Franklin's, Bill, Orch.: (Inglatera Gardens) Rockford, Ill., indef.
 Gault's, George, Orch.: Baltimore, Md., indef.
 Georgian Entertainers, H. M. Lydesley, mgr.: (Cascades Gardens) Chicago, Ill., indef.
 Gilbert's, Francis, American Jazz Band: (Royale Garden Globe, Ariz., until Jan. 1.
 Gulf Coast Orch.: Blackwell, Ok., 11-15; Ponca City 16-18.
 Hartigan Bros' Orch.: J. W. Hartigan, mgr.: Portsmouth, Me., 16; Lewiston 17; Ellsworth 18; Eastport 20; Ouisia 21; Portland 22; Portsmouth 23; Lowell, Mass., 21-25.
 Higgins, Frank: Edenton, N. C., 13-18.
 Jespersen's, C. H.: (Fair) Petersburg, Va., 13-18; (Fair) Williamson, N. C., 20-25.
 Kentucky Aces, H. J. Christie, mgr.: (Bungalow Club) Greensburg, W. Va., indef.
 Kibbler's, Gordon, Illini Eight: (Asia Restaurant) Syracuse, N. Y., Sept. 1-Jan. 1.
 Kirkham's, Don, Serenaders (Oleon Ballroom) Salt Lake City Sept. 6, indef.
 Kulekbocker Players, Jack Meredith, mgr.: (Kulekbocker Inn) Utica, N. Y., indef.
 Law's Sundogers: (Travelers' Inn) Springfield, Ill., indef.
 Long Star Five: (Hay Ogden, mgr.: (Arts Building Club) Dallas, Tex., indef.
 Lorum's, Vincent, Junior Orch.: Norman Hanley orch.: (Grand) Dublin, Mass., 13-18.
 Margold's, Carl, Dixie Syncopators: (Balboa Pavillion) Balboa Beach, Calif., indef.
 McKown's, Joe, Musicians: (Garden) Flint, Mich., indef.
 McSparron's Band: (Russell's Circus) Champlain, Ill., 13-21; Peoria 23-30.
 Miami Lucky Seven, O. G. Irwin, mgr.: (Palais Royal) Dallas, Tex., indef.
 Neel's, Carl: Rock Hall, Md., 13-18; Georgetown 20-25.
 Original Kentucky Night Hawks, Shannon Rice, mgr.: (Strand) Irvine, Ky., indef.
 Original Kansas Knights, James Bunnell, bus. mgr.: Arkansas City, Kan., indef.
 Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.
 Paramount Entertainers, Ray R. Gorrell, mgr.: (Majestic Ballroom) Detroit, Mich., indef.
 Paris, Frank: La Fayette, La., 15-18.
 Peerless Entertainers: (Country Club) Albany, Ga., indef.
 Plummer's, Orch.: (Roof Garden) Sioux City, Ia., indef.
 Ridley's, Tom, Orch.: Richardson Springs, (Butte Co., Calif., indef.
 Saccopa's, Frank, Band: Cairo, Ill., indef.
 Sealed House, Milhaire, Howard Plunk, dir.: (Eagles' Circus) Greenville, S. C., 13-18.
 Spindler's, Harry, Orch.: (Trouville Hotel) Long Beach, N. Y., indef.
 Spindler's, Harry, Orch.: (Brighton Hotel) Long Beach, N. Y., indef.
 Spindler's, Harry, Orch.: (Lido Inn) Long Beach, N. Y., indef.
 Stein's, Syd, Just Hot Jazz Band: (Drexel Cafe) Chicago, indef.
 Stein's, Syd, Chit-De Luxe Orch.: (Derby Cafe) Chicago, indef.
 Stein's, Syd, Bang-Up Six: (Lonesome Club) Springfield, Mass., until Nov. 18.
 Stein's, Syd, Dance Orch.: (Love Nest) Madison, Wis., until Dec. 26.
 Stein's, Syd, Green Mill Orch.: (Midnight Rounders' Club) Chicago until May 15.
 Stein's, Syd, Jazz-O-Mania: (Tumble Inn) Racine, Wis., until May 30.
 Stein's, Syd, Memphis Blues Band: (Milwaukee Inn) Milwaukee until April 3.
 Stein's, Syd, Seven Syncopators: (Hawaiian Village) Evansville, Ind., until April 2.
 Stein's, Syd, State Street Rhythm Kings: (Ritz Country Club) St. Louis until May 1.
 Stein's, Syd, Unoriginal Six: (Iceeland) Memphis, Tenn., until Jan. 12.
 Stein's, Syd, Wolverines: (Blue Moon Cafe) Portland, Ore., until Jan. 1.
 Stein's, Syd, Wolverine Society Entertainers: (Moulin Rouge) St. Paul until Oct. 19.
 Sturchio's Orch., F. Sturchio, dir.: Findlay, O., indef.
 Swardlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., indef.
 Twentieth Century Boys, Paul B. Gosa, mgr.: Evansville, Ind., indef.
 Vanue Band, Frank Sturchio, dir.: Vanue, O., indef.
 Venetian Melody Boys, Ralph Wiggin, mgr.: Presque Isle, Me., indef.
 Vermonters' Orch., Chas. M. Johnson, mgr.: (Ethian Allen Pavilion) Burlington, Vt., indef.
 Virginia Entertainers (Blue Mill Inn) Cincinnati, indef.
 Wilkes', Saxy, Bostonians: Panama, C. Z., indef.
 Youngberg's Entertainers: Tulsa, Ok., indef.
 Zaleski, Sol, Orch.: (Rose Tree Cafe) Philadelphia, Pa., indef.

Higgins, Arthur, Polly Town Maids: (Central) Danville, Ill., indef.
 Howell's, Bert, Palm Beach Girls: (Rotary Stock) Cincinnati, O., indef.
 Hurley's Big Town Revue, Ralph Smith, mgr.: (Evans) Morgantown, W. Va., 13-18.
 Hurley's Jolly Follies, Frank Miley, mgr.: (Orpheum) Grand Rapids, Mich., 13-18.
 Keane's, Mary, Love Nest Girls, Y. C. Alley, mgr.: (Park) Mountsville, W. Va., 13-18.
 (Arado) Connettsville, Pa., 20-25.
 LaSalle Co., Jack East, mgr.: (Elks' Grand) Bellaire, O., 13-18.
 Lewis', Ross, Hado Dolls: (Luna) Logansport, Ind., 13-18; (Crystal) Anderson 20-25.
 Lewis' Lougherland Co.: (Majestic) Greenville, S. C., 13-18.
 Loeb's, Sam, Hip, Hip, Hooray Girls: (Geno) Little Rock, Ark., indef.
 McGeorge's, George, Gumbols Revue: (Rotary Stock) Cincinnati, O., indef.
 Martin A. Walker's Bright Idea Co.: (Hudson) Columbus, O., 13-18.
 Morton, Frank, Co.: (Royal) Vancouver, B. C., indef.
 Music Girl Co.: Charleston, W. Va., 13-18; Huntington 20-25.
 Nifties of Broadway, Irving Lewis, mgr.: (Strand) Grafton, W. Va., 13-18; (Hipp) Parkersburg 20-25.
 Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, indef.
 Poppy Land Revue: (Palace) Detroit 13-18; (Murray) Richmond, Ind., 19-22; (Regent) Springfield, O., 23-25.
 Rainbow Girls, Harry (Ike) Evans, mgr.: (Hotel) Waterloo, Ia., indef.
 Rendon, Billy, Musical Comedy Co.: (Hipp) Louisville, Ky., indef.
 Rose's, Jake J., Rosebud Girls: (Regent) Jackson, Mich., 13-18; (Orpheum) Grand Rapids 20-25.
 Sawy' Hahy (Graves Bros.), Al Clarkson, mgr.: (Broadway) Columbus, O., Aug. 11, indef.
 Step Lively: (Harris Grand) Bloomington, Ind., 13-18.
 Walker's, Marshall, Whiz Bang Co.: (Kokomo, Ind., 13-18; (Hipp) Covington, Ky., 20-25.
 Walton's, Boots, Bubbleland Co.: (Majestic) Box Moines, Ia., 13-18.
 Young's, Harry, Frivolities: (Star) McKeesport, Pa., 13-18.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
 Auditorium Players: (Auditorium) Lynn, Mass., indef.
 Auditorium Players: (Auditorium) Malden, Mass., indef.
 Augustin, Wm., Players: Gloucester, Mass., indef.
 Auger Bros' Stock Co.: St. Cloud, Minn., 13-18.
 Bainbridge Players: (Shubert) Minneapolis, Minn., indef.
 Baldwin Players: (Palace) Houston, Tex., indef.
 Bayonne Players: (Opera House) Bayonne, N. J., indef.
 Berkel Players: (Grand) Davenport, Ia., indef.
 Blaney Stock Co.: (Yorkville) New York, indef.
 Boston Stock Co.: (St. James) Boston, Mass., indef.
 Brockton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, indef.
 Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, indef.
 Capitol Players: (Capitol) Lansing, Mich., indef.
 Carroll, F. James, Players: (Fifth Ave.) Brooklyn, N. Y., indef.
 Casino Players, Richard Allan, mgr.: (Casino) San Francisco, Calif., Oct. 1, indef.
 Cataract Players: (Cataract) Niagara Falls, N. Y., indef.
 Chicago Stock Co., Chas. H. Roskam, mgr.: (Orpheum) E. Liverpool, O., 13-18; (Columbia) Alliance 20-25.
 Circle Theater Players: Dallas, Tex., indef.
 Clomberger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, indef.
 Colonial Players: (Colonial) Lawrence, Mass., indef.
 Colonial Players: (Colonial) San Diego, Calif., indef.
 Desmond, Mae, Players: (Diamond) Philadelphia, Pa., indef.
 Empress Players: (Empress) Butte, Mont., indef.
 Empress Players: (Empress) Vancouver, B. C., Can., indef.
 Everett Stock Co.: (New Strand) Everett, Mass., indef.
 Faison-Farrell-Poultot Co., J. E. Faison, mgr.: (Strand) Richmond, Va., Sept. 15-Dec. 13.
 Fulton Stock Co.: (Fulton) Oakland, Calif., indef.
 Gifford Players: (Hippodrome) Peoria, Ill., indef.
 Glessor, Vaughan, Players: (Eptown) Toronto, Can., indef.
 Gordiner Players, Clyde H. Gordiner, mgr.: (Princess) Des Moines, Ia., indef.
 Gordon Players, Frank Patton, mgr.: Montpelier, Ind., 13-18; Noblesville 20-25.
 Green Room Players: (Plaza) San Francisco, Calif., indef.
 Harder & Hall Stock Co.: (Palace) Port Richmond, S. C., N. Y., indef.
 Hart Players: (Hart) Long Beach, Calif., indef.
 Harrington, Guy, Players: (Union Square) Pittsfield, Mass., indef.
 Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Avondale) N. Tonawanda, N. Y., 13-18.
 Hawkins-Ball Stock Co.: (Gary) Gary, Ind., indef.
 Hillman Stock Co., Harry Salza, mgr.: Haven, N. H., 16-18; Long City 20-22; Ord. 23-25.
 James, Stanley, Players: (Star) Pawtucket, R. I., indef.
 Jefferson Players: (Jefferson) Roanoke, Va., indef.
 LaVern, Dorothy, Players: (Orpheum) Madison, Wis., indef.
 Lewis-Worth Players: (Lyceum) Memphis, Tenn., indef.
 Lowell Players: (Opera House) Lowell, Mass., indef.
 Lutzinger, Al, Players: (Music Hall) Akron, O., indef.
 Lyceum Players: (Lyceum) Baltimore, Md., indef.
 Lyric Players: (Lyric) Atlanta, Ga., indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Balby's Banner Beauties: (Rotary Stock) Cleveland, O., indef.
 Beebe's Midnight Frolics: (Rotary Stock) Cincinnati, O., indef.
 Bjoju Musical Comedy Co., Steed & Frank, mgrs.: (Rotary Stock) Cincinnati, O., indef.
 Birely's, Eddie, Smiles & Chuckles: (Casino) Ottawa, Ont., Can., indef.
 Broadway Masqueraders, Ed. Ford, mgr.: (La Plaza) Toronto, Can., indef.
 Brown's, Mary, Tropical Maids: (Lyric) Hutter, Pa., 13-18.
 Brown's, Mary, Kicky Koo Revue, with Doc Paul: (O. H.) Warren, O., 13-18; (Butler) Niles 20-22.
 Burns & Padon's Cute Little Devils, Chas. V. Turner, mgr.: (Rajal) Reading, Pa., 13-25.
 Clark Sisters' Revue: (Band Box) Springfield, O., 13-18; (Regent) Hamilton 20-25.
 Clifford's Pop & Ginger Revue: (Rose) Fayetteville, N. C., 13-18; Goldsboro 20-25.
 Desmond's, N. Y. Roof Garden Revue: (Majestic) Cleveland, O., 13-18.
 Dixie Steppera, O. E. Campbell, mgr.: (St. Lucie) Okesebohe, Fla., indef.
 Drake & Walker's Booby Club, H. Drake, mgr.: (Howard) Washington, D. C., 13-18.
 Frisen Frolics, Maurice J. Cash, mgr.: (Capitol) Mouse Jaw, Sask., Can., indef.
 Forth's, Allen, Pepper Box Revue: (Hipp) Covington, Ky., 13-18.
 Golden & Long's Buzzin' Around: (Grand) Terre Haute, Ind., until Nov. 1.

Majestic Stock Co. (Majestic) Los Angeles, Calif. indef.
 Players: (Majestic) Dulouque, Ia. indef.
 A. K. A. Stock Co. (Rosemont) Ont., Can., 13-18; Port Hope 20-22; Avonmore 23; Chosworthville 24-25.
 Mayan Players: (Auditorium) Spokane, Wash., indef.
 Metropolitan Players: (Metropolis) New York, indef.
 Mission Players: (Mission) Long Beach, Calif., indef.
 Montank Players: (Montank) Brooklyn, N. Y., indef.
 Morocco Stock Co. (Morocco) Los Angeles, Calif., indef.
 Northampton Players: (Academy) Northampton, Mass., indef.
 National Art Players: (Playum) Paterson, N. J., indef.
 New Bedford Players: (New Bedford) Mass., indef.
 Palace Players: (Palace) Ft. Wayne, Ind., indef.
 Park Players: (Park) Manchester, N. H., indef.
 Permanent Players: (Winnipeg) Winnipeg, Man., Can., indef.
 Pencil Players: (Lyric) Knoxville, Tenn., indef.
 Poli Players: (Poli) Waterbury, Conn., indef.
 Princess Players: (Princess) Wichita, Kan., indef.
 Princess Players: (Princess) Ft. Dodge, Ia., indef.
 Players: (Elizabeth) N. J., indef.
 Raymond Players: (Raymond) Pasadena, Calif., indef.
 Rialto Players: (Rialto) Sioux City, Ia., indef.
 Ritz Players: (Ritz) Ft. Worth, Tex., indef.
 Robinson, Geo. C. Players: (Kewanee) Ill., 13-18.
 Sanger Players: (St. Charles) New Orleans, La., indef.
 Seaman Stock Co. (Hippodrome) Terre Haute, Ind., indef.
 Somerville Players: (Somerville) Somerville, Mass., indef.
 St. John Players: (Opera House) St. John, N. B., Can., indef.
 State Players: (State) New Brunswick, N. J., indef.
 Taylor, Forrest, Stock Co. (Hellig) Portland, Ore., indef.
 Temple Players: (Cliff) Boston, mgr.: (Masonic Auditorium) Miami, Fla., indef.
 Temple Theater Stock Co.: (Hammond) Ind., indef.
 Walker, Stuart, Players: (Cox) Cincinnati May 5, indef.
 Wagon Comedy Co., Clem & Corey, mgrs.: (Seatonville) Ill., 13-18.
 Warburton Players: (Warburton) Yonkers, N. Y., indef.
 Wilkes Players: (Denham) Denver, Col., indef.
 Woodward Players: (Majestic) Detroit, Mich., indef.
 Woodward Players: (Empress) St. Louis, Mo., indef.
 Woodward Players: (Pershing) St. Louis, Mo., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Coburn's, J. A. Colburn, mgr.: (Ruston) La., 15; Monroe 16; Alexandria 17; Natchitoches 18; Shreveport 20; Marshall, Tex., 21; Longview 22; Texarkana 23; Hot Springs, Ark., 25.
 Field, A. G.; (Gadsden, Ala., 15; Birmingham 16-18; Montgomery 20-21; Selma 22; Meridian, Miss., 23; Laurel 24; Mobile, Ala., 25.
 Van Arman's, John R.; (Wellsboro, Pa., 15; Corning, N. Y., 16; Penn Yan 17; Endicott 18; Cortland 20; Fulton 21; Norwich 22; Sidney 23; Oneonta 24-25.
 White's, Lawrence; (Sanford, Fla., 15; Jacksonville 16-18; Brunswick, Ga., 20; Savannah 21; Charleston, S. C., 22; Florence 23; Bennettsville 24; Wilmington, N. C., 25.

BURLESQUE

COLUMBIA CIRCUIT

Bathing Beauties: (Olympic) Cincinnati 13-18; (Capitol) Indianapolis 20-25.
 Best Show in Town: (Casino) Philadelphia 13-18; (Palace) Baltimore 20-25.
 Broadway at Night: (Gayety) Washington 13-18; (Gayety) Pittsburgh 20-25.
 Come Along: (Mines & Irons) New York 13-18; (Hoyake, Mass., 20-21; (State) Springfield 22-25.
 Cooper, Jimmy, Show: (Gayety) Montreal 13-18; (Casino) Boston 20-25.
 Daly, Lena; (Gayety) Buffalo 13-18; (Gayety) Rochester, N. Y., 20-25.
 Fast Stoppers: (Gayety) Detroit 13-18; (Empire) Toronto 20-25.
 Folios of the Day: (Gayety) Pittsburgh 13-18; (Whitling, W. Va., 20-21; (Stemboville, O., 22; (Grand) Canton 23-25.
 Leonard's, Barney, Show: (Columbia) New York 13-18; (Casino) Brooklyn 20-25.
 Golden Croaker: (Olympic) Chicago 13-18; (Star & Garter) Chicago 20-25.
 Hood Little Devils: (Hermann Blocker Hall) Albany, N. Y., 13-18; (Gayety) Montreal 20-25.
 Go To It: (Capitol) Indianapolis 13-18; (Gayety) St. Louis 20-25.
 Happy Go Lucky: (Lyric) Bridgeport, Conn., 16-18; (Mines & Irons) New York 20-25.
 Happy Moments: (Casino) Boston 13-18; (Grand) Worcester, Mass., 20-25.
 Hilarity Hop: (Gayety) Kansas City 13-18; (Gayety) Omaha 20-25.
 Hollywood Follies: (Colonial) Pitca, N. Y., 13-18; (Hermann Blocker Hall) Albany, N. Y., 20-25.
 Let's Go: (State) Springfield, Mass., 13-18; (Empire) Providence, R. I., 20-25.
 Marion's, Dave, Show: (Orpheum) Paterson, N. J., 13-18; (Empire) Newark, N. J., 20-25.
 Monkey Shines: (Empire) Toledo, O., 13-18; (Lyric) Dayton, O., 20-25.
 Nites of 1924: (Casino) Brooklyn 13-18; (Palace) Philadelphia 20-25.
 Peek-a-Boo: (Grand) Worcester, Mass., 13-18; (New London, Conn., 20; Meriden 21; Stamford 22; (Lyric) Bridgeport, Conn., 23-25.
 Royal Breakers: (Gayety) St. Louis 13-18; (Gayety) Kansas City 20-25.

Red Pepper Revue: (Gayety) Omaha 13-18; Des Moines, Ia., 20; Ottumwa 21; Burlington 22; Medicine, Ill., 23; Peoria 21-25.
 Runtin' Wild: (Empire) Toronto 13-18; (Gayety) Buffalo 20-25.
 Silk Stocking Revue: (Stenboville, O., 15; (Grand) Canton 16-19; (Columbia) Cleveland 20-25.
 Steppe, Harry: (Empire) Newark, N. J., 13-18; (Hurtig & Seaman) New York 20-25.
 Step On It: (Gayety) Rochester, N. Y., 13-18; (Corning, 20; (Rochester) 21-22; (Colonial) Pitca, N. Y., 23-25.
 Step This Way: (Star & Garter) Chicago 13-18; (Gayety) Detroit 20-25.
 Stop and Go: (Columbia) Cleveland 13-18; (Empire) Toledo, O., 20-25.
 Take a Look: (Lyric) Dayton, O., 13-18; (Olympic) Cincinnati 20-25.
 Talk of the Town: (Palace) Baltimore 13-18; (Gayety) Washington 20-25.
 Temptations of 1924: (Hurtig & Seaman) New York 13-18; (Empire) Brooklyn 20-25.
 Town Scoundrel: (Gayety) Boston 13-18; (Columbia) New York 20-25.
 Watson, Sliding Billy: (Empire) Brooklyn 13-18; (Orpheum) Paterson, N. J., 20-25.
 Williams, Mollie: (Empire) Providence 13-18; (Gayety) Boston 20-25.
 Wine, Woman and Song: (Moline, Ill., 16; Peoria 17-18; (Olympic) Chicago 20-25.

MUTUAL CIRCUIT

Band Box Revue: (Garrick) Des Moines, Ia., 13-18; (Palace) Minneapolis 20-25.
 Basford, Enoch: (Royal) Akron, O., 13-18; (Empress) Cincinnati 20-25.
 Beauty Paraders: (Empire) Cleveland 13-18; (Royal) Akron, O., 20-25.
 Bobbed-Hair Beauties: (Broadway) Indianapolis 13-18; (Garrick) St. Louis 20-25.
 Cuddle Up: (Gayety) Scranton, Pa., 13-18; (Gayety) Wilkes-Barre, Pa., 20-25.
 French Frolics: (Gayety) Philadelphia 13-18; (Gayety) Baltimore 20-25.
 Goggles: (Garrick) St. Louis 13-18; (Mutual) Kansas City 20-25.
 Growup Babies: (Williamsport, Pa., 15; Lancaster 16; Reading 17-18; (Gayety) Philadelphia 20-25.
 Hello Jake Gals: (Hudson) Union Hill, N. J., 13-18; (Gayety) Brooklyn 20-25.
 Hurry Up: (Howard) Boston 13-18; (Columbia) Boston 20-25.
 Kandy Kids: (Garden) Buffalo 13-18; (Corinthian) Rochester, N. Y., 20-25.
 Kelly, Lew, Show: (Majestic) London, Can., 13-15; (Grand) Hamilton 16-18; (Garden) Buffalo 20-25.
 Kudding Kites: (Gayety) Wilkes-Barre, Pa., 13-18; Allentown 20; Sunbury 21; Williamsport 22; Lancaster 23; Reading 24-25.
 Laffin' Thru: (Mutual) Kansas City 13-18; (Garrick) Des Moines, Ia., 20-25.
 Lanning's Arthur, Irish Daisies: (Altoona, Pa., 15; Uniontown 18; (Academy) Pittsburg 20-25.
 London Gayety Girls: (Trocaadero) Philadelphia 13-18; (Olympic) New York 20-25.
 Love Makers: (Gayety) Louisville 13-18; (Broadway) Indianapolis 20-25.
 Mads From Merryland: (Olympic) New York 13-18; (Star) Brooklyn 20-25.
 Make It Peppy: (Gayety) Baltimore 13-18; (Mutual) Washington 20-25.
 Merry Makers: (Cadillac) Detroit 13-18; (Majestic) London, Can., 20-22; (Grand) Hamilton 23-25.
 Miss New York, Jr.: (Lyric) Newark, N. J., 13-18; (Gayety) Scranton, Pa., 20-25.
 Moonlight Maids: (Columbia) Boston 13-18; (Prospect) New York 20-25.
 Naughty Nifties: (Prospect) New York 13-18; (Hudson) Union Hill, N. J., 20-25.
 Reece's Beauty Show: (Palace) Minneapolis 13-18; (Empress) St. Paul 20-25.
 Red Hot: (Empress) St. Paul 13-18; (Empress) Milwaukee 20-25.
 Round the Town: (Academy) Pittsburg 13-18; (Empire) Cleveland 20-25.
 Smiles and Kisses: (Gayety) Brooklyn 13-18; (Trocaadero) Philadelphia 20-25.
 Snap It Up: (Mutual) Washington 13-18; York, Pa., 20; Cumberland, Md., 21; Altoona, Pa., 22; Uniontown 25.
 Speedy Stoppers: (Star) Brooklyn 13-18; (Lyric) Newark, N. J., 20-25.
 Step Along: (National) Chicago 13-18; (Cadillac) Detroit 20-25.
 Stop Lively Girls: (Empress) Cincinnati 13-18; (Gayety) Louisville 20-25.
 Stepping Out: (Empress) Milwaukee 13-18; (National) Chicago 20-25.
 Steam Sweats: (Corinthian) Rochester, N. Y., 13-18; Geneva 20; Elmira 21; Schenectady, N. Y., 23-25.
 Whiz Bang Babies: (Schenectady, N. Y., 16-18; (Howard) Boston 20-25.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: (Rock Hill, Md., 13-18; Georgetown 20-25.
 Argus, Magician: (Rossville, Tenn., 15; Pope, Miss., 16; Tillahoa 17; Oakland 18.
 Bell's Hawaiian Revue: (Linda) Erieport, Ill., 16-18; (Healy) Janesville, Wis., 19-23; (Hind) Sterling, Ill., 25-26.
 Bigh, McDonald, Magician, Dixie Lyceum, mgr.: (Byers, Tex., 15; Celina 16; Clarksville 18; Carthage, Ark., 20; Kingsland 21; Warren 22; Crossett 23; Spring Hill, La., 24.
 Daniel, B. A.; Magician; Abingdon, Va., 17-18; Saltville 20-21; Hilde Spring 22-23.
 Dan's Magician, Co.: (Columbia, Pa., 15-16; (Moose) Lyons 17-18; (Burnside) Mt. Carmel 20-22; (Majestic) Williamsport 23-25.
 French's Showboat: (Grandview, Ind., 15; Tell City 16; Stevensport, Ky., 17; Derby 18; Mockport, Ind., 19; West Point, Ky., 20.
 Hatbaway, Magician: (Strand) Brockton, Mass., 16-18; (Waldorf) Waltham 20-22; (Franklin Park) Dorchester 23-25.
 Kelly's, Kittle, Killeb, Comedy Co., J. R. Gold-Johnson, prop.: (Milton, Ind., 13-18.
 LeRoy, Red, Comedy Co.: (Fulton, Minn., 16-18; Okla 20-22; Gonrick, 23-25.
 Lee's, R. D., Crole Helles: Augusta, Ga., 13-18.
 Lucy, Thos, Elmore; (Lansford, N. D., 17; Carpio 18; Kenmare 20; Flaxton 21; Hay 22; Colbertson, Mont., 23; Williston, N. D., 24; Sidney, Mont., 25.
 Miniature Farm Show: (Rockford, Ill., 13-18.
 Paka, Lucy, Co.; (Horton, Kan., 15-16; Holton 17-18; Ottawa 20-21; Oola 22.
 Prince, Tony, & Clown Circus: (Colored Fair) Memphis, Tenn., 13-18.

Smith, Mysterious, Co., A. P. Smith, mgr.: (Liverpool, Ill., 13-18; Warren 20-25.
 Thurston, Magician: (Broad St.) Newark, N. J., 13-18; (Majestic) Jersey City 20-25.
 Uncle Borden, Aunt Mandy & Boy Zeki, Herbert Harkleron, mgr.: (Fair) Petersburg, Va., 13-18; (Fair) Alexander City, Ala., 20-25.
 Wing's, Robert G., Baby Jack Show: (Topsham, Me., 13-18.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barnes, Al G.; (Watsonville, Calif., 15; Fruitvale 16; Oakland 17-19; Vallejo 20.
 Dakota Max Wild West: (Hagerstown, Md., 13-18.
 Hazenbeck-Wallace: (Nogales, Ariz., 15; Bishop 16; Douglas 17; Lordsburg 18.
 McIntyre's, Frank J.; (Greenville, S. C., 13-18; Anderson 20-25.
 Main, Walter L.; (Ridgelyville, N. C., 15; Marshallville, Va., 16; Buena Vista 17; Clifton Forge 18.
 Robinson, John; (Laurel, Miss., 15; Mobile, Ala., 16; Pensacola, Fla., 17; Andalusia, Ala., 18; Montgomery 20.
 Rodgers & Harris: (Ottumwa, Ia., 18-25.
 Russell Bros.: (Champaign, Ill., 13-18; Peoria 20-25.
 Sells-Floto: (Goldstone, N. C., 15; Kinston 16; Newbern 17; Washington 18; Salisbury 20; Charlotte 21; Greensboro, S. C., 22; Anderson 23; Greenwood 24; Newberry 25.
 Sparks; (Thomasville, Ga., 15; Dothan, Ala., 16; Bainbridge, Ga., 17; Outhbert 18; Americus 20.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Beasley-Bomber Carnival Co., R. C. Beasley, mgr.: (Galesville, Tex., 13-18; (Belle 20-25.
 Bernardi Greater Shows, Wm. Glick, mgr.: (Fair) Florence, S. C., 13-18.
 Brown & Dyer Shows: (Charlottesville, Va., 13-18.
 Bundage, S. W. Shows: (Mattoon, Ill., 13-18; (Jacksonville) 20-25; season ends.
 Central States Shows: (Fair) Griffin, Ga., 13-18; (Clark's, Riffe, Broadway Shows: (Fair) Madison, Ga., 13-18; (Fair) Sandersville 20-25.
 Copping, Harry, Shows: (South Fork, Pa., 13-18; Cronin, J. L., Shows: (Lincolnton, N. C., 20-25.
 Dodson's World's Fair Shows: (Fair) Port Arthur, Tex., 13-18.
 Fairly, Noble C., Shows: (Milberry, Ark., 13-18; Gray Shows, Roy Gray, mgr.: (Fair) Aubrey, Tex., 13-18.
 Greater Sheesley Shows, John M. Sheesley, mgr.: (Fair) Danville, Va., 13-18; (Fair) Fayetteville, N. C., 20-25.
 Hoch, L. J., Shows: (Fair) Opelika, Ala., 20-25.
 Hollywood Exps., Shows, Chas. Metro, mgr.: (Newark, N. J., 13-18.
 Isler Greater Shows, Louis Isler, mgr.: (Fair) Moberg, Kan., 13-18.
 Jones, Johnny J., Expo: (Raleigh, N. C., 13-18; Wilson 20-25.
 Kennedy, Con T., Shows: (Brownwood, Tex., 13-18; Temple 20-25.
 Lavitt, Brown & Huggins Shows: (Everett, Wash., 13-18.
 Leggett, C. R., Shows: (Benton, Ark., 13-18; Lippman & Jager Shows: (Forest, La., 15-18; Tallulah 22-25.
 Littlejohn, Thos. P., Shows: (Selma, Ala., 13-18; Troy 20-25.
 Long, J. George, Shows: (Fair) Gonzales, Tex., 13-18; (Fair) Beville 20-25.
 McClellan Shows: (Minneapolis, Kan., 13-18.
 McKellar, Jas. L., Shows: (Woodville, Tex., 13-18; Liberty 23-25.
 Mighty Wifland Shows: (Lafayette, La., 13-18; Winsboro 20-25.
 Miller Bros., Shows No. 1: (Fair) Weldon, N. C., 13-18; (Fair) Raleigh 20-25.
 Miller Bros., Shows No. 2: (Fair) Lyles, mgr.: (Fair) Shelby, N. C., 13-18.
 Miller-Via Shows: (Greenwood, S. C., 13-18; Galesville, Ga., 20-25.
 Mimie World Shows: (Dallas, Tex., 13-26.
 Morris & Castle Shows: (Jackson, Miss., 13-18; Morfoot Shows: (Troy 20-25.
 Murphy, D. D., Shows: (Fair) Clarkdale, Miss., 13-18; (Fair) Grenada 20-25.
 Nall, C. W., Shows: (Fair) Okalee, La., 13-18.
 Nader Bros., Shows: (Fair) Lambertton, N. C., 13-18; (Fair) Emporia, Va., 20-25.
 Peole, H. B., Shows: (Fair) Bastrop, Tex., 13-18; (Fair) LaGrange 20-25.
 Pels, Nat., Shows: (Jefferson) De Ind. 13-18.
 Robin & Cherry Shows: (Fair) Columbus, Ga., 13-18; (Fair) Macon 20-25.
 Scott, C. D., Shows: (Fair) Sylvauga, Ala., 13-18; (Fair) Alexander City 20-25.
 Smith Greater Shows: (Fair) Selma, Ala., 14-18; (Fair) Troy 20-25.
 Sump Bros., Shows: (Sydney) Landcraft, acct. mgr.: (Reno, Nev., 13-18; Sacramento, Calif., 20-25.
 Thayer Amusement Co.: (Oxford, Ind., 13-18.
 Wise, David A., Shows: (Metter, Ga., 13-18.
 Wolfe, T. A., Shows: (Fair) Greensboro, N. C., 13-18; (Fair) Columbia, S. C., 20-25.
 Wortham's World's Best Shows: (Dallas, Tex., 13-18; Willamston, N. C., 20-25.

ADDITIONAL ROUTES ON PAGE 110

COSTUMER

(Continued from page 47)
 broken, and, with the aid of lighting the petals on the girls, are transformed into dazzling gowns. Both the change and the striking appearance of the gowns make a great impression.
 Another interesting collection of costumes in the *Grab Bag* is seen in the woodland scene, where the girls are dressed to represent various insects of the forest, such as moths, fire flies, grasshoppers, beetles, lady bugs and mosquitoes.
 But most intriguing of all is the

achievement in the scene called the apartment, in which the girls are costumed and arranged in such a way that they appear to be pieces of furniture. Upon being touched they jump up, and by the end of the scene everything from the footstool to the bed is on its feet and walking around the room in a most amusing manner.

A wonderful variety of Scotch costumes also is exhibited in the Scotch fair scene. Alice O'Neill, Charles LeMaire and Mabel Johnston designed the costumes for the *Grab Bag*, and Schneider-Anderson executed them.

STAGE HANDS & PROJECTIONISTS

(Continued from page 41)
 his left ankle. It happened last week in New Hampshire, where he planned to spend a brief vacation at a camp of a friend. Nightfall had settled on the great open spaces on Canavan's first day at camp, and not knowing the dangers and pitfalls that go with outdoor life, he stepped off into empty space from a six-foot elevation. Canavan hurried right back to town, consulted his physician and found that he suffered a bad case of sprain. The World Series from the bleachers, he admits, has done wonders to make him forget his injured member.

William P. Raoul, Southern representative, has been instructed to leave for Beaumont, Tex., to listen in on the controversy between Local 133 and the Jefferson Amusement Company. Headquarters hopes to have a complete report on the situation this week.

Ben Brown is counseling the local of that town in its dispute with the management of the Miles Royal Theater.

Vice-President George Brown is going over the differences between the local branch and the Orpheum Theater in Winnipeg.

Representative William Dillon has been assigned to Worcester, Mass., and Manchester, N. H., to clear up local disputes.

Vice-President Cleve Beck is now in Los Angeles, where the managers of several non-union houses are in conflict with local stage employees and motion picture operators.

Representative Louis Krouse has been assigned to aid in settling the controversy between the local and theater owners at Wheeling, W. Va.

Representative Harry Sherman has been appointed to take complete charge of local matters at Rochester and Olean, N. Y.

The crew with *The Love Bet* Company, put out by Walter Decker, Inc., is as follows: Al H. Stine, carpenter; John Zinkand, master of properties; "Buddy" Beall, chief electrician, and David Bowers, assistant electrician.

AUSTRALIA

(Continued from page 41)

tress, who left J. C. Williamson, Ltd., for Hugh J. Ward, has gone back to her old love.

Irene Franklin, American vaudeville star, will be the headliner at the Tivoli, Sydney, from next Saturday.

Amy Rochelle is appearing at the Orpheum, North Sydney.

Marie La Varre is back in Sydney after a season in Melbourne with *Mr. Battling Butler*.

Edna Thomas, singer of Negro melodies, is due for an Australian engagement shortly under the Williamson Vaudeville management.

Elsa Straif, famous Australian soprano, is to commence a season here next March. This artist has been absent from her home land for 13 years, and, 'tis said, will open in Sydney.

On the last night of Bransby Williams' season in Adelaide that consummate artist was the recipient of several presentations at the conclusion of his turn. Despite the fact that this great Dickens impersonator was so professionally successful, the support accorded the season was hardly up to expectations. In returning thanks for many favors Mr. Williams said: "For the sake of the management I would like to have seen larger audiences. Before coming here I was told never to mind Sydney and Melbourne, but in Adelaide, the city of culture, people would flock to see Dickens and Shakespeare on the stage." Mr. Williams added that he feared because he had an English name and his sketches were part of a vaudeville entertainment, some people were too hypocritical and snobbish to attend a variety theater.

Howett Wooster, of the J. C. Williamson Comic Opera Company, took proceedings against Byrl Walkley, of the same company, for alleged assault committed August 14. The case came before W. Harris, P. M., in the Summons Court (Brisbane) last week, but was withdrawn. Mr. Stanley stating that the parties had reached a settlement, Miss Walkley making no imputation of unprofessional conduct against Mr. Wooster, and Mr. Wooster making no allegation of assault against Miss Walkley.

A cable received from head office here states that Hugh J. Ward has selected three new productions for Australia. Two are musical comedies, one of which is *Little Jessie James*, which is similar in construction to *Little Nellie Kelly*. *Moonlight* is another of the lighter order, while *Cobra* is a drama of the very intense kind.



CIRCUS MENAGERIE



HIPPODROME SIDE SHOW



AND HIS MAJESTY THE TROUPER

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

UNIQUE INJUNCTION IN OPPOSITION FIGHT

Sells-Floto and Sparks Circuses Perpetually Re- strained From Damaging or Interfering With Each Other's Paper in North Carolina

SALISBURY, N. C., Oct. 11.—It has always been considered contrary to circus ethics for one circus to resort to the assistance of "John Law" against another. However, it seems that recently the opposition fight in North Carolina between the Sells-Floto and the Sparks circuses became so intense that Mr. Sparks decided to appeal to "John Law" for assistance in his behalf. This he did by causing the arrest of several of the Sells-Floto Circus billposters at Statesville and by instituting injunction proceedings at Salisbury, seeking to restrain the Sells-Floto Circus from covering his paper.

R. M. Harvey, general agent of the Sells-Floto Circus, happened on the ground at the critical moment and was eager for the legal fray. However, in that particular instance it seems the Sparks advance men had done the very thing which Mr. Sparks had accused the Sells-Floto men of doing, and upon being convinced of these facts Mr. Sparks had the criminal proceedings dismissed and paid the costs. The injunction matter, however, went before the court and Mr. Harvey did not resist any effort to restrain the Sells-Floto men from doing anything illegal and an injunction was secured as per Mr. Sparks' request. As soon as Mr. Sparks had obtained the consent for his injunction Mr. Harvey stated that while they were in the injunction business he thought it would be just as well for the Sells-Floto Circus to secure an injunction against the Sparks Circus. This was also ordered done, thus each circus had the other perpetually enjoined in North Carolina and the costs of these proceedings were shared equally by the shows.

The decree of injunction is unique in several ways, but chiefly because each party is enjoined from doing the same thing. It follows:

STATE OF NORTH CAROLINA,
COUNTY OF ROWAN,
IN THE SUPERIOR COURT

Chas. Sparks, Clifton)
R. Sparks and Mrs.)
John H. Sparks, trading
and doing business)
as Sparks Circus Co.)

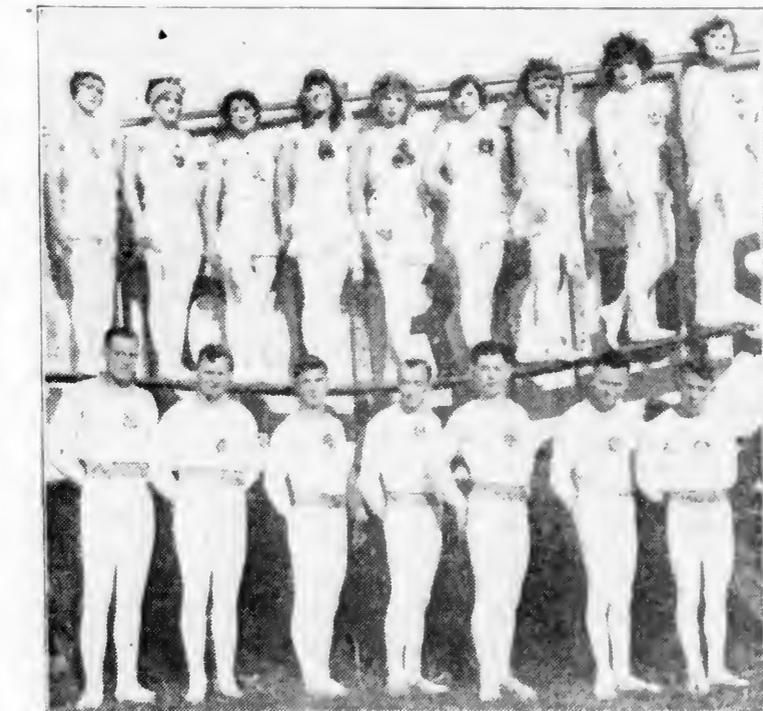
ORDER

The Sells-Floto Circus
Company.)

This cause coming on to be heard, and being heard before Hon. A. M. Stack, Judge holding the courts of the 15th Judicial District; and it appearing to the court that the parties hereto, plaintiffs and defendant, have compromised all matters of difference between them, each agreeing that they will not interfere with, mutilate, deface, tear down, or otherwise destroy, impair, or cover the advertising matter of the other, or the advertising space where either party has secured the prior rights and privileges thereto, it being understood that if one of the parties should inadvertently cover the space of the other party, then the party having the prior right shall have the right and privilege to cover the advertising matter of the other party so inadvertently posted.

IT IS NOW, THEREFORE, CONSIDERED, ORDERED AND ADJUDGED, That the Sells-Floto Circus Company, and any of its agents or employees, be, and they are hereby perpetually restrained and enjoined from mutilating, destroying, covering over, tearing down or otherwise damaging or interfering with the advertising matter, signs, posters and banners of Charles Sparks, Clifton R. Sparks and Mrs. John H. Sparks, trading and doing business as Sparks Circus Company, and it is further considered, ordered and adjudged that Chas. Sparks, Clifton R. Sparks and Mrs. John H. Sparks, trading and doing business as Sparks Circus Company, and their agents and employees, be, and they are hereby perpetually restrained and enjoined from mutilating, destroying, covering over, tearing down, or otherwise damaging or interfering with the advertising matter, signs, posters and banners of the Sells-Floto Circus Company, and

It is further ordered, considered and adjudged that in the event that either of the parties, or their agents or employees shall inadvertently place advertising mat-



The Two Flying Ward troupes, features with the Sells-Floto Circus this season. From left to right, top: Clara, Lillian, Mabel, Marjorie, Mayme, Nellie, Mickey, Emma and Be. Bottom: Ralph, Edward, Bert, Paul, Harold, George and Lester. Mayme Ward is featured in double mid-air somersaults to hand-to-hand catches, blindfolded and bound in a gunny sack, and Erna Ward, aerial gymnast, in sensational one-arm plrangles and swings over shoulder.

ter on the space when the other party has secured prior privileges and rights, that the party having the prior privilege and right to said space shall have the right to post its advertising matter over that of its competitor.

And it is further ordered and adjudged that the costs of this action be paid, one-half by plaintiffs and one-half by defendant.

Done at Chambers in Salisbury, N. C., this 15th day of September, 1924.

A. M. Stack
Judge Presiding and holding the
Courts of the 15th Judicial Dis-
trict.

By Consent:
Walter Murphy & W. C. Coughenour
Attorneys for Chas. Sparks, et al., trading
as Sparks Circus Company.
Grier & Grier,
Attorneys for The Sells-Floto Circus Com-
pany.

THREE INJURED WHEN ELEPHANT BREAKS AWAY

Los Angeles, Oct. 9.—An artificial storm, produced with wind machines on a motion picture set near here recently, seemed so real to one of the elephants used in the scene that the animal broke away from its keepers, kicked over a circus wagon and injured three men. Tony Brack, acrobat, it is said, suffered two broken ribs and numerous lacerations. The others are said to have suffered cuts and bruises.

SPARKS' CIRCUS

Polley Sisters, the Klines and O'Sheas
Late Additions to Program

Late additions to the Sparks Circus dressing room include the Polley Sisters, Chas. Kline and wife and the Australian O'Sheas. Clifton Sparks is the possessor of a radio outfit and nightly concerts have been the rule during the entire summer. During the World's Series the scores were received daily in the dressing room much to the enjoyment of the Sparks performers.

A miniature horse, two feet in height, is a late addition to Charley Katz's pit show and is attracting many folks down in Charley's native State, Georgia. Florence Harris, who has been out of the saddle for several weeks, is back again in the program doing her full body lay-back on "Baron De Bell" and also riding "Peggy" in a 30-foot broad jump in the fox hunt.

During the Winston-Salem engagement Jimmy Nunn, formerly of the Barnum

MAIN CIRCUS WILL

CLOSE OCTOBER 25

Show To Be Shipped to Mar- land, Ok.—Three Night Per- formances Lost Due to Rain

The Walter L. Main Circus will close its season at Fredericksburg, Va., October 25, at which time the Miller Brothers will take possession and ship it to their ranch at Marland, Ok. Col. Joe Miller has been with the show since the sale was consummated. He will leave shortly to attend the rodeo at Madison Square Garden, New York, and then return to the show and make the trip to Marland.

The show has encountered 15 days of rain since crossing Chesapeake Bay. Three performances were lost—the night shows at Weldon and Henderson, N. C., and Winstonsboro, S. C. F. J. Frink, general agent and traffic manager, was a visitor at Rock Hill, S. C., and Charles Bernard, contracting press agent, caught the night performance at Lincolnton, N. C. At the end of the season Andrew Downie will go to Mt. Clemens, Mich., for a rest, and as yet has not made known his plans after that.

The Miller Brothers are negotiating with several large motion picture concerns for the purpose of making several pictures at the 101 Ranch. All of the animals and equipment purchased by the Millers, along with their animals at the ranch, will appear in these pictures.

JEROME T. HARRIMAN
(Press Agent).

CHANGES IN STAFFS

**Dan Odom Now Manager of Hagen-
beck-Wallace Circus—Sam Dill
at Head of John Robinson
Circus**

Chicago, Oct. 10.—Dan Odom, who has been manager of the John Robinson Circus, has been shifted to the Hagenbeck-Wallace Circus. Jerry Mugivan, who had personally managed the show since Bert Bowers' departure for Europe, is in Chicago giving his undivided attention to all the interests of the American Circus Corporation. Sam Dill, assistant manager of the John Robinson Circus, has been promoted to manager of that show.

Ed Ballard, who had been abroad for about six weeks, returned to the States several weeks ago and is now at West Baden, Ind. Mr. Bowers will have quite a lengthy stay abroad and is not expected to return until next spring.

H.-W. TO SHOW IN TEXAS

El Paso, Tex., Oct. 9.—Advertising Car No. 1 of the Hagenbeck-Wallace Circus arrived here Sunday and on Monday the crew put out paper announcing the show's coming October 20. This will be the first big circus to visit El Paso this season. The show will come here from Arizona and will work its way east thru Texas, hitting most of the larger towns and cities in North and Central Texas.

SANTOS AND ARTIGAS BOOKING BIG ACTS

Havana, Cuba, Oct. 10.—Jesus Artigas, partner of Pablo Santos, who has been making an extensive tour of Europe securing a number of big acts, will return here at the end of this month. Among the American acts that the firm has engaged are Capt. Tibor's sea lions and Tom Wilmot's wild animals.

ROBBINS BROS.' CIRCUS

Gives Three Shows at Conway, Ark.

The Robbins Bros.' Circus gave three performances at Conway, Ark., October 10, reports F. Robert Saul. All stands in Arkansas so far have been excellent. Floyd King was a visitor at Conway and witnessed both matinees.

& Bailey Show, entertained his old colleagues, Joe Pontico and Harry Miller, at his home to a real "home-cooked" fried chicken dinner. Jimmy is a well-known candy butcher and is laying off this season for the first time in many years. Charles Sparks' riding pig and ostrich sure go leg with the colored population in the South.

EDDIE JACKSON (Press Agent).

SELLS-FLOTO CIRCUS

The Sells-Floto Circus has encountered a great deal of rain and mud in the South, but nevertheless is doing good business. Mrs. Pearl Stewart, prima donna, spent a few days with her husband's folks in Winston-Salem, N. C. Bill Koplin, clown, who had a serious sick spell last winter, is again feeling like a two-year-old. He is surely prancing around the hippodrome track these days. The Flying Ward acts and Mayme Ward's feature double somersault in a gunny sack are going over big. Little Lelroy (Sharty) Thompson has turned out to be an accomplished bass drummer. All of which is according to J. Welsh, with the show.

MRS. MUGIVAN RECOVERING

Chicago, Oct. 10.—The wife of Jerry Mugivan, who recently underwent a serious and peculiar operation on her right knee at a Chicago hospital, is doing nicely. Mr. Mugivan has been at her bedside.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

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ROBBINS BROS.' CIRCUS

The Robbins Bros.' Circus was fortunate in getting out of Texas just before the quarantine of the hoof and mouth disease was ordered in that State. The show left Texas September 27 and two days later the ban went into effect. A party was staged by the big show band at the Moody Hotel, Pauls Valley, Ok., September 28, and the Stunt Club organized, with Les Minger as president. Pauls Valley, Cushing, Hominy, Bristow and Wagoner, Ok., were all good stands for the show.

O. A. Gilson has signed for next season and most of his musicians will return to the show. John Schultz, boss animal man, an old Barnum & Bailey trainer, will be at the Granger (La.) quarters during the winter. Jimmie Gibson celebrated his 20th birthday anniversary October 4 with a chicken dinner. Steward Ed. Herber was master of ceremonies. Harvey Beach, former assistant boss canvasman, is now a member of the Golden Gate Newsboys' Quartet, which will play vaudeville this winter.

October 3, in Vinita, Ok., the show played day and date with the J. Doug Morgan Comedians, who were filling a week's engagement there. Visits were exchanged by members of the shows. Captain and Mrs. John Tibber and their son ions left October 4 for their home in Tonawanda, N. Y. They will sail for Cuba late in November to join a circus. The Tibbers will return to the Robbins Show next year. James Morse, legal adjuster, and Bert Rickman, equestrian director, expect to put on indoor winter circuses under Shrine auspices in the Northwest.

Bill Wallace, formerly with this show, is now at home in Cairo, Ill. Jimmie Lovett, cornet player, will go to Seattle at the end of the season and, after a rest, will join a minstrel organization. Wallie Champion, electrician, who was recently married, will make Chicago his home this winter. He will be electrician at the Coliseum and next season will return to this show. Lester Dehart will troupe this winter with Jameson's Wild West, a wagon show touring the South.

Hank Linton and Texas Jack Lewis expect to troupe with the biggest Wild-West show next season. Walter Garland, ticket seller, will be found at his home in Black Mountain, S. C., this winter, where he has made arrangements to engage in the nursery business. Harley Pierce will return to the Missouri University, where he will enter his second year in the law department. Mr. and Mrs. Jimmie Woodward will make their home in Chicago. Peggy Poole, after a few weeks' visit with his mother in Boston, will play vaudeville engagements. Mr. and Mrs. Milton Robbins and daughter, Maxine, will return to Petersburg, Ill., for a visit with Mrs. Robbins' parents. Cuban Max and wife intend to play vaudeville dates this winter. Clifford Hayes, of clown alley, will be with Ethel's Musical Comedy Company.

P. ROBERT SAUL (Press Agent).

Following the close of the Gentry Bros.-Patterson Circus Alma and Milt Taylor joined the Golden Bros.' Circus. Mr. Taylor reports that the show is doing a nice business in Tennessee and will be on the road until the middle of December.

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10x12	35.91	38.43	10x12	41.30	44.20
10x14	39.06	42.84	10x14	44.90	49.29
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The Honest Bill Overland Show made a 55-mile jump on a recent Sunday and everything was up and ready for the Monday matinee by two o'clock. Fay and Weldon Stokes are still with the organization.

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AM SAILING FOR SOUTH AMERICA NOV. 1. Will sell my 73-ft. Combination Baggage Car, 160 6-wheel trucks, fire starter, etc. Will just M. C. B. inspection. First thousand dollars takes it. Can be seen now Ashland, O. Mail here will be forwarded. CAN USE good Maclean, using big stuff. Must have an Azra and Chair Houston. JESS L. KINSEY.

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(Communications to our Cincinnati office)

Word comes from Bill Lewis, clown on the Walter L. Main Circus, that he will winter in Chester, Pa.

Gil Everett postcards that he will return to clown alley next season with new ideas in walkarounds.

Billie Burke, the New York vaudeville agent, is visiting the Sells-Floto Circus for a few weeks.

Russell Knisley, of the defunct Knisley Bros. Circus, is playing Ohio fairs and exhibitions with his athletic show.

Keith Buckingham is no longer with the Golden Bros. Circus. He is back in Allentown, Pa.

H. D. Carney postcards from New Orleans that he is "down by the Gulf" for the winter.

John F. Fenelon has left the Golden Bros. Circus and is back on the job with E. H. Jones' Alabama Minstrels.

W. A. Atkins informs that he has received word that the Hagenbeck-Wallace Circus will close November 9.

Coffer (Mike) Thornton, formerly with the Mighty Hag Shows, is now in the poultry business in Gaffney, S. C., advises Jack Landrow.

Following the closing of the Gentry Bros.-Patterson Circus Press Agent R. B. Dean journeyed to Brazil, Ind., for a 10-day visit.

The Rubye Latham Duo started their vaudeville bookings at the Majestic Theater, Chicago, week of October 5. They are presenting a web and trapeze act.

Toto Durov, of the old vaudeville team, Durov and Lamont, Happy Hot-tentists, is doing comedy roles for Universal pictures in Los Angeles. He was a leaper with circuses for many years.

In the Equity department of this issue is a story of interest to Lillie Conroy, who was a contortionist with the Barnum & Bailey Circus some 30 years ago before her marriage to E. L. Vance.

The No. 1 brigade of the Ringling-Barnum Circus closed its season at Dallas, Tex. The personnel included Doc St. Clair, agent; Senator Raines, Eddie Brennan, Jesse White, Thos. Bowly, Fred Curry, Red Donahue, Checkers Malone and Pewey Preston.

Monia W. Large, of Ashtabula, O., is writing a book on the history of Ashtabula County. An interesting chapter of the publication will be devoted to the life and experience of Ashtabula County showmen, beginning in 1872. Walter L. Mann, of Geneva, O., aided Large in obtaining the information contained in this chapter.

G. W. Tallent attended performances of the John Robinson Circus at Cape Girardeau and Sikeston, Mo., and had a very pleasant visit with Sam Hill, Duke Mills, Herbert DeVall and James Bartlett. He states that the show was all that it was advertised to be and highly pleased the natives. The stock is in splendid condition.

The candy butchers' baseball team of the Ringling-Barnum Circus defeated the animal department nine at Cleburne, T. X., the score being 10 to 6. Whitey Martin and Chuck Lankford were the battery for the butchers and Walker and Gibbons for the other department. Lankford and Vic LeBon, of the butchers, each hit home runs with two men on the sacks.

Mike Lucas—You are correct to a certain extent. When the Ringling Bros. Shows were first organized they traveled overland on three wagons. Now they own more show property than any other men in the world and are rightly named the Circus Kings of today—1921.

The greatest combined circus performances in show history was the united engagement of the Barnum and Forepaugh shows at Madison Square Garden in Philadelphia in 1887 by arrangement with the compiler of these records.

Some "remembers" by Buck Leahy: "When Bill Emerson was end man with Hi Henry's Minstrels? When George (Happy) Anthony took violin lessons in Cullman, Mo.? When Eddie Jackson was the jockey with N. B. Burgess' County Fair Show? When Eli Fowler was with the Buffalo Bill Show? When Grover McCabe was with the Hove Show? When Dan Ross was with the Barton & Bailey Show? When Jack Cousin did a mule hurdle act?"

Mr. and Mrs. F. Nazor are at home in Mansfield, O., after a long season in Michigan and Ohio with concessions, and report that they found money scarce all

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RECEIVER'S SALE

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SLEEPING CARS

Eighteen SLEEPING CARS have been ordered sold by U. S. District Court at Public Auction at 10 o'clock, November 20, 1921, at Kansas City, Mo.

We are willing to consider offers for any or all of the equipment prior to the Public Sale. Here is a wonderful opportunity to buy these cars at prices far below their actual worth. The assortment consists of:

- 9 Cars with Kitchen Ends
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- 10 Cars with 10-12 Section and Drawing Room
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Complete specifications, including construction, condition, type and disintegration approval value will be mailed, or appointments made for personal inspection of cars in Kansas City, Mo. at sales made F. C. B. Kansas City.

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along the line. They visited a number of shows while on tour. At Sand Lake, Mich., they paid a visit to the Dan Edmore Circus, a clean and up-to-date outfit, and met their old friends, Whitey Simonson and the Silverlakes. At Pontiac, O., they saw the Barlow Bros. Circus, a good little show, and met Charley Shill, and at Hillsdale, Mich., they visited friends on the Hagenbeck-Wallace Circus. Next season will find Nazor back on a "Tom" show in Iowa.

Following the close of the season of the Gentry Bros.-Patterson Circus, Billy Stiles and his brother, Bob, went to their farm at Burns, Tenn., and will later take out their own show. Mickey Blue, Chick Reed and George Seymour and wife went to Atlanta, Ga., to work tabloid. The Matlock Troupe went to Paola, Kan., and from there will play indoor circuses. The Riding Hollies departed for their home in Toledo, O., and the Cottrill-Powell Troupe went to Paola, Simmons Bros. journeyed to Nashville, Tenn., to play dates. The McKoon Family will play indoor engagements.

Albert Sigsby has closed his third season as general agent for the Seils Sterling Circus, which made Iowa, Minnesota, Wisconsin, Michigan and Indiana territory and played to good business. Following a brief rest, Sigsby will book a number of weeks of indoor circus engagements in Wisconsin and Illinois. In addition to the Seils Sterling Show, Wm. Lindeman owns the Wilson Arling and Lindeman Bros. Shows, which winter in Sheboygan, Wis. Lindeman and Sigsby will go to New York to close a deal for two elephants, camels and a mixed group of wild animals. The Seils Sterling Circus will be a 20-truck show next season.

WITH AUSTRALIAN CIRCUSES

By MARTIN C. BRENNAN

Sydney, Sept. 10.—Having returned to Sydney from an interstate tour with his monkey circus, Tas Bradley, well-known showman, has, acting on his own initiative, decided to play the better class Dominion picture theaters with the famous animal attraction and will leave for New Zealand shortly.

Joe Gardner and his carnival attractions are in Adelaide for the big show.

Perry's Circus is playing the suburbs around Melbourne and was at Camberwell last week, where it drew good business.

A number of carnival workers are in and the Albany district this week. The warmer weather coming in, business is much better for the tent shows.

"Bones" Wade, formerly of the Klontos, and his wife, Lottie, joined Sob's Circus in Adelaide.

Therpe McConville's Bado, to be held at the Sports Ground, Sydney, next month, is attracting much attention among roughriders throughout Australia.

With's Circus will be at Moree (N. S. W.) Saturday night, following Narrabri, Munday and Tuesday the combination will be at Boggabri and Quirindi, respectively.

CHRISTY SHOWS

Finishing Alabama and Georgia Territory—To Winter in Beaumont, Tex.

The Christy Shows are finishing their visit to Alabama and Georgia and will leave that section firmly established. Business the past week has been from good to big and against the most strenuous opposition of the year. At Eufaula, Ala., the show had as its guest Lieut.-Gov. C. S. McDaniel, Jr., and his family. Rajah Rabold, of the Smith Greater Shows, drove over from Andalusia with his wife, and the latter had a pleasant visit with her folks.

The show made its second appearance in Greenville and did a better business than last year. Brewton was only fair. The lot was almost at the runs, Andalusia and Troy were opposition stands. The lot in the former city was a mile and a half from town on the fairgrounds and the jitneys did a big business. Troy was the best town of the work. Equestrian Director Merritt Bebow purchased several snow-white horses and four elk, which have been shipped to the show and will be broken in quarters this winter. Madame Harris and her husband joined at Eufaula and the former is now singing in the spec, and big show performance.

Mr. and Mrs. Jake Finn and party motored from Montgomery and visited friends on the show at Troy, taking Merritt Bebow back with them. Fred Coleman is making good with the banners and bills the "bulls" up daily. William Sproul was recently ill with malaria. Con T., youngest son of Mr. and Mrs. Lowrie, has recovered from a sick spell. Word has been received from Mr. and Mrs. Arthur Whittle that they are spending the fall at their home in Kentucky, breaking in a new act. Walter M. Cookhill and "Curly" Murray, at the close of the season, will drive their car to the former's home in Oregon, returning to Beaumont, Tex., early in the new year. Kay O'Wesmy and wife will spend the winter in Florida as guests of Mrs. O'Wesmy's brother, Shelby Ebbert.

Cuthbert, Ga., another opposition stand, proved one of the best towns of the week. Loh O'Wesmy observed her birthday anniversary with a party at Eufaula between shows in the dressing room. She received many beautiful presents and her friends were served with a dainty luncheon. Jack Lee, who was with the Welsh Bros. and Charlie Lee shows in the old days, was a visitor at Eufaula. A. P. Osborne, late of the Kaly Theater orchestra at Beaumont, has joined the big show band as snare drummer. Mrs. Ruth Ansgam had a pleasant visit recently from her parents and friends from Rocky Ford, Ga.

Manager and Owner George W. Christy, of the Christy and the Golden Shows, stated to the writer that the Golden Show would not be out down this season or next and will be kept out well into the winter. As now planned, the present show will be disposed of and all paraphernalia replaced next season with an entirely new outfit. The show will be kept to 15-

RINGLING-BARNUM CIRCUS

Turn-Away Business Recorded at Dallas and Ft. Worth, Tex.

With beautiful weather at Dallas and Ft. Worth, Tex., the Ringling-Barnum Circus played to the usual turn-away business. Noticed on the lot at Dallas Wm. Horton, John Ringling, Chas. Ringling, Geo. McElhan, Geo. Goodhart, and at Cleburne, Roland Embler, Shallcross, an oldtimer of the advance, was with the show at Waco. Earnest Wheatley left at Cleburne for his home in Pittsburgh, Kan., on receipt of word of his father's death. Earnest will be back working with his friend, Sam Clark, next season. Geo. Zimmert recently received word of the death of his mother at East Liverpool, O. Rosina Nelson rejoined at Cleburne, having been away for a few days. Holmes, an oldtimer, saw the show at Waco, having driven over from Hot Wells, Tex. Al Shaw visited his friend, Al Shank, at Waco.

Al White celebrated his 32d birthday anniversary at Waco, "Windy", the mascot of the spec, top, passed on to "Rabbit Heaven" at Austin. He was buried with due honors with "Triax", "Army", "Scotty" and "Ben Turpin" acting as pallbearers. "Windy" died from the excessive Texas heat, he being a native of Nova Scotia. "Curly" Cohen, ex-trouper, visited at Austin. Mr. Pletz, former employer of Ray De Haven, spent an enjoyable day at San Antonio. Met Al Irwin at San Antonio and he shows remarkable improvement, having gained 10 pounds. Al held open house for the gang at the Garter Hotel. Cards being taboed in Texas, the writer can see at least a dozen games of horse-shoe pitching going on from where he is typing.

Wm. Conway, contracting agent, was with the show at Sherman. Also caught up with Townsend Walsh, the first time since Chicago. Col. Leath has announced himself as Tennessee's champion horse-shoe pitcher and has challenged Charles Hummel, the Hamilton terror. Ben De Rosa wants his friends to know that when the show has closed he is Florida bound. Judging from conversations, Florida is to have many tourists from the show, following the footsteps of "Chick" Bell and "Pop" W. H. McFarland, who have made it their winter residence for the last 20 years. Bill Burroughs is contemplating a trip there as well as Candy Shelton and Pat Valdo. Lew Graham may take a trip there and Clyde Ingalls is expecting to make a connection with a trip of Minnesota realtors. George Black has accepted a three-months' assignment to work for a well-known firm. The writer also is beginning to feel the magic lure of "America's Paradise" and, if possible, will make a trip there.

Mathew McGowan celebrated his birthday anniversary on the Sunday run from San Antonio to Sherman, Tex., at Hezkie, Tex., while the show stopped to feed, the launch met J. F. Fenelon, who recently made a connection with the Alabama Minstrels. Walter Meggs and Richard Clarke have recently been working in the ticket department, being drafted from Roy De Haven's department. Balzelt, from the Frisco, was a visitor at Sherman.

Harry Stecker, barber, expects to make a trip to Europe this fall. Business has been especially good with Harry this summer on account of the bobbed-hair craze. STANLEY F. RAWSON (for the Show).

JOHN ROBINSON CIRCUS

Enjoys Good Business in Mississippi

The John Robinson Circus is in its 25th week of the season, playing Mississippi territory to very good business. The cotton crop is large and bringing good prices. A record move was made by this show, leaving from Sikeston, Mo., to Eufaula, Ala., a distance of 117 miles. The last 97 miles were over very poor tracks into Cairo, Ill., where roads were changed and as is always the case there, this was lost in the yards. The "big muddly" was crossed twice. The show train arrived at its destination a 100 after 9 a. m. At Sikeston, with a one-back haul, the runs were being taken up at a quarter of eleven and at eleven the train was on the move.

West Point October 5 was a day of rest. At 10 a. m. the show train of the Morris & Castle Shows went thru West Point on its way to Meridian, and many of the showfolk, who are acquainted with some of the people on the carnival, had a brief visit when the train was stopped.

A former showman, Dr. J. J. Doyle, now in the section of the country, was a Sunday visitor. Dr. Doyle made several adjustments for some of the folks, among them being "Cheerful" Gardner and his wife, Babe.

F. B. HEAD (Press Agent).

over size, but will be refitted. General Agent Bert Rutherford leaves shortly for Beaumont to secure additional quarters for wintering the two shows. It is intended to maintain separate quarters for the Golden Show, the Christy Shows being the building in Crockett street. FLETCHER SMITH (Press Agent).

THE CORRAL by Rowdy Waddy

Saturday, this week, the Tex Austin rodeo at Madison Square Garden has its opening, to continue until November 1.

A rodeo was held in conjunction with the fair at Caldwell, Id., October 2, 3 and 4.

There is now less jealousy noted among contest promoters and contestants, but there are a few still possessed of it.

Marion Stanley recently wrote from Texas that he had been trick riding cool roping and working high-jumping horses with Hackberry Sims' outfit since June 20, and that the show had been doing excellent business at all stands.

Leslie Trickey, of Princeton, Ont., who won the title of best all-around cowboy at Cheyenne, visited San Francisco recently while en route to Honolulu, where she is to be the guest of the Honolulu Advertising Club.

Gene Hauks, of Rockwall, Tex., suffered severe wounds on his head at the rodeo in connection with the Red River Valley Fair at Sherman, Tex., when the bronk he was riding plunged thru the gate of the corral, Gene's head striking a beam over the gate.

From an Chicago office: Mrs. Florence S. Brown, wife of Tex Sherman, who was operated on in the American Hospital, Chicago, September 26, is rapidly recovering. Her husband reports that Wild West people sent many flowers to the hospital during her illness.

Clarence Hughes-Fenton informed from San Antonio, Tex., that she has had her mare that "worked over" and is again in good shape to ride, also that when the Reading-Bannum Circus played there recently she gave a dinner at her home for the Wild West concert folks.

The Chamber of Commerce Fair Committee at Denton, Tex., has set aside a sum of money to be used for prizes at a rodeo to be given in connection with the fair at Denton late this month. Clarence Barbill, local horseman and roper, has been employed to manage the show.

During the recent Alan contest at Post Falls, Id., Truman Smith, of Miller, S. D., drew commendation for pulling his backside against the grand stand fence and falling to the ground when he thought the horse might lunge thru the fence and throw him (Smith) into a crowd of children spectators.

From reports from Danbury, Conn., were to the effect that county officials intended investigating whether or not there would be cause for arrest on charges of "cruelty to animals" at a rodeo in connection with the fair there, after caution (or request) had been made that line by enthusiasts of the Connecticut Humane Society.

J. Percy Austin, chief signalman, U. S. S. Moody, No. 277, San Francisco, and who was with the "Two Bills" show in 1912, wrote in part: "Let's have a little dip on the closing of the 'Two Bills'."

COL. "JOE C."



The subject of the above photograph is a reproduction to show the type of horse that he is. Col. Joe C. Miller, of the famous Miller Brothers and the 101 Ranch Wild West, which is now a part of the show, which is now a part of the show, which is now a part of the show.

Wanted ~~~~~ Wanted 20 CIRCUS ACTS 20

Must be standard doing two or more Acts.

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Jackson, Mississippi, Shrine Circus

November 1st to 8th, Seven Days.

Harry Lavan, Leo Hamilton, Billy Lorette and others who have worked for us before, WIRE.

JIM DUTTON, let us hear from you. Also want ten high-class Clowns, with props, for this date only.

RODGERS & HARRIS CIRCUS

Edwards Hotel,

JACKSON, MISSISSIPPI.

Wild West show, also approximate date of sale which followed." This inspires a thought—let's have some squibs from the folks who were with the combination.

The Sgt. of Norman Shields Wild West, which had been with the Greater Showby Shows nearly all season, closed with that organization three weeks ago and joined the Boyd & Linderman Shows at the Trenton (N. J.) Fair, for that date and the year's next fair engagement at York, Pa. last week. At the latter stop Sgt. Shields decided to remain here or two additional weeks with the Boyd & Linderman Company.

Word from Olton, Ok., last week, was that a Redox and Indian Pow-Wow would be held at the Deben Ranch, two miles east of that place, the last three days of the week, with Lawrence Bill (Major Gordon W. Lillie) as the star attraction and with about 750 Indians taking part in a reproduction of old-time days in the Southwest. It had been principally arranged for the entertainment of East-Texas people attending the Petroleum Exposition at Tulsa.

Kitty Leroy Wilkins (Buckskin Kitty - Kitty Courtney), formerly of various Wild West shows, writes from 1212 Jefferson street, Kansas City, Mo., that her husband, Arthur Leroy Wilkins, clown, has been ill so much so that she can not leave him to work at shows or contests, and that they are in need of helping hands from their friends. Kitty states that Arthur suffers from fainting spells, being unconscious from 15 to 20 minutes at a time, and is very weak after each attack. Mail will reach her at the above address.

The Sunday after the Pendleton doings Bob Askins stepped into the limelight among the hands and others by earning a wager on his ability to ride "No Name", he agreeing to "kick 'im" at least five times—which he did, but probably just that many times—according to word recently received from Pendleton. It also was stated that Bob received a world of credit for the ride, and that Lee Caldwell, Yakima Canutt, Hugh Strickland, Ray Bell and numerous other well-known contestants witnessed the performance. It was claimed that "No Name" had his shoes removed since the roundup, but despite this Bob made a hit with the ride.

The Rodeo Club of Cincinnati, of which E. Lanford is secretary, is to stage its second annual miniature rodeo Friday and Saturday nights, Oct. 31 and Nov. 1, at the Helen Street Amory, in Cincinnati. Last year the club held its show but one night and it was so well received that a second day was added for this year. Secretary Lanford informs The Billboard that the club is not yet attempting a big contest, as it has not the stock, etc., to properly present one of outstanding significance, but he is looking forward to a heavily attended show this year and better things to come later. The events being played up are trick riding, straight and cowboy roping, Roman riding, Cossack romping, high jumps, Roman jumping teams and down stunts.

Notes from the Wyoming Wild West Show—The show played to fair business at the Crown Palm (Ind.) Fair, also supplying the five acts. At the Valparaiso (Ind.) Fair attendance was good. The show opened in Chicago at Garlin Park, 17th Street, October 1, and the next afternoon about 2,000 persons attended the performance. Some of the stockyard cowboys, including Tom O'Neil, Tom Perel and Martin McTreal, worked in the bronk riding and steer rid-

ing; "Strawberry Red" Wohl and Tex Walker in the trick roping and Bud Fisher in bulldogging. The show will be sent to winter quarters at the conclusion of its showing in Chicago. The roster now includes Tom Cameron, J. O. Carlington and C. Kennedy, bronk riders; Goldie Walters and Mary Demarest, cowgirls; "Chuck" Wirth, props.; John Dodge, steer rider. The stock includes 20 horses, one trick mule and five long-horn steers.

A double interest was attached to a "pow-wow" of Mesquakie Indians from the Tama reservation early last week at Dethold Park, Dexter, Ia. Double from the fact that the Indians had opportunity to visit territory formerly roamed by their forefathers, and that their performances was truly interesting to present-day inhabitants of that vicinity, particularly school children. A staff correspondent of The Des Moines (Ia.) Register commented in part, as follows: "The braves wore war bonns, shirts the luster of which was fairly dazzling, pale gray trousers and moccasins. In addition to this colorful attire, some of the males had adorned their faces with ornaments of all sorts. The squaws presented a distinctly modern picture. Of the 15 who participated in the program, six wore their coal black hair in the bobbed fashion. Practically all of the Indian girls also had had their tresses trimmed quite close to the scalp. The women were attired in long flowing robes of bright colors and seemed plentifully supplied with beads. Their feet also were encased in moccasins."

From Post Falls, Id.—The recent North Idaho Stampede, held at the Alan race track here, although showing a small deficit in finances was a success from several angles, and the results were sufficiently encouraging to justify a repetition of the affair next year, although probably the first three days in July. Arrangements had been made to hold the show over Sunday (September 28), but a protest from local ministers was sanctioned. The closing day drew about 2,000, about 8,000 the first day and about 2,500 the second day—which had cold weather. The results in the finals, first, second, etc., winners in order given: Bronk Riding (based on three-day average)—Paddy Ryan, Howard Tegland, Hugh Strickland, Bulldogging (average three days)—Jack Kerscher, Lloyd Sanders, Mike Hastings, Calf Roping—Bob Crosby, Chester Byers, Hugh Strickland, Bareback Bronk Riding—Paddy Ryan, Bob Studnick, Harry Drackett, F. E. Studnick, Cowboys' Relay Race—C. H. Loman, Harry Adams, Scoop Martin, Roman Standing Race—Harry Adams, H. Loman, Buck Smith, Wild Horse Race—Floyd Stillings, Bob Studnick, Frank Smith, Cowgirls' Flat Race—Josephine Sherry, Alice Liberty, Cecilia Wild Bill, Mrs. Fox Hastings, champion woman bulldogger, who was injured the first day, again appeared the closing day and threw her steer in 20.25 seconds, Mabel Strickland did clever work in trick and fancy riding and steer roping, although injured on Friday. Mrs. Mand Barnett, of Simas, Wash., aroused a great deal of interest by riding bucking horses with loose stirrups. Walter and Mary Roath (brother and sister), of Sunnyside, Wash., gave exhibitions of steer riding, both on saucer and facing each other. Bobby Roach, young son of Frank Roach, of Pendleton, Ore., received applause for his trick riding on a diminutive pony. Fanny and trick roping was exhibited by Chester Byers, Wilkin Williams and Mr. and Mrs. Frank Gable, of Cheyenne, Wyo.

Pahaska Top, Lookout Mountain, Golden, Col., Sept. 28, 1924—My dear Rowdy Waddy: I have read H. F. D's

inquiry in The Billboard, of September 27, regarding a story published in a Chicago paper about Col. W. F. Cody (Buffalo Bill) making a proposition to Tom Mix, whereby Col. Cody would adopt Mix and bestow upon him his name of Cody and his interests in the Buffalo Bill Wild West Show, and that Mix refused the offer when it came to assuming the name of Cody, etc. It must be a publicity stunt.

In the 31 years I was with Col. Cody in his Wild West Show and nine years previous to that time, when I was a member of his family, I never heard him mention the name of Mix, Tom or otherwise, and while he gave away about everything he ever owned he never indicated to me (and I was in a position to know what his intentions were) that he proposed to bestow his name on any one. It was his desire that his Wild West show continue after his death and had schooled me in its future policy. For your information let me quote you the seventh and eight clauses of his will under date of 1908: "Seventh: I give and bequeath to Johnny Baker, long the efficient and faithful director of the Wild West show, the sum of \$10,000. Eighth: One-half of my interests in the Wild West show, in whatever form my interests may be at the time of my death, I give and bequeath to said Johnny Baker and the other half to my said daughter, Irma C. Garlow."

Now that disposes of his interests in the show, the name of Cody, "Buffalo Bill" passed with him, so far as his direct family is concerned.

All the lithographs of myself used on the show during Col. Cody's lifetime, carried by his orders, this line: "Johnny Baker, Foster Son and Pupil of Wm. F. Cody, Buffalo Bill." That should be proof positive who's his foster son. However, if there is any further question and you would like to know who's who in the confidence and affection of Col. Cody during the past forty-three years of his life, I may ask Billings to publish one of his many letters to me.

(Signed) JOHNNY BAKER.

PRINCE OF WALES

Entertains Stockmen and Presents Weadick With Decoration

High River, Alta., Can., Oct. 6.—His Royal Highness, the Prince of Wales, tendered a luncheon to many of the prominent stockmen and oldtimers of the district last week, among them being George Lane, owner of Bar U Ranch; A. E. Cross, of AT Ranch; P. Burns, of N. L. Ranch; A. J. McLean, of C. Y. Ranch, these men being known as the "Big Four" who financed the original Calgary Stampede; also Seven U Brown, Mr. Capers, Col. Jas. Walker and many others, as well as Major Gordon W. Lillie, who is the guest of Guy Weadick at his T. S. Ranch; Hon. George Webster, Cowboy Mayor of Calgary; President Fred Johnston, of the Calgary Exhibition and Stampede; E. L. Richardson, manager of the Calgary Exhibition, and Guy Weadick, manager of the Calgary Stampede.

His Royal Highness presented Mr. Weadick with a beautiful decoration in the form of a gold and silver emblem of the Prince of Wales' Own Hussars. It is about three inches long and an inch and a half wide, the Prince's crest of three feathers being in raised clouded silver. Mr. Weadick has a ranch that is close to the Prince's and spent much of his time with him during his various visits to the E. P.

Besides being the patron of the Calgary Stampede, His Royal Highness presents the trophy for the winner of the bucking horse riding event three each year, with which goes the official Canadian Championship title. In addition to the handsome trophy, the Prince each year awards the winner with a beautiful silver cigar case inscribed with the Royal crest, the winner this year being Pete La Grandeur. Owing to the fact that it was impossible for La Grandeur to be present at the ranch during the Prince's visit, he being away in the North with horses, the Prince requested Mayor Webster to present the case to La Grandeur with his best wishes upon his return. This will be done in Calgary today during the annual meeting of the Canadian Cowboy Contest Managers' Association.

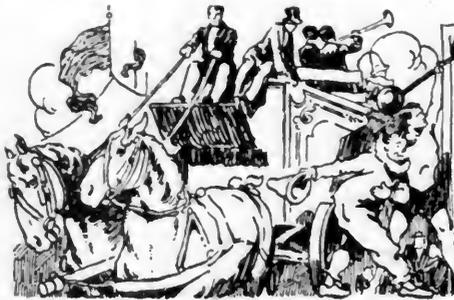
The Prince of Wales is an ardent admirer of the cowboys and their sports, that is, insofar as they confine their contests to events wherein there is no cruelty inflicted upon the animal used.

When seen by the writer, Mr. Weadick was very enthusiastic over the presentation made him by the Prince. "It was indeed very nice of him," said Weadick. "You will notice that His Royal Highness had it mounted in such a manner that it is to go as a drop on my bridle, hanging down the horse's forehead. The Prince admired my silver-mounted saddle very much last year, and this beautiful insignia of his own regiment will be a wonderful decoration on the bridle."

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying The Billboard immediately. Thank you.

SPARK PLUG AND ANIMAL SUITS

One, two men. Heads, large Wax Ears, Hanks, Nose, Feet, Cowboy Leather Chaps, also imitation Sking Indian Headgear, \$2.00 up. Spanish Saws, \$8.00 up. Masks, Boots, etc. STANLEY, 306 West 22d St., New York City.



FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION
With their PRIVILEGES and CONCESSIONS



ARKANSAS STATE FAIR OPENS IN ITS NEW HOME

Presents Fine Array of Exhibits and Attractions—Prominent Officials at Dedication

Little Rock, Ark., Oct. 9.—Attendance at the Arkansas State Fair to date is as follows: Monday, 40,000; Tuesday, 26,000; Wednesday, 35,000; Thursday, estimated, 40,000. Weather bright and favorable. Races and hippodrome drawing heavily. Wortham Shows one day late in arrival, but getting big play, and shows are good. Conservative estimate 200,000 for the week.

Little Rock, Oct. 6.—State history is being made in Little Rock this week. The episode opened today when at eight o'clock this morning the gates swung open to the fourth annual Arkansas State Fair, which this year takes on a new aspect when for the first time a new and permanent fair ground is at the disposal of the association which has worked incessantly and faithfully to procure such a location and incidentally provide for Little Rock a new park which has been needed for so long. The new million-dollar Fair Park meets these requirements.

Today was ideal for the opening of the fair, and the holiday and carnival spirit is prevalent every place. At 11 o'clock this morning the queen of the Arkansas State Fair was crowned on the steps of the War Memorial Building by Governor McRae. Following this event a three-mile parade made its way thru the gayly decorated streets to the grounds. At the gates the column disbanded and the dedication services began. From the band stand in Fair Park the services were opened by Rev. C. M. Reys, pastor of the Winfield Memorial Methodist Church here, who delivered the invocation. He was followed by Hon. Tom J. Terral, nominee for governor, who delivered an appropriate address. Governor McRae delivered the address of welcome. Then came Hon. E. W. Hodges, of the Arkansas Utilities. In response to Governor McRae's address George L. Turner, honorary president of the fair association, made a speech in behalf of Fair Park. He was heartily applauded. Then thru a din of the cheering of thousands appeared Mayor Ben D. Brickhouse, who spoke on the principles, the objects and the lessons to be derived from this inauguration. As the Mayor finished a salute of 21 guns boomed and daylight fireworks clattered and burst. Mayor Brickhouse then made the speech for the city of Little Rock in behalf of the pledge of the city to ever maintain and care for the 200 acres comprising Fair Park. Then the crowd scattered.

The fair has a wonderful lot of displays of every sort. There are two agricultural buildings, each 350 feet long, and both filled with exhibits. Myriads of tents house the various exhibits of counties, eleemosynary institutions, schools, universities, organizations within and out of the State. And the usual quota of foreign countries is represented. Mexico among them with its annual exhibit. The Negro exhibit is attractive, and hundreds swarmed the large tent viewing the achievements of the black race. The largest automobile show ever attempted in the State is at the huge building especially erected for the State's dealers. Not the least of the many exhibits is that of the mineral wealth of the State, including diamonds from the world renowned Pike County mines. At the stock corral blooded stock from every part of the Union is shown. The Arkansas Game and Fish Commission has arranged a comprehensive and interesting exhibit in which are shown deer, bear, wild turkey, prairie chickens, all the wild life which Arkansas boasts of.

That the State is not the "wilderness" some claim is borne out by the wonderful showings of art work from the University of Arkansas, the accomplishments of the farm clubs which are distributed over the State, demonstrations of latest methods of farming and agricultural work from the five "aggie" schools, the most wonderful exhibits of cotton the State has ever shown, and by the interest manifested in the many buildings set apart for hundreds of organizations formed for the purpose of advancing the wealth of the State. In fact, as E. G. Bylander, secretary of the fair association says: "We challenge any State to show a more

(Continued on page 80)

HOUSTON FALL FAIR

Promises To Be "Big Doings"—Red Roosters Arranging Extensive Program

Houston, Tex., Oct. 10.—A trip out South Main street to the new grounds recently taken over by the Red Roosters for this year's big Houston Fall Fair fully convinces one there is going to be "something doing" sure enough in Houston this fall. The dates are November 7-12.

The huge main entrance arch is now under course of construction. Architectural plans call for some few thousand colored globes along the Grecian columns and across the top. In the center will hang a mammoth brilliantly illuminated star to represent the Lone Star State. The new Machinery building under course of construction for the past few weeks will be completed in a few days. This

STOCKTON SEEKS

\$200,000 FOR FAIR

Stockton, Calif., Oct. 10.—A \$200,000 bond issue for further development of the county fair grounds here will be submitted to the voters at the general election to be held November 4.

The appropriation will provide for the construction of a new community exhibit and general office building; 20 per cent enlargement of the grand stand; construction of additional horse, cattle and sheep barns and a subway under the Mariposa road between the fair association's free parking area and the fair grounds.

According to the plans of the fair directors, the present general exhibit building will be turned over to the automobile men. The new exhibit structure will be on the site formerly occupied by the automobile tent just west of the present exhibit building.

CHANGE IN PROGRAM

AT SAVANNAH FAIR

Neither Vaudeville Nor Fire- works This Year — Jones Shows on Midway

The Savannah Tri-State Exposition, operated by the Savannah Fair, Inc., has been selected as the Georgia State Fair for the next 10 years by the Georgia State Agricultural Society, one of the oldest bodies of its kind in the United States. The appointment, made a few weeks ago, gives Savannah the opportunity to develop its fair into one of the foremost in the country since the designation as the official State fair for Georgia carries with it a sufficient weight throughout the State to attract several thousand visitors from distant cities in the Southeast.

Not alone will the Georgia State Fair mean greater exhibit space for the Tri-State Exposition and a much larger number of county booths, including a big tobacco exhibit from South Georgia as well as a national cotton exhibit from the Department of Agriculture at Washington, but it will also mean that the annual sessions of the Georgia State Agricultural Society will be held at Savannah during the fair week, October 27-November 1. At these several day gatherings farmers will exchange ideas as to improved methods of crop production, diversification and a series of lectures by farm bureau specialists will be given at group meetings.

Since the object of the Georgia State Agricultural Society is to obtain and disseminate information pertaining to agriculture, manufacture, mechanics, livestock, horticulture and other industries, it is seen there is a wide scope of activity covered in the society. It was organized in 1810 and has held State fairs every year except during the three wars. Its membership is large, drawing leaders from all sections of Georgia from as many industries mentioned.

From an entertainment standpoint the Georgia State Fair boasts a big midway attraction this year with the Johnny J. Jones Exposition Shows, and Hart's Girl Band of Ohio will play the grand-stand performance. The visit of Johnny Jones to Savannah this fall marks his first appearance here in several years. Hart's girl band will be something new for fair patrons, as nothing of its kind has ever been seen here.

One change in the Georgia State Fair that will be of interest to showmen, theatrical and vaudeville people is the announcement that the grand-stand amusements will include running races and auto races, auto polo in the afternoon and steeplechase and horse shows featuring the University of Georgia cavalry team at night. There will be no vaudeville nor fireworks at the fair as has been the custom during the past four seasons.

UTAH STATE FAIR

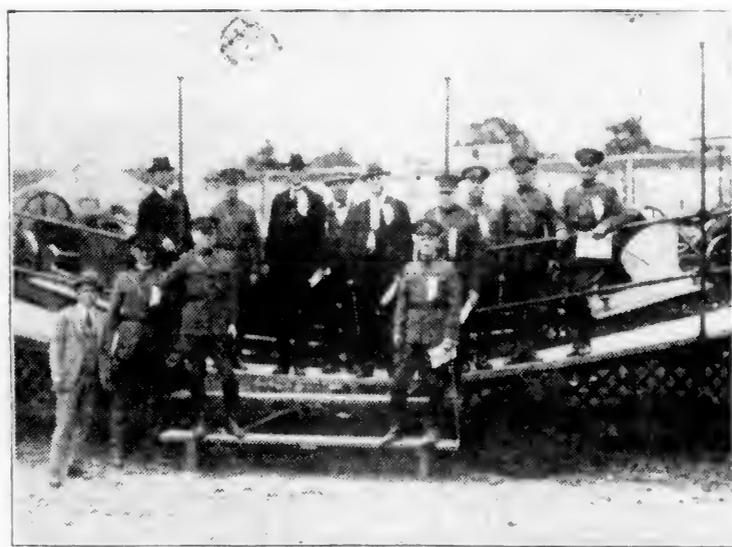
Salt Lake City, Utah, Oct. 6.—The Utah State Fair will close today what has been one of its most successful years. Attendance has been good, the not as heavy as had been hoped for. To date approximately 62,000 paid admissions have been recorded. Daily attendance was as follows: Wednesday, 7,000; Thursday, 10,000; Friday, 10,000; Saturday, 10,000; Sunday, 25,000.

Every foot of available space in all the buildings was taken. Premiums were increased this year and the result was more and bigger exhibits than heretofore. The manufacturers' building is given over entirely to Utah products.

Some of the fastest running horses in the country have been on the racing program. The other entertainment features have been plentiful and well received. The new \$18,000 concrete grand stand was completed in time to be used this year. The Bernardi Shows are on the midway.

All in all the fair has been most successful, and Manager W. H. Sutton and other officials are well pleased.

W. H. (Bill) Rice stopped off in Cincinnati for a short time last week on his way from Chattanooga to Chicago. His water circus was well received at the big Tennessee fairs it played.



Governor Peay, of Tennessee, and staff taking in the midway attractions and rides during the East Tennessee Division Fair, Knoxville, escorted by Col. Reeder, president of the fair; H. D. Faust, secretary; Milton H. Morris and Joe S. Schelbo. Governor Peay was high in his praise for the fair in general and for the Morris & Castle Shows. The accompanying photo was taken as the party was getting off the caterpillar ride.

building, over 700 feet long, will be the home of the floral show and other exhibits during the fair.

Officials feel no cause for alarm over the recent outbreak of the hoof and mouth disease among a few cattle in a county south of Houston.

The Red Roosters are spending much money, it is announced, and have not let up one penny on the expense despite the recent publicity given the cattle situation. Advertising material and posting paper has been distributed to towns within a radius of 100 miles.

Fred H. Kressman, of the World Amusement Service Association, has closed contracts to furnish a big free attraction program and the fireworks spectacle India. A style show and pageant will be given nightly by the merchants in addition to the regular free-act program. Walter F. Stanley is here and will assist the committee on the concession space.

The writer will remain here looking after the John T. Wortham Shows' interests and acting as director of publicity until the big "doings" start.

ROY E. LINDINGTON,
Publicity Director.

FAIR BUILDINGS BURN AT KINGSTON, R. I.

A number of buildings on the grounds of the Washington County Fair at West Kingston, R. I., were destroyed by fire recently, entailing a loss estimated at \$35,000. This figure, however, is said to represent only the actual cost of construction of the buildings years ago and it was said that the replacement value of the damaged structures would be close to \$75,000.

The exhibition hall and grand stand were destroyed and the judge's stand and the boys' and girls' club work building were damaged.

QUEBEC FAIRS MAY FORM ASSOCIATION

A movement is on foot to form an association of the fairs of the province of Quebec, Canada, to further the interests of the various exhibition associations. The principal movers in the effort are the associations of Brome and Granby.

Walter R. LePage, secretary-treasurer of the Granby Agricultural Society, has done a great deal of work in an effort to form an association, and has had favorable replies from St. John and Bedford. A number of the fairs, however, seem apathetic toward the project. The troubles of Coleshlee and Richmond, tho, over contracts for amusement features, have awakened the fair men to the need of an association for mutual protection, and it is possible that an organization may yet develop.

There is at the present time an association known as the St. Lawrence Fair Association, but it is devoted principally to racing. Joseph Fortier, of St. Scholastique, is secretary, and among the members of the association are Quebec, Three Rivers, Sherbrooke and Valleyfield.

POTTS REPORTS GOOD SEASON

Chicago, Oct. 10.—The Potts Fireworks Company, of Franklin Park, Ill., reports one of the best seasons in the company's fourteen years of experience among the fairs. The rainy season, according to a representative of the company, did not hit them and there was but two postponements on the season. The company reports that its increase in business necessitates the addition of several buildings to the plant, which at present is housed in 28 buildings.

BROCKTON FAIR
WONDERFUL SHOW

Imposing Exhibits and Special Features—Numerous Free Acts and Bands—Brown & Dyer on Midway

Brockton Fair, Brockton, Mass., this year most forcefully demonstrated its right to be classed among the leaders of New England fairs. As mentioned in last week's issue (page 5), the fair got off to a fine start, with an attendance of approximately 30,000. The Brockton Fair News and Brockton Fair Periscope, the latter a daily paper distributed at the fair grounds, did much to spread the fame of the fair. Both are edited by Eray S. Thompson, publicity director of the fair. The management also spends a large sum on posters, tack cards and other advertising material which is distributed thru many of the surrounding States. The advertising expense is no doubt a large one, but it justifies itself in the gate receipts from the tens of thousands of persons who visit the fair each year.

The fair grounds for the five days and nights are turned into an actual city with every convenience—temporary hospital with ambulance and doctors in attendance, branch of the post office, branch of the American Railway Express, stores and exhibits of all kinds, any number of restaurants, a police station and corps of special officers besides the State police detailed to the fair, gasoline filling stations, telephone and telegraph offices, fire house, regular streets around the grounds, etc.

The opening day was "Children's Day" and the grounds were thronged with children all of them romping everywhere and having the time of their young lives.

The heavy winds literally blew away the gigantic aviation meet which was scheduled for the opening day. Several planes, which were flying from other States to take part, were forced to land en route and abandon the attempt to reach the grounds. However, some of the more daring aviators performed what stunts the varying winds would permit.

The Attractions

The following imposing list of exhibits and special features will give one an idea of the completeness of this fair:

Agricultural exhibits of all kinds in the new Agricultural Building; educational exhibits, such as industrial and household appliances, with style show featuring shoes, the principal product of the city of Brockton; a pure food exposition, showing every gastronomical preparation imaginable; boys and girls extension work, with a special exhibit by the Massachusetts Agricultural College; dairy show, in four barns; automobile show, with an overflow tent for auto trucks; dog show, sheep and swine, display of farm and dairy machinery, poultry, pigeons and pet stock, horse show with trotting and racing events for \$40,000 in prizes, boy and girl scout campments, firemen's muster, automobile parade of ancient cars, some dating back to 1800, the occupants of which were garbed in the kind of clothes worn at that period, any number of bands, horses and oxen tugs of war, and many others.

There was a positive plethora of features distributed all over the grounds. Athletic meets were staged on several days, including football games, soccer games, track and field events of all kinds, with noted athletes from the various schools, colleges and industrial plants in the vicinity. There was a modified marathon race and some barnyard golf, or horseshoe pitching.

On Wednesday, which was Apple Day, some 23,000 apples were distributed to the patrons.

James P. Keith, chairman of the Children's Day Committee, saw to it that the kiddies had plenty of events for themselves, starting things off with a flag raising, and resorting to the old style diving into flour for coins, and the many games so dear to the hearts of children.

Jeweled Electrical Spectacle

The \$150,000 Jeweled Electrical Spectacle presented at the night show was under the direction of W. D'Arcy Ryan, director of the Illuminating Engineering Laboratory of the General Electric Company. A jeweled portal 75 feet high and 120 feet long was erected on the grounds facing the spacious grand stand. Between three lofty towers was suspended a dazzling necklace made up of 30,000 hand-cut jewels in clear crystal, jasper, ruby, emerald and nephryt. Atop each tower were magnificent sunbursts of the same jewels and equally spaced between the towers underneath were eight steam incandescent lamps hidden from view illuminated the steam as it crossed drifted towards the jewels. Thirty searchlights illuminated the curtain and acted as an electric scintillator, giving wonderful effects. An electrical feature used in conjunction with this was "color fireworks", which consists of var-colored rays from searchlights being

cast on smoke bombs exploded high in the air, and on steam released from decorative set pieces on the ground. The wonderful display of fireworks was supplied, arranged and designed by the American Fireworks Distributing Company this year again, as usual, with Henry Rapp in charge of them.

This is the second year the Brockton Fair has played a carnival company and the management selected the Brown & Dyer Shows to supply the attractions this year. Twelve shows, eight rides and about a dozen concessions were arranged around the "Village Hippodrome" which circled the grand stand.

On Stage and Track

The program of free acts was a really splendid one. As usual the entire bill was booked thru the fair booking department of the Boston office of the Keith Vandeville Exchange. Everything was put on by J. Joseph Cahill, manager for the vandeville shows and free attractions. Stuart Collins was on hand to see that everything went off as scheduled. The lineup was as follows: The Wheeler Trio, comedy tumblers; Samaya, a swinging act; the Dennis Brothers, revolving ladder act; Herbert's Dogs, doing a wonderful leaping act on the stages and chasing a mechanical rabbit or whippet around the track behind a motorcycle to which the rabbit is attached; the Five Bracks, foot-casting turn; the Casting Stars, a better-than-average casting act; the Eight Mascots with Al Rubin's Band, a big flash dance act; Carlos Comedy Circus; Mile, Farheld, strong woman; the Riding Rooneys; the Six Flying Melzers, double somersaults and clown comedy; Stanley and Alva, slack wire act; The Longfields, two men and a girl, in a balancing turn; Frank Wilson, trick bicycle rider; the Hippy Diers, comedy wire act; the Two Herberts, spring and comedy bar act; Corradinis' Animals, eight dogs, two monkeys and a pony; the Act Beautiful, a group of English setters and a pure white Arabian horse, in a good posing turn; Madam Maree's Comedy Circus, ponies, trick dogs, and the indispensable bucking mule; Paul Remus and his Midgets in a variety of perch, acrobatic and equilibristic acts; the Eight Kikutas Japs, six men and two women, juggling magicians and equilibrists; Hall's Chariot Races, performed by eight beautifully matched horses; Cheyenne Days, with a routine of Wild West stunts; the Ballotts, weight throwers and balancers; and Stobel and Mertens, high perch act.

During the performance several singing acts accompanied the band, working in front of the grand stand. They were: The Moran Singers, Helen Ray, Theresa Sprague and Edna Ayers.

Two stages were used again this year, the plan to combine the two in one evidently having been abandoned. All stage hands and clearers were garbed in spotlessly clean white uniforms and looked very neat despite the rain on the opening day. The bill was delayed several times on account of the showers, but everyone ducked for cover and waited patiently till the rain subsided. Performers were comfortably housed in dressing rooms built

ANNUAL MEETINGS
Of State and District Associations of Fairs

Ohio Fair Circuit, Harry D. Hale, Newark, O., secretary. Meeting to be held in Warren, O., November 17 and 18.

Indiana Association of County and District Fairs, F. A. Wiselhart, Middletown, Ind., secretary. Meeting to be held at Muncie, Ind., November 20 and 21.

International Association of Fairs and Expositions, Don V. Moore, Sioux City, Ia., secretary. Meeting to be held in Chicago December 2.

Wisconsin Association of Fairs. Meeting to be held in Milwaukee January 7, 8 and 9.

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany the third Tuesday in February.

Association of Tennessee Fairs, W. E. Barry, Jackson, Tenn., secretary. Meeting to be held first Tuesday in February in Nashville.

Other association meetings will be listed as the dates are announced. Secretaries of State, district, county and racing circuits are invited to send notices of their annual meetings to be included in this list.

under one of the stages and the stock and animals under the other.

There was always something doing on the field and everyone seemed to be having a really splendid time.

Picked Up Going 'Round

There were a great many concessions spread all over the grounds, with all of the usual run of concession items.

W. W. Downing, special agent with Brown & Dyer, celebrated his 72d birthday fair week. He was one of the first men to work for the late B. F. Keith.

Hubbart Nye, publicity director for Hagenbeck Bros. of Trenton, N. J., was at the fair with Jungle Land, handling publicity and lecturing.

Frank De Cleco and his son, Philip, had 12 balloon concessions around the lot. They have missed but four years in 23 and are known to regular fair patrons.

A. Kustan of the Evans & Gordon Show is a pretty busy man. This is the second year Evans & Gordon have had a freak animal show at Brockton.

Prof. T. H. Flowers, the balloon ascensionist and parachute jumper, has long become a Brockton institution.

The local churches were at the fair again this year, operating lunch stands, the profits from which are devoted to their various charities.

Tom Evans, who manages the Evans & Gordon Show, is well known at Palisades Park, N. J., where he handles the show during the park season. He keeps the crew on the jump and when he gets on the front he sure packs them in.

Fair Notes and Comment

Children's Day at the Mineola (L. I.) Fair drew an attendance of 30,000.

The Brattleboro (Vt.) Fair was largely attended this year, a crowd of 12,000 being present on closing day and other days being proportionately large.

Erma Barlow and Company closed the outdoor season at the Benton (Ill.) Fair and opens the indoor season October 13-18 at Henderson, Ky., for the Elks.

The annual Ozark Stock Show at Springfield, Mo., had a very satisfactory week's run, attendance being good thru-out.

A team of Eskimo dogs, with sled, harness, etc., from Labrador, were a feature of the Danbury (Conn.) Fair and attracted much attention.

Reports from the fairs at Brownwood, Sherman, Abbe, Lubbock and Athens, all in Texas, state that the fairs at those places were very successful and well attended.

Col. Fred Reppert, well-known fair man, of Decatur, Ind., also is one of the leading auctioneers of the Hoosier State and he conducts a school of auctioneering that has become widely known.

Fred M. Barnes, of the World Amusement Service Association, Chicago, arrived in Dallas, Tex., October 5 to attend the State Fair of Texas. He was especially fond in his praise of the new main exhibition building, which he declared surpassed anything of the kind he had ever seen.

Mr. and Mrs. Bert Davis (Uncle Hiram and Aunt Lucindy Birdseed) had the pleasure of meeting the Governor General of Canada, Baron Byng of Vimy, when they played the Ottawa Exhibition. As His Excellency was leaving one of the buildings he was accosted by Uncle Hiram, who extended his broad palm, greeting the Governor General in his sharp

down East Yankee twang: "Hello, Governor; I've just come up to see the world's fair. Meet the wife, Lucinda Birdseed."

The Governor General, unsuspecting and unacquainted with the identity of the honest-looking old couple, apparently mistook them for just a "quaint rural couple" in to see the fair. He acknowledged the democratic friendly greeting in a most cordial manner and then passing on he turned to President Pink: "By jove, what an extraordinary old couple." When President Pink explained that they were one of the attractions of the fair His Excellency enjoyed a hearty laugh, regarding it as a good joke on himself.

Oregon State Fair Profits

Altho it rained the first three days of this year's Oregon State Fair at Salem, Ore., the cash receipts were but \$3,000 less than those of the 1923 State fair. Expenses for the fair were estimated at approximately \$8,000 less than last year, which means that the fair association has on hand a larger cash balance than it had at the close of the 1923 event.

The total paid attendance at the 1923 State fair was 69,300 as against 79,200 last year. Cash receipts at the fair just closed were \$29,312, compared with \$102,372 in 1923. This year's horse show attendance was 14,100 as against 6,688 last year.

Season tickets sold at the 1924 fair aggregated \$1,516.75 as against \$1,574.50 in 1923. The single admission tickets sold at this year's fair returned \$41,177, while in the year 1923 these tickets brought an aggregate of \$25,285.

Sale of tickets for the grand stand at the 1924 fair aggregated \$5,352, compared with \$6,797 at last year's event. Revenue from the horse show in 1924 was \$5,262 as against \$6,688 in 1923.

Concessions this year brought the fair board \$8,143, while last year's receipts from this source were \$7,366.05. The carnival shows returned to the board this year \$3,061 as against \$2,747.59 in 1923.

Smiling Skies at Opening of Virginia State Fair

Richmond, Va., Oct. 9.—While it is obvious that attendance at the Virginia State Fair will fall considerably below that of last year, the association will come out with a profit. At a meeting of the directorate of the association tonight W. Conway Saunders, secretary and general manager, reported that the financial success of the fair is assured. The principal concessionaires report fair receipts, comparing favorably with their dates elsewhere. The smaller privilege men are not enthusiastic, and report a rather poor season all along the circuit.

Attendance at the fair the first day was 9,000, second day 10,000, third day 45,000, fourth day 20,000, final two days estimated to add 15,000, making estimated total attendance 99,000. The Sheesley Shows, occupying the midway, have made a splendid impression on the people. Weather has been ideal thruout. There is a general impression that attendance suffered thru the banning of merchandise wheels and other games.

Richmond, Va., Oct. 7.—Smiling skies greeted the opening of the 19th annual Virginia State Fair yesterday, and the big exposition of the State's agricultural, industrial, commercial and other resources got off to a great start.

Opening day, which also was Children's Day, saw most of the many exhibits in place and the grounds thronged with kiddies and a goodly number of grown-ups. No holiday had been declared in the schools, so it was late in the day when they did come they came by thousands. A special admission price of 25 cents to grounds and grand stand was made to all under 12 years old and all midway attractions were half price.

Today is Virginia Day and it is expected to draw thousands of visitors from all over the State. Wednesday will be Richmond Day, Thursday Farmers' Day and Friday Homecoming Day, and special features are on the program for each.

Exhibits this year are the best shown in a decade, fair officials declare. Boys' and girls' work has received particular attention and an entire building is devoted to the displays. There is a great showing of cattle. One of the most interesting displays is that showing native wild animals.

There is an extensive amusement program. On the midway are the Sheesley Shows, making a most pleasing appearance. There is an excellent racing program and also a first-class free act program between races, and at night a brilliant display of fireworks. The free acts include Agee's great horse act, Cliff Curran, the five Jansleys, athletes; Ernie Young's Revue, the Lomas Troupe, an English comedy act; Lucille Anderson and her diving nymphs; Mabel Cody's flying circus; Cervone's Band and the International Fireworks Company's best program of pyrotechnic novelties.

In addition to these amusement features, Troop F, Third United States Cavalry, from Fort Myer, gave a thrilling exhibition every day. The program embraces riding stunts, Cossack, standing, jumping and other hair-raising feats of horsemanship.

Manager W. Conway Saunders and other officials are well pleased with the start of the fair and confidently predict that this year will be one of the most successful in the association's history.

WEATHER CUT RECEIPTS

Memphis, Tenn., Oct. 10.—Receipts for the Tri-State Fair this year were \$25,000 under those of 1923, Frank D. Fuller, secretary-manager states, and while no deficit is anticipated the fair will do well to break even, he added. General admissions at the gate declined \$19,444. Receipts from midway attractions were off \$1,398.90 and the permanent concessions netted \$1,619 less than last year. Unfavorable weather at the outset was given as the cause. A fair bigger and better than ever is planned for 1925.

WANTED

Director for Kentucky Cardinal Band for season of 1925. Give particulars of experience, etc. Address KENTUCKY CARDINAL BAND, Maysville, Ky.

HOUSTON'S COLORED FAIR

NOVEMBER 10-18, 1924.

WANTS a Carnival Company or Independent Rides, Shows and Concessions. This is a sure money spot, so come on. Address 810 ISLES, Secretary, 1220 Eblis St., Houston, Texas.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Wembley's Future

London, Sept. 26.—Although I previously announced, it had been authoritatively stated that the Exhibition was to reopen next year, it now appears that the actual "Yes" remains to be said when J. H. Thomas, M. P., Colonial Minister, returns from his African trip. There seems, however, absolutely no doubt that we shall be "Wembling" at just such an attractive Wembley next year, for I hear of contracts being made and concessions taken in anticipation of lively business next April.

Meanwhile, however, arrangements are being made to remove the millions of pounds' worth of exhibits large and small and to dismantle the pavilions and palaces.

Lord Stevenson Silent

In spite of JOHN BULL'S disclosures as to the finance of the Amusement Park no statement has been issued by the Exhibition governing board to set at rest the fears of showmen and contractors as to their past commitments or future protection. An action for libel is pending, for, of course, Laycock and Bird had to make a rejoinder to the serious charges leveled against them by the paper.

This week an engineer named William Henry Pease was accused at Malborough Street Police Court of attempting to extort by menace \$7,500 from Frederick James Bird, of the Amusement Park firm. It appears that Bird learned thru an intermediary that Pease was anxious to stop the publication of further articles in *John Bull*, and in an interview he is alleged to have told Bird that he would stop the appearance of even more serious defamatory articles if the money were paid to him. Two hidden detectives were present and overheard the conversation. The case was adjourned, a defending counsel saying that Pease did not represent *John Bull* but would explain everything at a later stage. Bail was fixed at \$2,500 from Pease and a surety in \$5,000.

Here for the moment this regrettable business must be left, but the moral that showcraft is best left to the men of the real show world may once more be drawn by readers.

The Tattoo Ends

The Searchlight and Torchlight Tattoo in the Stadium ended to the regret of many thousands on Saturday last. More than 1,000,000 people had paid admission to this wonderful show.

In response to public inquiry as to the names of the showmen responsible for this "greatest show ever seen", the War Office announced that it was contrary to its practice to give any individual the credit for what was in fact the corporate effort of the army. Press and public would not, however, leave it at that and it soon transpired that Captain Oakes-Jones was principally responsible for the historical part of the entertainment. He disclaims responsibility and says that Colonel Gay was "the heart and soul of the tattoo," adding that Major Creighton was responsible for several incidents and for the theatrical side generally, while the aerial arrangements were made by Major Villiers, of the Air Force.

Captain Oakes-Jones is a great authority on army history and archaeology and the perfection of the mounting and costuming of the show is due to his expert knowledge.

Guild Membership

I am glad to note that my own criticisms of the Showmen's Guild membership regulations are now being repeated from within that organization.

Under the rules no new member can be introduced unless he belongs to a showman's family, i. e., he must be the son or son-in-law of a Guild member. This is a severe restriction and seems to be thoroughly unreasonable. We all know that thruout the amusement world the long established families have provided some of the best men and women. This is true in variety, in legit, and particularly in circus and fair realms. But to exclude men with brains and brass simply because of "accidents of birth" is, as I have often written, a shortsighted and cowardly policy.

Several prominent men of the fair-ground are now coming round to this point of view and I shall have more to say on this subject as their views begin to make themselves felt in the inner councils of Showland.

Out and About

E. J. Kilpatrick is busy exploiting Over the Falls and the Caterpillar on the continent. He is in Paris, where he now has his headquarters, and is trying to put these two popular devices over in France and Belgium. I have before referred to the great success of Over the Falls in the British fairgrounds and confidently expect that E. J. K. will get away with the cash of the Frenchmen.

A big rodeo pavilion is being erected by local contractors in the Barracks Drill Ground at Leeds and the rodeo will be running there from November 24 to December 13, when the riders go to the Crystal Palace, where they are due to open on Boxing Day.

Nottingham Goose Fair grows more popular year by year and already the city

State Fair of Alabama

MONTGOMERY, November 3-11

LAST CALL FOR CONCESSIONS

Business in Alabama the Best in Years.

WHEELS AND ALL LEGITIMATE CONCESSIONS OPEN

A-1 Concessions controlled by Fair Association, except regular Concessions carried this season by Rubin & Cherry Shows, prior to August 1st.

MORT L. BIXLER, Manager.

authorities announce that all spaces are let and advise showmen not to turn up on the chance of gaining admission to the ground at the last moment. Once again a heavy booking of space by local traders is noticeable; in fact, the fair is in a measure reverting to its old function of a local trade fair as well as amusement stunt.

The latest Zoo baby is a young llama which is now a fortnight old and seems to be doing well.

SOUTH LOUISIANA FAIR

Donaldsonville, La., Oct. 7.—Eight thousand admissions were registered at the opening of the South Louisiana Fair Sunday, when Mayor McShane of New Orleans formally opened the exhibition, for it was New Orleans Day and many persons motored up from the city beautiful. The fair reflects credit on Secretary-Manager R. S. Vickers and his associates who have worked hard to make this season a success.

After the speech making and welcoming there was a snappy program of horse racing.

Exhibit halls were well filled. The Mighty World Shows, owned by Jack Schaffer and managed by Jack Clark, furnished the midway attractions. The free attractions were Lucile Anderson's Diving Girls, La France, Al Nuttle and Greer's Society Circus. The fireworks were furnished by the Thearle-Duffield Co. Harry K. Holdemann was the official announcer and director of amusements.

NATIONAL DAIRY EXPOSITION

Milwaukee, Wis., Sept. 27.—A two-mile dairy parade featured the opening of the 18th annual National Dairy Exposition, staged at the Wisconsin State Fair grounds and the Milwaukee Auditorium here, September 27 to October 1. Preparations for the exhibition of dairy products and producers this year surpassed all previous efforts, but the show did not come up to expectations in the matter of attendance. About 5,000 tradesmen attended the opening celebrations. The exposition at the State fair grounds included display of 1,500 head of dairy cattle, as well as complete exhibits of modern dairymachinery. During the week there were several important conventions of dairy and allied organizations, which were addressed by many notables. Dr. H. E. Van Norman, president of the World's Dairy Congress, and Col. W. E. Skinner, secretary, were the chief figures in the staging of the exposition.

KINGSTON FAIR

Kingston, Ont., Oct. 9.—Drawing an attendance of more than 100,000 the Kingston Industrial Exhibition, under the direction of the Kingston Industrial Agricultural Association, from Sept. 16 to 26, was in all respects the greatest fall fair ever held in Kingston, and the banner event in Eastern Ontario, mainly thru the indefatigable efforts of Manager H. J. Bushell and a most capable band of directors.

Northern New York, Ontario, Quebec and other places knew about Kingston fair for months, the results being that every day saw tremendous crowds on hand. Nor were they disappointed; there was a great display of Holstein cattle, the horses were better than ever, the poultry far outnumbered any previous showing, and the dog show was a great success. The Crystal Palace, radiant with myriad lights, and with the exhibits of local and outside merchants, was the mecca for thousands every day, while with most interesting and closely contested trials of speed, and various other items on the program, the visitors had plenty to occupy their attention. The International Amusement Company laid a clean and entertaining midway, "Jerry" Hud-

son, the human fly, supplied thrills every afternoon.

The principal event of the week was the historical pageant which every evening drew such tremendous crowds that the grand stands were insufficient to handle the crowds. Staged by 1,000 Kingston people the many historical events in the life of Kingston were most strikingly portrayed. It was a splendid celebration of the 251st anniversary of the founding of Kingston and was carried out with such precision and ability that hundreds repeatedly returned to the fair to see the big event.

In all Manager Bushell and his directors may well feel proud of the 1924 record of the Kingston Fair. Even better things are looked forward to for 1925, and already Manager Bushell is preparing for next year's exhibition.

"DAIRY DAYS"

An Interesting Community Fair Staged Annually at New Richland, Minn.

An interesting community event of the present season was the *Dairy Days* of New Richland, Minn., September 19 and 20.

This has become an annual event at New Richland and is a strictly non-profit-making institution; everything is free and funds to cover expenses are provided by the community to further the dairy industry.

"It is more of an educational chautauqua than a show," writes A. N. Tyrholm, secretary. "Speakers are provided from the State and other dairy organizations, and the show fully demonstrates what can be done by a small community thru co-operation."

The merchants and farmers of the community have erected a new fireproof dairy pavilion 75 by 90 feet to house the displays, and this was taxed to its capacity, many of the exhibits having to have temporary shelter provided. One of the big features of the days was the pageant parade which depicted every phase of the dairy industry from its inception. Another feature was the home-talent vaudeville show which was given each evening by talent from both town and country, the personnel being assembled from over the entire country. The part of the entertainment was directed by K. J. Boyd, a professional amateur director. Then there were three professional free acts and two bands, athletic novelties, a flying circus and other features. The management of *Dairy Days* fully realizes the necessity of entertainment as an adjunct to the show. Heretofore it has been the custom to provide all professional talent, but Secretary Tyrholm states that this year's program, made up of both amateur and professional talent, gave greater satisfaction.

C. S. Shursen is president of New Richland "Dairy Days", Inc.; Herman Lewis is vice-president, and A. C. Lea is treasurer.

TULSA FAIR A SUCCESS

The Tulsa County Free Fair, Tulsa, Ok., secured a substantial success this year. Ideal weather prevailed during most of the fair and the crowds were large. On the closing night 15,000 persons attended.

Plans already under way for next year include several new buildings, a real show ring and possibly a race track. The association officials point out that the foundation for a great Southeastern Oklahoma exposition was laid when the association moved to what was regarded at the time as a remote tract about four miles from the city. The county commissioners saw the possibilities of the new location and purchased an additional 200 acres. The fair was held there last year with nothing more than two buildings and a hog shed. This year three times the exhibit space was provided by the use of tents, and even that was not enough.

Robert Wiley is secretary of the fair and D. A. Wilson is president.

SOUTHEASTERN FAIR PRESENTS BIG SHOW

Atlanta, Ga., Oct. 7.—The Southeastern Fair is setting new records for attendance so far this year and every indication points to the most successful fair ever held here.

With virtually all the exhibits in place, the midway in full blast and every feature working according to schedule, the fair opened Saturday and entertained more than 11,000 persons, beating last year's figures by more than 2,000. Sunday all exhibit buildings were closed and no admission to the grounds was charged. Large crowds thronged the grounds to listen to concerts given by the Red Hussar Band.

On Monday all previous attendance records for "School Day" were shattered. Thousands of children jammed the midway and plazas.

The fair presents a most pleasing appearance this year. The live stock exhibit maintains its high standard; the agricultural, horticultural and poultry exhibits are large, and there is a varied and most complete showing of school work, women's work, etc.

The amusement program is a very good one. The Rubin & Cherry Shows have a beautiful midway. There are horse and auto races, auto polo and plenty of high-class free acts in front of the grand stand. Probably the outstanding entertainment feature is the *Passing Parade*, a big beauty pageant directed by Nellie Sullivan, in which some 500 dancers take part. A special musical program is played by the Red Hussar Band during the presentation of the pageant and each night one of the visiting "beauty queens" is crowned.

With a continuance of the ideal weather now prevailing, the success of the fair seems assured.

ARKANSAS STATE FAIR OPENS IN ITS NEW HOME

(Continued from page 73)

comprehensive array of stock, agricultural, civic or domestic exhibits than ours."

The Clarence A. Worthham World's Greatest Shows are on the midway. They got in this morning and by noon half of the shows were up and doing a rushing business. This kind of business should continue the rest of the week, for the Wortham shows are well known and liked here.

At two o'clock this afternoon hundreds filed into the grand stand at the fast half-mile track, where, for the first time in more than 20 years, horse racing was to be the attraction.

Following the races this afternoon and night the crowd remained in the grand stand to watch the display of fireworks in a pageant entitled *Egypt*. Then came the free acts, which included The Maxwells, feats of dexterity; The Mounters, comedians; Joe De Koe Troupe, bar act; Curtis' Animal Circus; The London Steppers, dance act; Adam and Adam, comedians; Gimpowder and Company, comedians; a la Nostro, and the Normandy Girls, society lesson show. These are all well entertainers and drew much favorable comment from the thousands who watched them.

Then came the concerts by the Chicago Cadet Band. It gave several concerts about the grounds and was well received.

The first day's attendance is estimated at 30,000. On the last two days of the fair the track will be turned over to the auto races, and some of the best dirt track drivers in the country were brought here to take part. There will also be motorcycle races and auto polo in the intermission.

A similar program is presented each day of the fair, and with the weather and atmospheric conditions favoring the exposition it seems an assured success.

Looking up prominently against the panorama of the 200 acres of tents, buildings, concessions, booths and amusement devices such men as Mayor Brickhouse, Governor McEwen, J. G. Bylander and Geo. L. Thiner stand out in bold relief. They have worked for three years that the fair might have a permanent site and that it might be made worthy of the State and the elements it represents. Their work has not been in vain and today they see the splendid result standing before them. The city spent \$20,000 to produce the land on which the site is located, the Missouri Pacific Railroad Company spent \$15,000 in extending to the site a branch of its terminals in the city, and the Arkansas Central Power Company, in laying street car tracks to the grounds, spent \$1,000,000. In addition to these the State Fair Association spent approximately \$500,000 to improve and make possible the great exposition that today was dedicated to the State of Arkansas and the citizenship thereof.

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

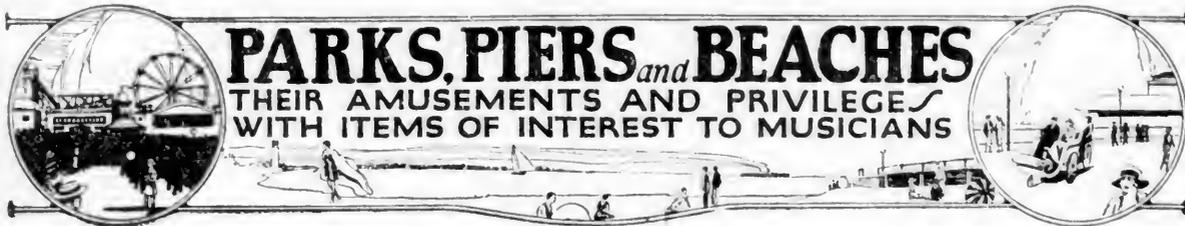
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Columbia City, Indiana





PARKS, PIERS and BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

PLANS SHAPING FOR NEW RESORT

Amusement and Recreation Park May Be Established Near Ogden, Utah

Ogden, Utah, Oct. 10.—There is a strong possibility that an amusement resort will be established on the shores of Great Salt Lake near Hooper, according to a number of Ogden business men, including city and county officials and officers and directors of the Chamber of Commerce, who recently made a tour of inspection of the lake shore with a view to locating a site for a resort.

A point immediately west of Hooper offers an ideal site for a resort, according to Fred M. Nye, president of the Chamber of Commerce. There are hot springs at this place and flowing wells can furnish all the fresh water necessary. The beach is an excellent one for bathing and everything else seems to be ideal and very conducive to the opening of a resort.

The Chamber of Commerce will continue plans for the building of a resort. Already offers have been made by private persons to erect bathhouses and amusement places upon the shores of the lake at whatever place is deemed the best, according to Jesse S. Richards, secretary of the Chamber of Commerce.

PARADISE PARK

Rye, N. Y., Oct. 10.—Paradise Park has had a most successful season, the management announces, and already has under way big things for the 1925 season. The added attractions this year were the big beautiful ballroom that was conducted so successfully by Harry E. Norton, and the Old Mill, which was the last word in Old Mill construction by the well-known artisan at this line, Harry C. Baker. Hoppe's Ellor proved a popular ride and big money getter. Another big feature at Paradise Park was the mammoth clam-bake pavilion which was used for outings, Sunday-school picnics and basket parties.

The Paradise Natatorium will soon be under way. The architects have the plans ready and estimates are being received. The actual work on what will be one of the largest and finest swimming pools in the country will start shortly after the new year and is promised for the opening of the 1925 swimming season. This beautiful pool will prove a big attraction at Paradise Park.

The plans for the 1,600-foot pier at Rye Beach which will go out into the sound directly in front of the entrance to Paradise Park are completed and estimates being received for the construction work. Mills Brothers' excursion steamers and general shipping people are interested and intend to have five boats plying between the Battery and Paradise Park the coming season.

Fred H. Ponty reports a very bright outlook for 1925. Mr. Ponty intends going south for the winter and hopes to have all business pertaining to new rides, shows, midway attractions and concessions in general closed before November 15.

RECREATION CONFERENCE AT ATLANTIC CITY

Atlantic City, N. J., Oct. 10.—A National Recreation Congress will be held here October 16 to 21. In a statement dealing with the conference Joseph Lee, of Boston, president of the Playground and Recreation Association of America, said: "New Jersey's strides in public recreation make it fitting that the congress should be held in this State." "The State," he asserted, "has practically doubled its public recreation resources during the last ten years, 45 cities reporting that they supply public recreation leadership."

Theodore Roosevelt, Jr., Republican nominee for Governor of New York, was named as one of the principal speakers at the congress.

"AMAZA" A HIT

"Amaza" (Mrs. E. E. Garner) has been making the biggest kind of a hit at Long Beach, Calif., with horoscopes and futures. She is an interesting worker and her reputation has created the confidence necessary to her success.

"CONEY ISLAND BOYS" FORM ASSOCIATION

"The Coney Island Boys' Association, a new social organization, was formed recently at a dinner given by the Coney Island business men, newspaper reporters and concessionaires at the Court Restaurant, Coney Island, N. Y.

"The dinner began at midnight," says *The Coney Island Times*, "and lasted until daylight. Two hundred and twenty-five persons were present and it was one of the most successful affairs ever held at the seaside resort.

"The new club was suggested by one of the speakers, a newspaper reporter, at about 2 a.m. It met with instant approval by everyone present and an unanimous demand was made that the new organization be formed at once.

"Samuel Gumpertz, of the Parkway Baths, was elected president; Stephen Barrera, president of the Coney Island Carnival Company, was chosen first vice-president; Frank X. Bastible, second vice-president; Monroe Ehrman, secretary; John J. Ryan, treasurer, and Detective Sergeant 'Steve' Thornton, sergeant-at-arms.

"When the new club became a reality the enthusiasm of the members was un-

RIVERVIEW BALLROOM

Twelve silver cups have been offered by Joseph (Zip) Donaubauer, manager of the Riverview Palace Ballroom, Chicago, for the best 12 box trotters in that city. The contest for the loving cups will be held in the ballroom November 11 and is expected to bring out dancers from all parts of Chicago.

A Night in Dutch is the next attraction offered for the 2,000 members of the Riverview Dance Club. Funky harmonists, costumes of the civil war period and special feature dances are on the program for the club's *Night in Dutch* October 21.

The ballroom is open every night but Monday and Tuesday during the winter months; usually these two nights are rented to a lodge or club for a private dance.

HAS INTERESTING ZOO

Joseph Edwards has one of the most interesting small zoos ever put together for exhibition purposes on the Long Beach pike, Venice, Calif. It is not so great in quantity as it is in interest. Visitors linger in observation all day long, and it has been a busy time for Edwards for these many months.



Watching the diving contest at Blydenre Pavyant, Keasbury, N. J. This resort is one of the coming pleasure spots of the East. P. Licari is manager.

JOYLAND PARK, LEXINGTON

Lexington, Ky., Oct. 10.—Joyland Park recently closed what the management states has been the most successful season in its career. The big Joyland Casino is still operating nightly to good crowds. A. M. James, the manager, left some weeks ago for his home at Dallas, Tex.

The Kentucky Kernels, who have been at the Casino, have left to fill a special engagement at Rainbow Gardens, Louisville's dance palace, and the Blue and White Orchestra, a Lexington band that has been at Sulphur Springs Casino, Tampa, Fla., this summer, is filling in at the Casino, which is now under the management of Bert English of the Joyland forces.

Messrs. Sauer Brothers, who are the promoters and principal owners of Joyland, contemplate many improvements to the park this coming season. Mr. English states, principally the building of a large concrete swimming pool, work on which will start early in the spring. New rides will be added and many other improvements made to the midway, he says. Several new buildings are contemplated and the park will be equipped with many new and novel park devices for the coming season, which will start early in May.

OPPOSED TO PARK

Those protesting the big amusement park proposed opposite Lincoln Park, Los Angeles, have carried their fight to Mayor Croyer. The ordinance was adopted by the city council and it is now before the Mayor for his signature. It was announced there is a possibility that the council may request the Mayor to return the ordinance for further consideration in view of the growing opposition against the project.

ter, G. Lorraine, J. Thimim, Frank Stanton, William Youngst, John Allen and Tom Danaher.

"MISSING LINKS"

Discovery of Strange Tribe Reported— Gorilla Sanctuary Established

London, Oct. 7.—The stilted world seems to hold an especial attraction for scientists and others just now.

From Sumatra has lately come reports of the discovery of a tribe of "missing links"—half man and half ape—and a scientific expedition is to be sent to Sumatra by the Dutch government to examine the region where the strange creatures are said to have been seen and to determine, if possible, whether they are in form of human life or only a species of monkey.

And in order that the characteristics of gorillas may be more closely studied and the gorillas protected from extinction the Belgian government has set aside a large gorilla sanctuary about Mount Mikeno in the Belgian Congo.

Strange tales of the "missing links" have come from Sumatra. It is declared that the *Oryzopithecus*, which is the name by which the natives designate them, exhibit many of the characteristics of human beings, although they for the most part make their home in the trees and can swing from limb to limb in human fashion. Whether there is any truth to such assertions has never been determined, and it is the purpose of the proposed expedition to get the facts and determine whether the creatures are men or monkeys.

The gorilla sanctuary which the Belgian government is to establish was suggested and planned by Carl E. Akeley, the sculptor and naturalist. The government has set aside for the purpose 250 square miles lying 190 miles south of the equator and 150 miles west of Victoria Nyanza. It is estimated that about 75 gorillas live in this area and that there are probably less than 2,000 gorillas in existence altogether, a number which is rapidly diminishing before the onslaughts of big game hunters.

The proposal was originally brought by Mr. Akeley before the Belgian Ambassador, Baron de Cartier de Marchienne, who has been an enthusiastic advocate of the sanctuary. The Ambassador is now in Belgium. Strong backing was given to the plan by Dr. W. T. Hornaday, head of the New York Zoological Gardens, and it is planned to have facilities for the study of gorillas under proper conditions financed by scientific organizations of this and other countries.

BEACH SHOWS PROFIT

Bridgport, Conn., Oct. 10.—According to figures on file at the selectmen's office the town of Westport realized more than \$2,000 profit upon the operation of Compo Beach during the past year. In 1922 the beach was operated at a deficit of \$374 and in 1923 a deficit of \$1,752. In addition to the profit realized, the selectmen, who were instructed at a meeting of the town council last October to proceed as best they saw fit, overhauled the bathing pavilion and added new equipment. In addition to this a sum of \$500 was paid the Compo Beach Life Guards for a permanent patrol maintained upon the beach during the summer.

RIDE COMPANY PROSPERS

The California Racing Derby Company, Los Angeles, recently paid its regular monthly dividend of 2 1/2 per cent. The Derby company owns and operates this ride on the Venice Amusement Pier. The ride has been immensely popular this season. It is a Venice invention and controlled by Venice capital.

PARK COMPANY FORMED

Indianapolis, Ind., Oct. 10.—The Park Recreation Association, Inc., Indianapolis, with a capital of 500 shares of no par value, has been incorporated to operate amusement devices. The directors are Murray S. Parker, A. D. Miller, Carl Robnick and Marvin Thornton.

PARK PARAGRAPHS

The English humorous weekly *Punch*, which in America has its counterpart in *Life*, observes:

"The expedition to British Honduras has brought back a pair of strange animals that crawl along the ground like alligators, have the armor of turtles and can spring six feet. It sounds to us as tho the perfect pedestrian had been discovered at last.

Capt. L. D. Blondell writes as follows: "I am pleased to state that my long illness, caused by rheumatism, has ceased. I am once more in the swim. Filled two engagements to capacity business in Akron and Coshocton, O.

"At Coshocton on Labor Day the crowd was so great that Manager Johns made me move the model of the Wm. P. Froye to a mooring further up the lake to thin out the congested condition. The Lake Park is one of the best for courteous treatment I have ever visited. It seemed like everybody wanted to do something for me."

Frederick DeCoursey, well-known agent but now manager of the new Glenloch (N. J.) Park, which opens its first season next May 22, was in Philadelphia recently on his way for a week's vacation at Bellfonte, Pa. Things are progressing nicely at the park, states Manager DeCoursey.

Make BIG MONEY \$118 Per Week

One man reports this return on a Single Box Ball Alley

BOX BALL BOWLING is a clean, automatic, portable bowling game, easy to play and extremely fascinating to young and old. No pin boys or help needed. Each alley has an earning capacity of \$2.50 per hour. Box Ball alleys can be operated in any ordinary store space or under a tent.

Many are cleaning up \$100 a week with two single alleys running only a few hours daily. You can do as well.

ACT Write at once for special proposition. Make the Big Money now. Don't wait. Address

HOLCOMB & HOKE
916 Van Buren St.,
INDIANAPOLIS, IND.



N. A. A. P. Convention

New Features and Multitudinous Exhibits Expected To Draw Record Crowds—Dates Are December 3, 4 and 5

The program committee in charge of arrangements for the forthcoming meeting of the National Association of Amusement Parks reports a bright outlook for the annual meeting of the association, which will be held at the Drake Hotel, Chicago, December 3, 4 and 5.

Exhibits, of which there are to be more than 100, will be installed December 2, and on that same date delegates from all over the country will arrive and register so that the convention may meet for the first official session at 10 o'clock on Wednesday, December 3.

The details of the program are practically completed and will be ready for publication in the next issue of *The Billboard*, Secretary A. R. Hodge announces.

A special train has been arranged for the benefit of Eastern delegates, who may climb aboard at New York City, Newark and Trenton, N. J.; North Philadelphia and Harrisburg, Pa. The train leaves the Pennsylvania Station, New York City, at 6:05 p.m., December 1. All delegates, exhibitors and others going to the convention are requested to procure receipts from ticket agents when purchasing transportation for Chicago, as it is expected that a sufficient number of these certificates will be obtained this year to entitle all to a 50 per cent reduction on their return tickets.

Secretary Hodge, in a recent interview, advised the representative of *The Billboard* that a very strong program has been arranged, and among other new features a special department will be operated for the benefit of new parks seeking concessions. This department will be known as "New Locations". A number of booths will be installed in the room adjoining the convention hall. These booths will be assigned to the various new parks for headquarters, where they may display diagrams, charts, maps, etc., of their grounds and interview prospective park engineers, concessionaires, etc. The use of this accommodation will be gratis and it is hoped that this new venture will prove most helpful not only to new parks, but to concessionaires, device makers and, in fact, all interested.

DEVANY CANCELS PROPOSED AMUSEMENT TRADE SHOW

A letter from Orest Devany, of New York City, advises that his proposed Amusement Trade Show, which was scheduled for December 15-21, has been canceled for this year, but that he proposes to, if possible, hold such a show in December, 1925.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

LONG SEAPLANE FLIGHT

(Continued from page 81)

a 1,000-mile non-stop flight across the Mediterranean Sea. The plane flew in ten hours from Marina di Pisa, Italy, to Melilla, Spanish Morocco, with a crew of 10 men and a total cargo of 5,000 pounds.

RUSSELL SIMON IS KILLED

Richmond, Va., Oct. 3.—Russell Simon of Newport News, Va., was hurried to death yesterday by a rudderless plane which he had been flying in connection with the appearance here of Mabel Cody's Flying Circus. The rudder of the plane Simon was flying came in contact with the plane A. B. McMullin, known as "The Flying Parson", was plotting to enable Barney Rowe to make a plane change. The rudder was torn off the machine and it plunged to the ground. The plane fell into a building, injuring six persons.

CAPT. GENET EXTIER KILLED

Brookville, Ind., Oct. 10.—Captain Genet Extier was killed here this morning while doing stunts at the American Legion Fall Festival, his plane being one of those presenting an aerial circus. The ship fell about 150 feet, landing about 500 feet from the festival grounds. The pilot, Albert Hanger, was not seriously injured. Captain Extier changed planes, did wing-walking and other thrilling stunts and it was just after one of these performances that the accident occurred. Legionnaires are attempting to communicate with his relatives, believed to be in Dallas, Tex., and Shreveport, La.

STUNT FLIER HURT

Edward Dagnell, a stunt aviator, of Knoxville, Tenn., suffered a broken back while making a parachute jump from an airplane recently at Welch, W. Va.

MADE FOUR ASCENSIONS

Prof. Charles Swartz made four ascensions in his balloon at the Wise County Fair at Wise, Va., recently.

RIVERTON PARK Portland, Maine

WANTED—For largest and finest Amusement Park east of Boston, capable and clean-cut Operator for Dance Pavilion. Restaurant completely equipped for operating in \$100,000 Casino Building, also available. Opening for Old Mill, Caterpillar, Pony Track, Miniature Train and other Concessions. Wire or write

L. K. ERLICK, Portland, Maine.

TESTED AND PROVEN!

30 DODGEM JUNIOR RIDES

Operated during the season of 1924. Is now acknowledged by all owners to be far ahead of any similar ride, both as a repeater and as to durability. Fully guaranteed to operate continuously without any mechanical trouble.

For early 1925 delivery, order now. It's a bigger repeater than the old Dodgem Ride.

DODGEM CORPORATION

706 Bay State Building,

LAWRENCE, MASS.

WORLD'S GREATEST RIDES

CATERPILLAR. Has earned \$5,000 in one week. \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built to 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.

JOYPLANE. Another World Beater. Ask Geo. Baker, Island Beach, Philadelphia. Ask Westview Park Company, Pittsburgh, Pa. Ask Cedar Point Park Co., Sandusky, Ohio. A great thriller and repeater at moderate cost.

MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy. Cheap to handle. Nothing to wear out. Got over \$600 in one day.

TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.

Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 72 Rides in 1923.

T-H-ESLICK

MICE-ERS CONSULTING-ENGINEER & ARCHITECT 24-YEARS-AMUSEMENT-EXPERIENCE AMERICA-EUROPE-ASIA-AFRICA-AUSTRALASIA

SPECIALIZING IN BALLROOMS DE LUXE.

WHEN YOU WANT A MILLION DOLLAR BALLROOM FOR \$200,000-SEND FOR T-H-ESLICK-BOX 402-CULVER CITY-CALIFORNIA

PLANS ESTIMATES SUPERVISION COUNSEL SEND FOR BOOKLET

MILLER & BAKER, Inc. AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS & DEVICES

SPECIAL DESIGNS & STRUCTURES

Suite 3041, Grand Central Terminal, New York, N. Y.



1. Make Game Devices of every description. Wheels, Fishers, Sled Games, W.M. RUI, Mt., 48 E. 9th St., New York City. Branch Show Room: E. E. BEHR, 4015 Pabst Ave., Milwaukee, Wis.

New Monarch Park and Amusement Co.

OIL CITY, PENNSYLVANIA.

WANTED—Rides and Concessions. Also would like to book Baby Merry-Go-Round, Ferris Wheel and Baby Swing. Would like to hear from first-class Free Attractions for each week of the season. This is the most beautiful Park in Western Pennsylvania.

NEW MONARCH PARK AND AMUSEMENT CO., Hotel Ohio, Youngstown, Ohio.

FOR SALE

Complete Amusement Park, in city of 80,000. In operation for three years. Will sell at a very low price and on suitable terms. Good reasons for selling. Money-maker for right party. GEO. A. HURIN, 607 Forest City Bank Building, Rockford, Illinois.

For Sale

Stationary Whip and Sea Plane, in first-class condition, at a big bargain. PUBLIC AMUSEMENT CO., 607 Forest City Bank Building, Rockford, Ill.

WRITE FOR OUR FREE BOOK ON

PATENTS

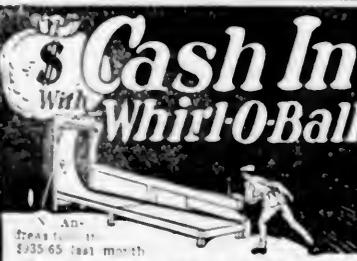
MUNN & CO.

31 Woolworth Building, NEW YORK. Scientific American Building, WASHINGTON, D.C. Tower Building, CHICAGO, ILL. Hobart Bldg., 582 Market St., SAN FRANCISCO, CAL. Van Nuys Building, LOS ANGELES, CAL.

It helps you, the printer and advertiser, to mention *The Billboard*.

"THE WHIP" Famous Amusement Ride for Parks and Fairs.

Illustrated Booklet Free. W. F. MANGELS CO. CONEY ISLAND, N. Y.



Cash In Whirl-O-Ball

New Automatic "Loop-the-Loop" Game for all amusement places, and drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 3 1/2 x 20 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$30 per day. Moderate investment required. Write now for catalog. BRIANT SPECIALTY CO., 764 Consolidated Bldg., Indianapolis, Ind.

SPILLMAN CAROUSSELS CATERPILLAR POWER PLANTS

Are being built today from experience obtained through manufacturing Rides for the past forty years. ASK OUR CUSTOMERS. They are our best salesmen.

SEND FOR FREE CATALOGUES.

SPILLMAN ENGINEERING CORPORATION

N. Tonawanda, N. Y.

FOR SALE 15 acres, one mile from city limits of 75,000, on good hard surface road. Dunes 112', 20x100 ft., almost new. Other outbuildings. Artificial Lake, covers about four acres, one of the best locations for concrete swimming pool in the State. No other park within 80 miles. This is a real proposition for the right man. Good reason for selling. Will take \$25,000 for all. This takes \$1,000 to turn the deal. To see satisfaction, terms are easy. Write quick. J. H. WILKINSON, 200 S. 5th St., Winston-Salem, N. C.

FOR SALE

Moxahala Park, Zanesville, Ohio. Eighteen years of successful operation. W. A. WILSON, 30 Culbertson Ave., Zanesville, Ohio.



Lachman Expo. Shows Have Successful Closing Stand

End Season With Ak-Sar-Ben Engagement at Omaha, Neb., Where They Will Winter—Two or Three Companies Planned for Next Year

Kansas City, Mo., Oct. 8.—The Lachman Exposition Shows brought their season to a close Saturday night in Omaha, Neb., after two highly successful weeks at the Ak-Sar-Ben Festival in that city, and the cars and equipment are now in quarters here for the winter.

The Kansas City representative of *The Billboard* attended the last four days of the Ak-Sar-Ben as the guest of Mr. and Mrs. Dave Lachman and "took in" the shows as they were lined up on "Bull-fornia", as the show location was entitled. The shows were on the main street of Omaha, with the brilliantly decorated arch entrance at 15th and Capitol. The streetcars usually running on these streets were rerouted for the engagement, a signal honor to any show. The amusements presented were: The "caterpillar", "Haunted House", Dog and Pony and Water Show, "Old Tin Can", "Whip", Oklahoma Wild West, merry-go-round, "Luther", the wonder, Snake Show, Peter's Circus Side-Show, "seaplanes", Ferris wheel, Jackson's Plantation Show, "King Tut's Tomb", Hawaiian Village, Richards' 10-piece band, etc.

Mr. Lachman expressed himself as satisfied with the results and business of the season just closed, with a satisfactory route and many new friends gained and old ones pleased. He informed that 1925 would find him with two shows, possibly three, on the road—a 10-car, one 15 and the other 20 to 25 cars—one at least, not to carry concessions of any kind outside of refreshments and sale of merchandise and advertising. There will be interested with Mr. Lachman in the new plans several capitalists in different cities where the show has exhibited the past three years.

These shows played many of the large fairs in the West the past summer. The Ak-Sar-Ben, at Omaha, was another "red" one in their successes. The closing night exceeded any other year, and the attendance for the second week was placed at \$5,758 as against \$5,959 for last year, according to Secretary Gardner, but as he phrased it, "a complete success".

Mrs. Irene Lachman, after a week's rest in Omaha, will take her clever novelty animal act on a 14 or 16 weeks' vaudeville engagement, opening in Cedar

Rapids, Ia., October 16, proceeding into Chicago and New York. E. F. Palmer, superintendent of concessions of the Ak-Sar-Ben the past 15 years, and Capt. Wm. Russell, superintendent of police for the same period of time, expressed themselves as highly pleased with the business and the way the shows were conducted, and wished for "another" visit.

The writer wishes to take this occasion to extend thanks to Mr. and Mrs. Lachman, Mr. and Mrs. Curtis Little, in charge of the confetti, and all those on the show who contributed and helped in her entertainment.

J. L. CRONIN SHOWS

The J. L. Cronin Shows had a successful engagement at the Wise County Fair, Wis., also at the Lee County Fair at Jonesville, Va.

John and Ike Chapman have joined with two of the finest framed blanket concessions that the writer has ever seen on any midway.

Mrs. Harry Deiderich joined from Youngstown, O. Edward (Candy) Sabath is still presiding over the books, and his smiling face can be seen at any time behind the desk in J. L. Cronin's private office. Prof. DeLaurentis and his band received several "writings" from newspapers in different towns complimenting them on their concerts.

Thomasville, N. C., on the main street, is the show's stand for week ending October 11, the first organized carnival to set up on the streets of the town under the auspices of the Everybody's Day Celebration.

The writer recently returned from a Southern trip with several fair contracts, assuring a much longer season than was anticipated when the show opened this season.

HARRY J. DEIDERICH (for the Show)

ED C. TALBOTT ENGAGED

With D. D. Murphy Shows for Next Season

General Manager L. M. Brophy, of the D. D. Murphy Shows, advised by wire from Kennett, Mo., last week that Ed C. Talbott had been engaged as general representative for his organization for season 1925.

"BILL" RICE THRU CINCINNATI

W. H. (Bill) Rice passed thru Cincinnati early last week, en route to Chicago, after terminating the season for his water circus at the Interstate Fair, Chattanooga, Tenn., and called at *The Billboard*. He was accompanied by Mickey Roscoe, the water show clown. Rice's water show played three important fair dates in succession, at Louisville, Ky.; Memphis, Tenn., and Chattanooga.

HANLEY IN CHICAGO

Chicago, Oct. 9.—Mogey Hanley, formerly well known in carnival circles, was a visitor here this week. Mr. Hanley was formerly with Con T. Kemp, W. Wortham and others "way back when." Mr. Hanley visited Charles G. Kilpatrick and also the club rooms of the Showmen's League of America. He has a radio business in Kansas City, Mo.

ALL-CANADIAN SHOWS CLOSE

Mrs. J. W. Coulter informs that she and J. W., Jr., closed the All-Canadian Shows October 3 at Kelowna, B. C. Can. after a good season. From Kelowna they went to Vancouver, where they stopped for a few days, then went to Seattle for a few weeks before going to Los Angeles for a few months' rest. The All-Canadian Shows have been placed in winter quarters at Vancouver.

DODSON'S SHOWS' ROUTE CARD FOR PAST SEASON

The Billboard is in receipt of the recently published season's Route Card and late mailing list of Dodson's World's Fair Shows. In the 27 weeks, opening at Fort Worth, Tex., March 31 and closing at Fort Arthur, Tex., October 18, the show covered 2,555 miles, which is especially interesting from the fact that it played in but three States with five stands in Kansas, the remainder being in Texas and Oklahoma, and all engagements under fair or other auspices. Without including here the individual classification the names of attaches appear on the roster as follows: With the 17 shows, L. H. Hardin, Mrs. L. H. Hardin, M. W. Wacker, Harry Wilson, Leo Judd, Walter West, Johnny Webb, Mary Webb, Omm Furr and Mrs. Furr, Mrs. Marcus Wheeler, Dodson Goodwin, Harry Smith, Robert Clark, Lucius Love, J. D. Jackson, Jack Kelly, Allen Deal, "Red" O'Day, Claude Bushy, Richard Wheeler, Kellie, Louise, Jack Norred, Mrs. Belle Heaman, Louise Allen, Eunice Freeman, Leona Swift, Pete Freeman, Wilbur May, J. W. Estes, Mrs. Estes, W. O. Moody, Bill Wright, Carl James, Mrs. Bill Wright, Bob Becher, Coleman Crawford, Mrs. May Crawford, R. Sorrels, C. Sorrels, "Red" Robinson, Albert Hogan, H. T. Dennis, Joseph Johnson, Elmer Nicholson, Joe Hardy, Young Herman, Mrs. Herman, Irving D. Mer, "Young Gotch", Wood Butler, George Roy, Mrs. George Roy, Theodore Ryan, J. Howard, Willet L. Roe, Mrs. Willet L. Roe, W. Z. Williams, H. E. Madden, J. B. Sanders, Harley Roy, Miles Stark, Clarence Yelton, Mrs. Yelton, P. VanAult, Ed Evans, Ruth Dewey, Bob Kelly, Marlon Kelly, Lewell Butler, Merte Billingsby, Billie Green, Virginia Ralston, Jackie Wilson, J. R. Ward, Mrs. J. R. Ward, Lewis Elliot, M. V. May, Budd M.azel, Leo Galvin, Albert Besch, John Hoffman, Charles Pierce, Oscar Frasier, Rosa Lawson, R. C. Allen, Billie Foster, Lottie Johnson, Dorothy Moore, Lillian Howell, Ethel Walters, "Happy" Hinson, "Slim" Young, Willie Goodman, "Jolly Roll" Brailly, "String Beans" Hamilton, Clyde Richardson, Scot Bagnish, Will Callier, Archie Blah, Carl Thompson, William Ramey, Reuben Marshall, With the six rides: Mack McDonald, J. L. Cox, E. A. Wright, Corbett Goodner, W. P. Morris, Chester Jackson, Roy Stover, J. H. Nelson, James Welsh, W. P. Durant, Clarence Harrington, Mrs. Wm. Hodgdon, H. L. Ingram, Steve Norwood, Sam Hayes, Wm. Greaver, Mrs. Marion, Harry Colvin, Sam Walker, Will Berlin, O. L. Cox, Mrs. P. VanAult, F. Edmartz, Chris Cameron, Earl Dixon, Sam Hayes, Mrs. O. L. Cox, Concession, G. C. VanLidth, Mrs. VanLidth, John Gwinn, Earl Malone, Pete Thomas, Chas. Gholston, C. Woodward, Tex Wallace, Virgil Freeman, E. D. Ballinger, Mrs. Gotch, Ralph Leader, Jimmy McCann, Gladys Reynolds, Lee Baker, Mrs. Baker, F. E. Elliott, Mrs. Elliott, H. T. Luse, G. G. Marrow, Sam Love, R. A. Johnson, G. H. McGuire, A. H. Aldrich, Leon Leader, E. G. Peters, Mrs. Peters, Olin Massey, L. T. Avent, F. C. Smith, H. E. Benson, Mrs. Benson, Jack Lucas, Mrs. Rose Lucas, J. W. Murray, Robert Miller, "Doc" Jauger, George Layne, Gussie Witt, Mildred Raines, Mrs. Jack Bell, Thelma Shaver, May McCauley, Jessie McDonald, Mrs. D. C. Hunter, Omar Evans, W. E. Dixon, Mrs. Dixon, Larry Wood, Chas. Nelson, E. A. Malone, "Doc" Roland, Mrs. R. E. Stover, Joe Diavola, C. E. Miles, George Ralston, Mrs. Ralston, J. M. Altner, N. J. Lentz, Wm. Hodgdon, J. W. Murphy, C. K. Chilcoat, A. L. Graves, G. H. Holland, C. W. Bales, E. E. Coombs, Jess O. Moore, Clyde Oswald, W. P. Green, Robert Sawyer, Fred Bodehn, C. Johnson, Nathan Carter, "Dutch" Reinhardt, Bert Boehle, T. O. Lindsey, Mrs. Lindsey, A. B. Ross, Chas. Gearheart, Mrs. Carl Hansen, Mrs. Chas. Gearheart, Mrs. A. L. Graves, Mrs. W. J. Keloe, Mary Callier, Lucille Dodson, Mrs. E. A. Cowan, Barney McLaughlin, Frank Dunn, Band, Max Montgomery (Lead), Joe Patrick, M. S. Woodson, Ben Wilkins, Chester Crosby, Al Hill, Dick Yager, A. P. Bowden, E. A. Cowan, Jack Bell, Morris Rose, Jack Norred, Jack Williams, Max Naylor, L. Rothbauer, Otis Harmon, Dale Livingston. The executive staff: G. J. Dodson, owner and manager; W. J. Keloe, assistant manager and secretary; Mel C. Dodson, general representative; Mrs. Kate Dodson, treasurer; John Bellman, first concession; John Ward, and H. J. Fred Miller, trainer, assisted by H. J. Jones; Carl Hansen, electrician, assisted by John Autry; Bert Warren, superintendent; Max Montgomery, musical director; William Foster, general announcer; Wm. Fuller, boss hostler; H. McCauley, mechanical engineer; Howard Hall, head porter.

SPENCER SHOWS CLOSE

End Season at Clearfield (Pa.) Fair—Again Headquartering at Brookville, Pa.

Brookville, Pa., Oct. 8.—The Sam E. Spencer Shows, of this city, closed a successful season at the Clearfield County Fair, Clearfield, Pa., last Saturday. Clearfield is about 60 miles from Brookville, both towns being on the Lakes-to-Sea Highway. Mr. Spencer is now at his home here for the fall and winter.

The Spencer Shows played 20 weeks this year. The cold and wet spring and summer, which hampered outdoor shows in various parts of the country, had its effect on the season as a whole.

During the spring and summer the show played still-week stands at different points in Central and Western Pennsylvania. With the opening of county fairs on the "Coal and Iron Circuit" Mr. Spencer swung into them, as usual, and his organization proved a leading feature of the midways, as they have done year after year. The attraction's roster included eight shows and four rides, in addition to a number of concessions.

Mr. Spencer expects to inaugurate the season 1925 with a show so increased that not less than 15 railroad cars will be needed to transport it, and many towns which it has played in the past may not see it next year, as the increased outfit will appear in larger cities.

S. B. WILLIAMS SHOWS

Business for the S. B. Williams Shows, under the management of S. B. Williams, was good in Oklahoma, and promises to be very satisfactory at the dates scheduled in Texas this fall and winter.

The Supply (Ok) Bodeo, September 10-13, proved a fine stand for everyone, as was the Woodward County Free Fair, where many visitors were seen from the Brown & Emory Shows, including Mr. and Mrs. Jimmie Ellis and Fred Buchanan, of the Robbins Circus.

Phil White, who has been with the show a number of weeks, left for Amarillo, Tex., for a much-needed rest. Mrs. Margaret Beal has joined her husband on the show. The Athletic Show was strengthened by the arrival of "Rough-House" Jones and Ted Bidd, and it has topped the midway every week with the exception of the New Orleans Minstrels, which is managed by "Ty" Williams, and has a complete outfit, including ten changes of new wardrobe. Ruddy Anderson has the Athletic Show and does the general announcing. The Hawaiian Village, under the management of Honey Harris, has been provided a new top and now has five performers. Babe Morris is anxiously awaiting the arrival of a big python which in conjunction with the large collection of reptiles, etc., will give him a wonderful collection. The carry-us-all has received a complete overhauling, and with the brand-new piano organ Harry Jones, mechanic and foreman, is very proud of it. The Ferris wheel, under foremanship of Jack Williams, has received a new coat of aluminum bronze. The executive staff is about the same as at the opening of the season: S. B. Williams, manager; Mrs. S. B. Williams, secretary and treasurer; Bill Fisher, assistant manager; George Westcott, general agent; Albert Beal, transportation; Frank Kelly, lot superintendent. As to the concessions: Huck Walton has four, Charlie Schoell one, W. J. Daryl one, "Stunt" Blackstone one, Mrs. Jack Williams one, Marie Brown one, Florence Edwards one, Veda Dixon one, Mr. and Mrs. C. E. Osborn two, Mr. and Mrs. Curtis Edwards two, "Popcorn" James one, Bill Fisher one, Edwards & Fay cookhouse and Babe Morris banners.

HONEY HARRIS (for the Show)

DIXIELAND SHOWS GET CENTENNIAL CELEBRATION

J. W. Hillbreth, general manager of the Dixieland Shows, wired *The Billboard* from Forrest City, Ark., October 10 that he had just received signed contracts for his organization to furnish everything—the shows and concessions—at the Centennial Celebration, on the streets, at Camden, Ark., week of October 20.

BARRS VISIT CHICAGO

Chicago, Oct. 8.—Mr. and Mrs. Jack Barr were *Billboard* callers this week. They recently closed with the Smith Greater Shows, where they had the Circus Side-Show.

LIPPA SHOWFOLKS IN CHICAGO

Chicago, Oct. 8.—Leo Lipka arrived here today following the close of his shows' season last week. He brought in a carload of his people, among them being Billie Gurnell, Dorothy Bunco, Samuel Lipka, brother of the owner and his general manager, and a number of others. Samuel Lipka will again be general manager of the Lipka Amusement Company next season. Leo said he will start on his plans for a series of bedouin shows at once, and will buy a quantity of scenery and tents this week. He will be in advance of all of his dates. He said that practically all of the concessionaires with him the past season have signed up with him for next season, among them Jack Smith, Clay Taylor, John Mason, Frank Aschgy, Fern Guaney and Clara Davis.

BEALL AND BRIDE VISIT N. Y.

New York, Oct. 9.—A welcome caller at *The Billboard* office here last week was Harry Hammond Beall, of Los Angeles. Harry is a member of the Pacific Coast Showmen's Association and was spending a few days here showing his bride, formerly Betty Beall, of the publicity department of the Mack Sennett Studios, around Coney Island and the Boardwalk.

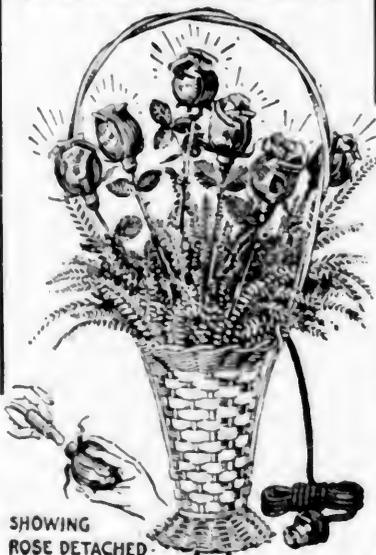
The Bealls were married September 17 at the Hotel Biltmore, Los Angeles. Fred H. Solomon, the famous magnate of that city, being the best man. The young couple enjoyed the hospitality of the Hotel Astor, this city, during their stay.

BROWN & DYER SHOWS

Want Clean Shows and Legitimate Concessions

No exclusives. For Charlottesville, Virginia, Fair, week October 13; Suffolk, Virginia, Fair, week October 20. Other fairs and celebrations to follow. Want to hear from colored performers and musicians for all winter's work. Address **BOB SHERWOOD**. All shows and concessions address **ALFRED J. DERNBERGER**, as per route above.

THE FAMOUS "TELERAY" ELECTRIC BASKET ...
BEST MONEY MAKER FOR CARNIVALS, FAIRS, BAZAARS AND SALEBOARDS
BULBS BURN ALMOST INDEFINITELY.



SHOWING ROSE DETACHED.

The above Basket, 6 lights, 23 inches high.

	Each	Dozen
4-LIGHT BASKETS, 18 inches High	\$3.00	\$33.00
5-LIGHT BASKETS, 22 inches High	3.25	36.00
6-LIGHT BASKETS, 22 inches High	3.75	42.00

Sample sent at individual prices shown above.

FREE—Our 1924 Catalog, containing the latest designs of Electric and Non-Electric Flower Baskets. 25¢ with order, balance C. O. D.

OSCAR LEISTNER

Manufacturers, Estab. 1900.

322-325 W. Randolph Street, CHICAGO, ILL.

ALUMINUM HEADQUARTERS
BIG VALUES—FAST SERVICE



No. 60—10" x 12" Fry Pans, \$7.99 per Dozen

OCTOBER SPECIALS

- 10-Qt. Panel Preserver Kettles... \$9.55 per Dozen
- 5-Qt. Panel Tea Kettles... 11.99 per Dozen
- 10-Qt. Round Dish Pans... 8.39 per Dozen
- 2 1/2-Qt. Panel Double Boiler... 7.99 per Dozen

TERMS: 25% cash, balance C. O. D. We list here but a few numbers of our extensive line of Aluminum. Write for Catalog and Prices.

Perfection Aluminum Mfg. Co., Lemont, Ill.

JOKE SURPRISE LETTERS

- 100 Joke Letters A-Me list... \$5.00
- 100 Assorted Trick Cards... 1.50
- 100 Assorted Trick Puzzles... 4.00
- 100 Assorted Art Mirrors... 5.00
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TERMS: One-half deposit, balance C. O. D.

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1263 West 9th Street, Cleveland, O.

MAGY'S EXPOSITION SHOWS

WANT Hides (except Wheels), Shows and Concessions of all kinds, but all winter. William Hill, come WANT Hides, People quick, also Talkers and Operators and Acts for Pitts. Spring Pitts, Tenn. This week, then Center, Ala., Fair.

CLARENCE A. WORTHAM'S WORLD'S BEST SHOWS

Play Three Days at Durant, Ok., Preceding State Fair of Texas, at Dallas

Durant, Ok., Oct. 8.—A three days' stop at Durant is proving a winner for Clarence A. Wortham's World's Best Shows, which arrived here Sunday afternoon. The town and surrounding country is turning out in force. Weather more ideal could not be desired. From here the shows go on their way to the State Fair of Texas at Dallas.

The last three stands of the show upset all calculations as to what they would be. Oklahoma City gave bigger business than the most sanguine anticipated. The Oklahoma Free State Fair at Muskogee eclipsed three other visits to the same fair. At Muskogee Governor M. E. Trapp and a party of friends enjoyed one of the surprises of their lives. Mrs. Ethel Murray Simonds and Superintendent of Concessions Watts had framed a surprise for the gubernatorial party. When meantime came Governor Trapp and party of ten were ushered to the cookhouse, and "Jack" Kenyon and wife, who have the midway restaurant, were not caught napping. The Governor was told he could get anything that any restaurant in Oklahoma served. He left it to Kenyon to serve the meal. The result was that a sumptuous dinner was served and every one was muchly tickled.

The weather at Muskogee was cool, yet ideal for outdoor shows. Saturday was the biggest night of the week, and the night "was in" to the best advantage when a storm broke. At four o'clock Sunday morning a hailstorm broke, but it did no damage and the shows rolled in to Durant to find the sun shining. Fred Buchanan was a visitor at Muskogee.

BEVERLY WHITE (Press Rep.).

MORRIS & CASTLE SHOWS

Have Good Business at Mississippi Fairs

Meridian, Miss., Oct. 7.—The Morris & Castle Shows had excellent business last week at Tupelo, Miss., at the North Mississippi-North Alabama Fair.

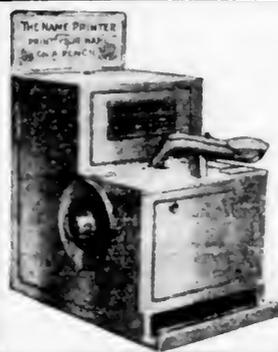
The show arrived here Sunday afternoon for the Mississippi-Alabama Fair. Monday was "Meridian Day", the fair enjoying its record attendance for an opening day. Today, "Children's Day", with ideal weather prevailing, the shows and rides are enjoying a wonderful business.

In a special article, headed *Midway Is Distinct Feature of Mississippi-Alabama Fair*, by the city editor of *The Meridian Star*, a most wonderful compliment was given this organization in that daily newspaper. Even with the addition of ground the space was inadequate for the setting up of this enterprise, and the shows and rides were located from the main entrance back to the live-stock exhibit barns, with the "butterfly" dropped out because of insufficient room.

Fred (Deafy) Wilson, Gladys Alexander and Dot Brown have been added to the Water Circus personnel, Wilson doing his fire dive. Fred (Mississippi) Baker is this week playing his home town, and as *The Meridian Star* carried a story of his being with the show at the fair, he has been kept busy shaking hands with his buddies of school days. "Dolly", one of the faithful horses, having passed her 15th birthday (twelve of which were in the show business) was placed on the "pension list" and will spend the rest of her days on the Shreveport fair grounds, she being replaced by a black, which was named Joe, after the writer. "Milt" and "Johnny" made Mrs. Castle a present of a police dog from the kennels of the dog show at Knoxville. It was named "Knox". Mrs. Pete Lockhart, wife of one of the band boys, has rejoined the show after a visit home, Wichita, Kan., and is now a member of the "Noma" attraction. Duke Mills, of the John Robinson Circus, was seen on the fair grounds Sunday night, the Robinson show playing near here.

JOE S. SCHOLINO (Director of Publicity).

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.



THE NAME PRINTER

Automatic Pencil Printing and Vending Machine

You drop your nickel, print your name and receive a high-grade Pencil with your name printed on it.

Our sales are increasing by leaps and bounds. WHY? Most every one chews Gum. Most every one eats Candy.

But Every One Uses a Pencil.

Let us send you a circular.

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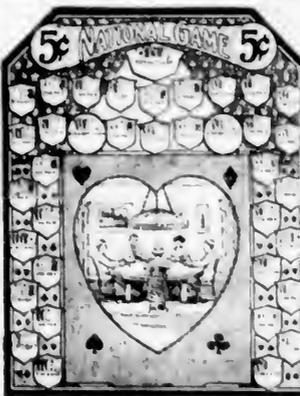
There is a special type Wurlitzer Band Organ for every type of out and indoor show. Wurlitzer Music is loud and powerful, yet full of melody and harmony. Carnival Operators: Get your new rolls now. New popular music draws crowds—crowds bring money.

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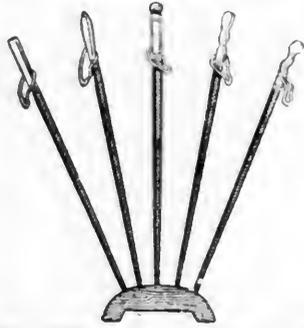
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\$16.00 Gross

Sample Assortment, \$2.00.
25% deposit required on all C. O. D. orders.

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- Lion Fur Monkeys, Gr. \$ 8.50
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- 30-inch Indestructible Beads, Dozen, 8.00
- French Beaded Bags, Shell Frame, Each, 3.00
- French Beaded Bags, Draw String, Each, 1.50
- Novelty Tissue Parasols, Gross, \$4.80 and 10.00
- Binoocular Field Glasses, Black, Each, 2.95
- Desk Clocks, Doz. \$18.00
- Glass Lamps, Gr., 6.90
- Toy Telephone, Dz., 4.50
- Wine Glasses, Gr., 4.50
- Opera Glasses, Dz., 3.25
- Glass Birds, Gr., 8.50
- Nurse Bottles, Gr., 1.00
- Tin Footballs for Badges, Gross, 5.00
- Gold Plate Large Military Spectacles, Doz., 3.00
- All Shell Large Military Spectacles, Doz., 5.75
- Gilt Mag'ne Clutch Pencils, Doz., \$1.00; Gr., 11.00

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Send permanent address for large Catalog.
25% deposit required on all orders.

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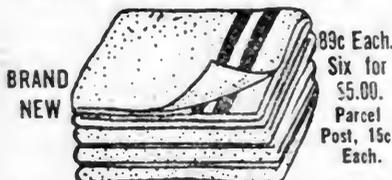
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ARMY BLANKETS



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CARNIVAL CARAVANS
CONDUCTED BY ALI BABA

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

There will be much association talk at the forthcoming Chicago meetings.

Fred Walker chose a catchy title for his "column"—"Out in the Open".

The S. W. Brundage Shows play their season's closing engagement this week at Jacksonville, Ill.

A date pun. The George T. Scott Shows canceled Caldwell and played Protection (both towns in Kansas).

Mr. and Mrs. Ernie Woodward, late of the John Francis Shows, have joined the Cudney Bros.' Shows for the winter season with their concessions.

Mrs. Ethelda Lylo postcarded from Augusta, Ga., that she was en route to Miami, Fla., to fill a ten weeks' engagement starting October 12.

These are the mornings when the working boys say that "good ol' slapjacks and hot Java" go mighty good at the cookhouse.

A. D. C.—Re your inquiry about agents long with the same carnival companies; Mike T. Clark has been ahead of the S. W. Brundage organization since 1906.

Alli doesn't want to butt into "Junior's" column, but he does want to compliment the educational and refinement brightness of little Edith Gruber.

Don't know just exactly what he meant, but the well-known showman who uses the pen-name of "Manager Ex A. Grate" postcarded (probably as tip) that the "Great Wheelbarrow Shows" may become a reality.

Wm. (Curly) Myers infoed from Villa Platt, La., that the Mighty Welland Shows had struck a very remunerative date there at the fair, with the grounds packed with people and all midway attractions getting a fine play.

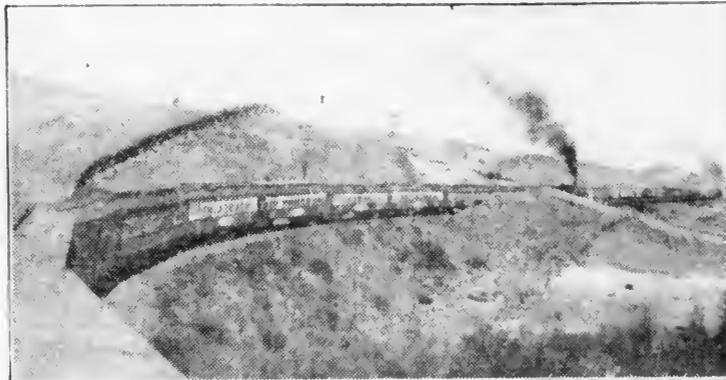
Arthur G. Wilbur advised from Rockville, Conn., that he has had his rub-booked at the Washington (Vt.) Fair since last April, they having also booked for the fair at Stafford Springs, Conn. this week.

In a letter from Victor Palmer, concessionaire, Victor highly praised the treatment accorded him on the Reithoffer Shows. Said someone had scattered an erroneous report that he had stated otherwise.

Have you noticed that in the end the law of compensation on earth does not function toward a general average, but sort of deals out increasing successes as rewards for meritorious and efficient business and social transactions?

Zeak Sowash, musical clown, with Wortham's World's Best, has added a novel feature to the bird act presented

SNAPP BROS.' SHOW TRAIN EN ROUTE IN WEST



The above photo, taken from the top of the caboose, shows the Snapp Bros.' Shows' train while en route from Helena to Missoula, Mont. Note that two large (mogul) engines were used to make the grades; also the snowbreak fence erected in the field to the left to protect the railroad tracks from "sides".

One of the comics with the Brundage Shows all season has been Warren ("Patty") Bullock, with his father's attraction, the "Winter Garden Revue".

Carl V. Nold, who this year had charge of Fearless Egbert's motordrome with the Bernardi Greater Shows, is now in advance of that caravan in the capacity of special contracting agent.

The Greater Sheesley Shows were accorded a gracious amount of story space in *The Richmond (Va.) Times-Dispatch* on their showing at the Virginia State Fair.

Joe Belmont and party, concessionaires, motored thru Cincinnati last week, en route from Kentucky to Brookville, Ind., to play a festival at the latter place promoted by Frank Marshall.

J. Barton says he visited the Max Exposition Shows at the fair at Marshall, Mich., and liked them. Art Huss was in charge of the caravan while Max was at another fair with a No. 2 outfit.

Robert G. Wing postcarded from Danvers, Me., that the season for his Baby Jack Show would close at Topsham (Me.) October 18. Said his show has had a good season.

The *Billboard* has a personal column for free attractionists, headed "Among the Free Acts", playing parks, fairs, etc. (seemingly some carnival story writers have overlooked this fact).

Rumor has it that W. S. Cherry is making a trip to the Coast in the interest of the Rubin & Cherry Shows, but that he will return in time for the December meeting in Chicago.

Almost forgot to mention that the combination of talent referred to in the September 27 issue (Etta Louise Blake, Dr. Hilliar and Max Kimmnerer) failed to materialize into combining. Max didn't, for some reason, connect with it.

by Violet and Daisy Hilton, the grown-together girls. During the act he plays timely airs on the xylophone.

Word from Philadelphia was that things are being arranged at the winter quarters of Narder Bros.' Shows, at Hog Island (Philly), and that the show is expected in from the South sometime in November.

According to a press dispatch from Montreal, a tattooer got into the clutches of the local law for tattooing the figure of a woman on the arm of a young man. Besides a "sentence" the judge made him tattoo a bathing costume around the figure as well.

Here is a lucky baby. She is Audrie Beers, who appeared in the family of Percy Beers, now with Clarence A. Wortham's World's Best Shows, three days after 1924 broke in. On the show she has 200 self-appointed foster fathers and almost as many foster mothers.

Alyne Potter O'Connor, of Oklahoma City, spent much of her time on the C. A. Wortham Shows' midway during the Oklahoma State Fair. She formerly sang with the Wortham band. It is said she and her husband will be on the road the coming year, Alyne to sing with the band, and "Jimmy" to handle the concessions.

C. A. Bell last week landed in Cincinnati from Ebersburg, Pa., where he was prominently connected with the amusement program of the new fair organized thru the philanthropic efforts of Charles M. Schwab. While at *The Billboard* C. A. went "way back yonder" in reminiscences of his circus days.

There was a noticeable disappointment in the amount of attendance at the recent air circus near Dayton, O. For a while previous to the show many people took the international part of the circus' title and publicity seriously. The most serious connection, however, was that two aviators lost their lives, one while prac-

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Now is the time to think about next year's business. Why not purchase A BIG ELI WHEEL for 1925? We have helped hundreds of men to own one of these money-making riding devices, why not you? Write us for particulars and let us tell you about our plan.

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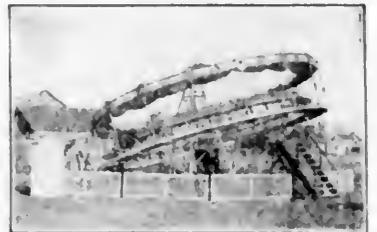
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Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

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THE NEW ROLLING WAVE



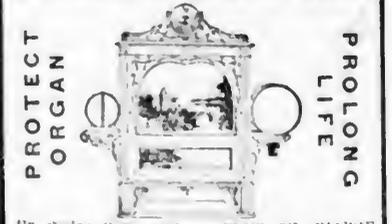
THE NEW ROLLING WAVE, the most sensational ride out today, for Carnivals, Fairs and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it.
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Horses, Figures, Kiddie Rides, Flying Swings, Etc.
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Write for Illustrated Circular and Prices.
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By storing Organ with us FREE OF CHARGE during winter. We ask for opportunity to locate our organ in a future engagement, either on NEW IMPROVED ORGANS or repair work. Write our catalog and prices.
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ORANGEADE POWDER

Also Full Line Glassware
Orangeade, Lemonade, Grape, Cherry Strawberry, Raspberry. No. 10 tin \$1.00; No. 20 tin \$1.50; No. 30 tin \$2.00. Write for circular.
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IRELAND'S New 1924-25 Line of Wonderful Salesboard Assortments is Now Ready. In it are contained Attractive Novelties of all kinds, principally Ireland's Delicious Assortment of Chocolates, consisting of Nut and Fruit Centers, Caramels, Nougats and Creams—all packed in Nifty Flash Boxes that will appeal to everyone.

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Write Today to any one of our Three Great Shipping Centers:

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\$9 to \$24 Doz.
With Tips and Stub Ends
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COLORED SILK UMBRELLAS
\$30, \$36, \$42, \$48
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LADIES' CANES—Reduced One-Third
25% Deposit With Order, Balance C. O. D.
ECONOMY UMBRELLA MFG. CO.
56 Essex Street, BOSTON, MASS.

ticing and the other during an exhibition.

"Spike" Connors infoed from Attica, O., that he has had a good season with his colored minstrel show, and was playing the fair at Attica last week. "Spike" says he attributes the success he has had with his attraction to the fact that he operates it clean, morally and physically.

'Tis said that regardless of a below business average and wet season the management of the Lipka Amusement Company didn't miss a salary day to its employees, and that Leo and Sam Lipka will own virtually everything with their caravan next year.

Harry Rich, the "man who flirts with death", in his high trapeze and wire-artist acts; Rita and Dunn, high-wire artistes, and George Mechano Stevens, "mechanical man", received cracker-jack mention in *The Urbana* (Ill.) *Courier* in connection with the recent Urbana Fall Festival.

A squib in the October 4 issue, relative to the K. G. Barkoot Shows, has caused some comment. This show has operated continuously since the spring of 1902 (it was organized, in fact, in the fall of 1901) under the same one-man management—possibly several parties didn't read that squib closely enough to get the exact meaning intended.

Our Philadelphia correspondent informed that William F. Wunder, manager of the Tip Top Shows, which are now in winter quarters at Philly, had left on a business-pleasure trip South, but is expected to return soon. Harry and Tom Phyre, also connected with the show management, were in the city looking after quarters affairs and next-season business for the organization.

On the front page of *The Umatilla* (Fla.) *Exponent* of October 3, was a column and a half article (with a double-column head) by Harry E. Crandell on why he and the Missus selected that little city in which to purchase their new home. Two complimentary personal mentions were accorded Mr. and Mrs. Crandell in the same edition of the paper.

Ernie Willis, besides being electrician with the Macy Exposition Shows, is becoming some concessionaire—he now has three. Another news note from the show was that General Agent Cunningham, the past several years ahead of the Jones Shows, of Danville, Ky., was a recent visitor, informing that he will promote winter indoor affairs and had four towns already lined up.

Walter Savidge has created theatrical and carnival attractions into a popular entertainment combination. His feature show is a real and versatile dramatic repertoire company and there is no competition in the operation of the ever-popular riding devices, etc., with his Savidge Amusement Company. And it has played virtually the same territory yearly.

Al K. Hall (for the fun of it, say it quickly), after visiting several shows and fairs in the Central States, hid himself in Chicago where he bought a "couple of yards" of railroad ticket to Los Angeles and return—good for nine months returning, he having decided to again spend the winter on the Coast. He wrote from Kansas City that he was stopping off there a few days and would make one more stop-off, at Denver for a few days.

Since some uncertainty has arisen about the first organized carnival company, let's hear from a man who has seemingly been overlooked in this matter during the shuffle—H. Katool (whose partner was Mr. Chester—was it not?). Give us the date the show started, Mr. Katool. (All wishes to refrain from further personal comment for a while—the

(Continued on page 88)

Valuable Salesboard Propositions

For the Salesboard Operator and Organization Fund Raising Campaigns. 50-Hole Card, with 27-Page Catalogue. Price Per Set, 15c. Average Net Profit, \$10.00. Takes in \$19.65. Gives out two large and three small prizes.

The following are some of the Premiums shown in Booklet: Cameras, Clocks, Watches, Pearls, Over-Night Cases, Suit Cases, Traveling Bags, Electric Lamps, Pipe Sets, etc.

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72 Pieces → \$35.28 ← 72 Pieces

Here's What You Get in Each Case

- 6 each Nested Sauce Pan Sets, 1, 1 1/2, 2-Qt. sizes.
- 6-8-in. Fry Pans, Sunray Finish.
- 6-7-Cup Percolators.
- 6-Handled Colanders.
- 6-10-Qt. Dish Pans.
- 6-1 1/2-in. Round Double Roasters.
- 6-3-Qt. Water Pitchers.
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Very Best Profits Obtained Through the
BANNER
1924 Models
MINT VENDERS AND OPERATORS
BELL MACHINES.
Both 5c-25c style.
New Improved 1924 Model. Write or wire.
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Dart Boards, only \$7.00
Dart Wheels, only 15.00
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From these nine-banded horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc. LET US TELL YOU MORE ABOUT THESE UNIQUE BASKETS!
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GENUINE COWHIDE LEATHER. Colors, Black, Cordovan, Grey, Russet. Samples, 75c. Prepaid. Sample Dozen, \$6.00. Prepaid.
Gross Lots, \$60.00
Assorted Colors and Sizes.
AMERICAN EAGLE BUCKLES
"THE ORIGINAL EMBLEM", WITH THE "RED", "WHITE" AND "BLUE" ENAMEL COLORS.
With RUBBER BELTS Square Shaped Buckles \$18.50 gross
With RUBBER BELTS Oval Shaped Buckles \$15.00 gross
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With LEATHER BELTS \$24.00 gross
GENUINE LEATHER. COLORS, BLACK, CORDOVAN.
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COLORS, BLACK, BROWN, GREY. SMOOTH AND WALRUS.
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- JOSEPH HAEN CO., 223 West Madison Street, Chicago, Ill.
- NEW ENGLAND FAIR & CARNIVAL CO., 45-47 Golden Hill St., Bridgeport, Conn.
- E. C. BROWN CO., 440 West Court Street, Cincinnati, O.
- SAUNDERS MERCHANDISE CO., 620 St. Clair Ave., W., Cleveland, O.

WISCONSIN DELUXE DOLL & DRESS CO.,
642-04-06 Third St., Milwaukee, Wis.

Eastern Branch: 2302-04 Penn Ave., Pittsburgh, Pa. Southern Branch: 302 Marietta St., Atlanta, Ga.

WELLINGTON-STONE CO.

1243 to 1247 S. Wabash Ave., CHICAGO, ILL.

CARNIVAL CARAVANS

(Continued from page 87)

amazingly is becoming interesting reading.)

August Klugbile wrote from Roby, Tex., that he was playing the town still with his seven concessions, and as cotton pickers were "coming in by carloads and the cotton men yelling for more help" he was getting along fine. Stated that he had had business in small towns of Missouri, that he transports on his own motor trucks and touring car, and that he will play "infant" towns after the fairs close in the Southwest.

Rajah Rabold was enthused over the number of answers he received to a recent ad in *The Billboard*. He wrote in part: "Being unable to answer such a deluge of mail while playing a fair, I am turning back to the source that brought me my answers, to thank those whom I could not place at this time." Rabold also stated that he may launch a No. 2 side-show soon, and will advertise to that effect in *"Billyboy"*.

Bison Bill (S-out Youmer) informed that immediately after selling his wax figure attraction to George F. Rollins, of the Morris & Castle Shows, at Huntsville, Ala., recently he returned to Wisconsin and started work on another attraction, similar to one sold, with three specially built trucks. Said that the new show will open in Milwaukee about December 15 and will play thru Indiana, Ohio and West Virginia, to Washington, D. C., and then south thru Virginia and the Carolinas.

Really editorial comment and stories on shows, fairs, etc., in newspapers is akin to "talks" on "big store" sales and other local "doings", there is more news to be gleaned near the end of them, or after the dates, than at the first-day showing. There's food for thought in the foregoing, especially for several p.a.'s, who probably should not make certain requests of us. Extolling the merits of sales, etc., after a one-day look leaves the readers guessing about the remainder of the week's showing.

Here's a funny one. In the last race at the Chattanooga Interstate Fair were entered five mules, one white and the rest black. They were all lined up at the post, ready to start, when "Bill" Rice said to "Jim" Dutton, "Bet you a dollar on the white mule." "Jim" took the bet. Unlike the rest, the white mule turned and started in the opposite direction. But just when "Bill" was saying to himself "good-by, bet", the darned thing turned around and, sure as you are alive, won the race by a length.

In the new "Us Kids" column (made its debut last issue) there is opportunity for the youngsters to make themselves better known to each other, and it will make good reading for the elders. All greatly approves the kiddies' chance to make themselves heard—in print (and Ali is going to play watchdog for "Junior" on the p.a.'s, to keep 'em from making "stock" of it by way of press-agenting their shows—it's for the kids, and don't you "big press fellers" cop the joy of it from the coming-up showfolks).

Wm. Russell, independent privilege man, landed in Cincinnati last week from working fairs, etc., in the North-Central States. The writer says "privilege", as a picture of "Will's" stand recalls the days when concessions were known by that term. Particularly so, since it shows one of those old-time novelty stands on which is displayed a complete line (just as in the "old days") of whips, balloons, return balls, funny-saying hatbands and lapel buttons, canes, bandwork, etc. He intends working a few weeks in South-

Fooled the Thief!

A TRUE INCIDENT: Not long ago a mail package containing three rings set with our Mexican Diamonds and one ring set with a fine GENUINE Diamond was rifled. The package contained itemized list showing one ring to be a genuine diamond. The thief stole the rest with genuine. Waxed a sports possibility, he had the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamond.



OUR MARVELOUS MEXICAN DIAMONDS

have delighted thousands of customers for 18 years. They positively resist genuine diamonds. Same perfect cut, same dazzling play of rainbow tints. Stand intense acid test of side by side comparison with genuine. Waxed a sports possibility, he had the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamond. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back, if not, we'll credit you a credit. **HALF PRICE TO INTRODUCE** To introduce to new customers, we quote these prices which are only half our regular prices. No. 1—Ladies 1 ct. Solitaire fine 14k gold \$2.63 No. 2—Gentle Heavy Tooth Belcher, 1 ct gem 14k gold \$3.25 No. 3—Ladies 3 stone Duchess ring, fine platinum finish, 1.00 0.8 ct first water blue diamonds, one blue sapphire, 4.98 No. 4—Gentle Heavy 10 prong ring, platinum finish, 1.00 1.75 ct first water blue diamonds, 4.98

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in *Billyboy*. **MEXICAN DIAMOND IMPORTING CO.** Dept. NB, Los Cruces, N. Mex. Exclusive Controllers of Mexican Diamonds for 18 years.

CARNIVAL and CONCESSION MEN!

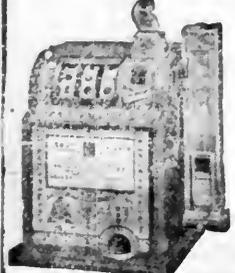


- ### WHEEL GOODS
- Per Dozen.
- B905—Plush Teddy Bears, 13 In. \$18.00
 - B932—14-In. Dressed Dolls 6.00
 - B933—14-In. Flapper Dolls 7.50
 - B934—19-In. Dressed Dolls 12.00
 - B935—26-In. Dressed Dolls 18.00
 - B344—16-In. Mama Dolls 9.00
 - B345—18-In. Mama Dolls 12.00
 - P347—26-In. Mama Dolls 13.50
 - B606—Beacon Wigwag Blankets, Each, 3.75
 - Cave Lots, 30 in Case, Each, \$3.50.
- Each.
- 6018B—Rogers 26-Piece Nickel Silver Sets, Complete with Box \$3.00
 - 6019B—26-Piece Imit. Oak Drawer Chest 1.00
 - 6017B—26-Piece Flat Silver Cases50
 - 6035B—Sherfield 30-Piece Silver Set Complete with Box 4.25
 - 6037B—Rogers 30-Piece Nickel Silver Set, Complete with Box 5.00
 - B100B—Bride Lamp, Silk Shade 6.85
 - F101B—Junior Lamp, Silk Shade 9.50
 - F102B—Floor Lamp, Silk Shade 10.50
 - A103B—Butterfly Lamp, Silk Shade 10.50
- NOTE—No less than 6 Lamps of one kind sold

We carry big lines Watches, Clocks, Jewelry, Stum, Silverware, Novelties, Cans, Whips, Knives, Ballons, Rubber Balls, Wheels, Paddies, Dolls and Notions.
Our Catalog for 1921 is ready. It's free. Send for your copy today. We ship no goods C. O. D. without deposit.
We are St. Louis Agents for ALBO BALLOONS and carry full stock here. Our service is unsurpassed. Ask any of the boys. All goods P. O. B. St. Louis.

SHRYOCK-TODD NOTION CO., 822-824 No. 8th St., ST. LOUIS, MO.

SILVER KING VENDING MACHINES \$10 to \$20 Daily



Have you one in your store doing this for you? If not, order one today. No blanks. All elements of choice removed. A standard 5c package of soft action vendible with each 5c played. Ninety days' free service guarantee. PRICE, \$125.00. Try it ten days and if not satisfied with results will refund purchase price less handling cost and our regular rental 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.
Have a few fresh, refilled to look like new and in excellent running order, \$85.00.
Write us or mail us \$25.00 and machine will go forward day order is received, balance of purchase price billed C. O. D.
Can supply Mint, standard 5c size package, \$15.00 for Half Case, 1,000 Packages; Full Case, 2,000 Packages, \$26.00, if ordered with machine. 5c Trade Checks, \$2.50 per Hundred.

SILVER KING NOVELTY CO.
604 Williams Building, Indianapolis, Indiana

SPECIAL SPECIAL SPECIAL Blankets, Shawls, Plush Motor Robes

At mill prices while they last

- Beacon Wigwag, 60x90, Bound with Silk, Each \$3.35
- Packed 25 to 50 in a Case, 17 Assorted Colors.
- Indian Blankets, 64x78, Each 2.60
- Packed 25 and 50 to a Case, 17 Assorted Colors.
- Plaid Blankets, 60x90, All Colors Each, 2.60
- Packed 25 and 50 to a Case, 12 Assorted Colors.
- Shawls, Plush Robes and Wool Motor Robes, All Colors, Each 2.85
- Terms are 25% deposit, balance C. O. D.

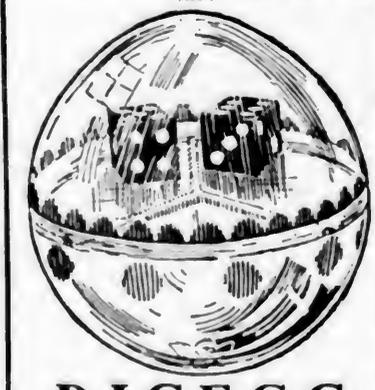
H. HYMAN & CO.
358-366 W. Madison St., CHICAGO, ILL.

MERRY-GO-ROUND WANTED

AT ONCE, and other Hides and Shows except Ferris Wheel, Seaplane and Plant Show CAN USE Whip, Caterpillar, Merry Mix-Up and any other Attractions, to play 7-bowater Fair, Norfolk, Va., Oct. 21-27; Mer 1-10, 1921; 2nd 13-18, 1921; N. Y., Nov. 17-18; Remontier, Suffolk is endorsed as the New State Fair of Virginia. Don't miss it. Write at once. MICHAEIS BROS., SHOWS, Suffolk, Va. Concessions? Yes! No exclusives.

A SPHERE THAT HAS BAFFLED ALL DICE SHARKS

and has revolutionized the dice world, both foreign and home. A clean game for all at last. Both young and old enjoy this pastime. This method is faster than the old way, and everyone gets a fair play. You will sit for hours and watch it work, the dice fairly dance.
Workmanship and Material Are Guaranteed To Be the Best.
(This diagram gives you an idea, being actual size)



DICEGG
Used in Ma-Jong, Parcheesi, Backo and other games. It's incomparable.
Dicegg can be had with 1, 2 or 3 dice. (2 dice standard) Heavy bottom, hollow glass top. Price of Dicegg with white bone dice, 35c; with red celluloid dice, 60c.
Get your sample today. If they are not sold on the fast list it is the greatest get-ter on the American market, we will refund your money.
SALESMEN, this is your opportunity.
DEALERS, get our 1921 price list, on the rocking games, just out.
Patented United States, July 8th, 1921.
Canadian Patents allowed.
ROCKINGAMES, Inc.
204 Bedford Street, Johnston, Pa.
ROCKINGAMES, Ltd., Toronto, Canada.

CONCESSIONS WANTED

Rides of all kinds, Palmistry and Concessions of all kinds. October 23, 24, 25, 1921. Annual Harvest and Apple Show, Marlinton, Missouri. CLYDE BAYLIE, Chairman Concession Committee, Marlinton, Missouri.

CAMPAIGN PHOTO BUTTONS

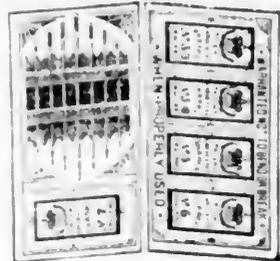
Five sizes. All candidates. Campaign Watch Fobs. Campaign Pen-nibs and Badges. Stock and made to order. Write. Tell us what you want. Quick replies. GEO. LAUTNER CO., 322 W. Madison St., Chicago, Ill. Phone, Melm 4725.

YOU CAN SELL A GOOD, CHEAP ALARM CLOCK



BB 10 11—Your alarm clock, top bell... 75c

NEEDLE SPECIALISTS



BB 10 12—The Army and Navy Needle Books... \$4.25

BB 10 13—Army and Navy Needle Books... \$8.00

HALLOWEEN SPECIALTIES

We have a complete line of Naisemakers, Costumes, Serpentine, Tinklers, Tin Horns, Reeters, Masks, etc. Get our prices.

Our Catalog No. 94 is now available. Get it. It's FREE (to dealers only).

Avoid delay. Send a deposit with your order.

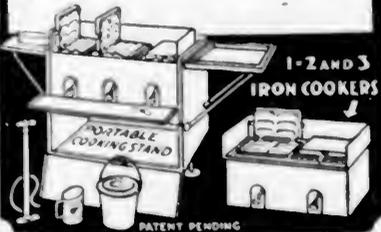
M. GERBER

Underselling Streetmen's Supply House, 505 Market St., Philadelphia, Pa.

DOG-IN-A-BUN TRADE MARK DOG-GONE GOOD

FRANKFURTER BAKED IN A ROLL

The in for the winter with a proved steady... TALBOT MFG. CO. 1213-17 Chestnut Street, ST. LOUIS, MO.



1-2AND3 IRON COOKERS

RING WATCH



SECRET daily... \$3.87

Complete and ready for use! Start... \$3.87

It helps you, the paper and advertisers, to mention The Billboard.

Ohio and then head for dat... Texas. During the spring and fall of each year we are flooded with requests for the whereabouts of friends or relatives of showfolks...

James Harvey Dohl submitted the following verses from Chattanooga: I've been sad and lonesome, Just as blue as I could be. But I will now be leaving The State called Tennessee.

Gregg Wellinghof, secretary-treasurer of the D. D. Murphy Shows, is an example of a real fellow, who has "come into his own". For several years prior to April 1924, when he took up his present duties, Gregg, who is 24 years old, was in the advertising department of The Billboard...

Those women in Minnesota who have been striving so diligently, for some reason, to find "something to replace carnivals at fairs", might get a little shiver to their enthusiasm by reading the following, which is a reproduction of the closing paragraph in an editorial of a very prominent newspaper...

In only one respect was the fair lacking this year. There was no carnival. A fair without a carnival can not appeal to youth, and youth must be interested or the exposition will fail.

Incidentally, according to an article in The Minneapolis Journal, of recent date, a woman director of research, etc., in the Women's Co-Operative Alliance of Minnesota, was quoted as saying that the absolute prohibiting of carnivals in the State in 1925 would "be the aim" of those interested in the passage of such legislation...



Rebuilt Iron Case Operators Bells \$25.00

25% Deposit. With Circular on Bell Machines and Sales Boards.

Loudon Novelty Co. 68 N. Whitesboro Street, Gatesburg, Ill.

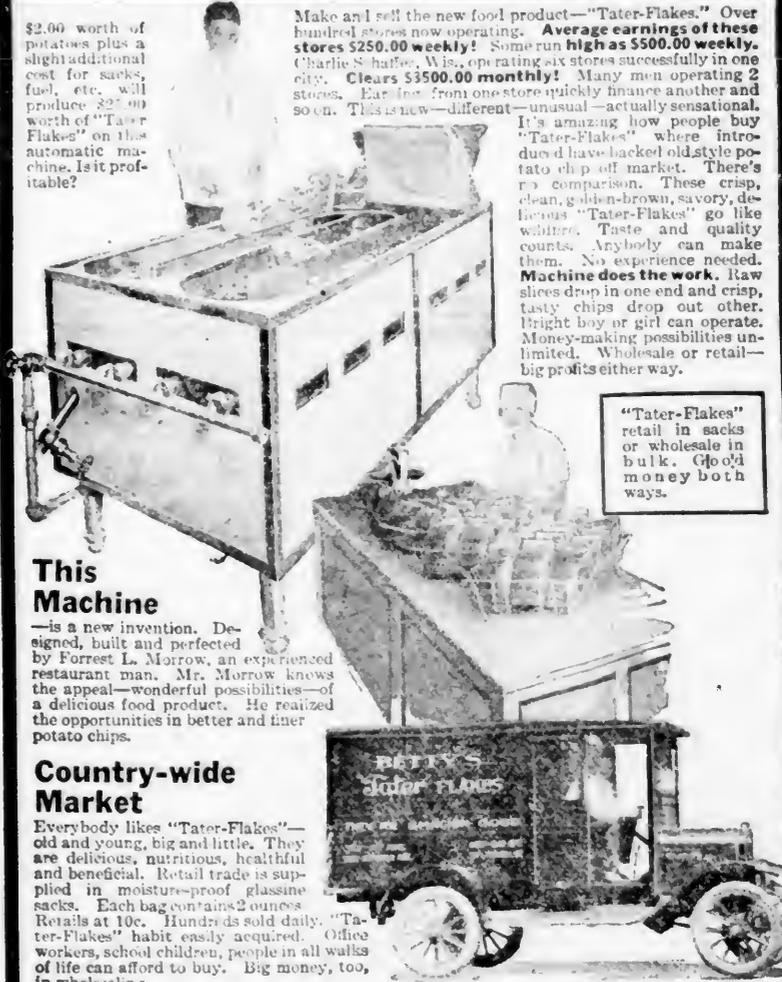
look! ~the season's sensation!



\$250 Weekly Average

\$2.00 worth of potatoes plus a slight additional cost for sacks, fuel, etc. will produce \$25.00 worth of "Tater-Flakes" on this automatic machine. Is it profitable?

Make and sell the new food product—"Tater-Flakes." Over hundred stores now operating. Average earnings of these stores \$250.00 weekly! Some run high as \$500.00 weekly.



It's amazing how people buy "Tater-Flakes" where introduced have backed old style potato chip off market. There's no comparison. These crisp, clean, golden-brown, savory, delicious "Tater-Flakes" go like wild. Taste and quality counts. Anybody can make them. No experience needed. Machine does the work. Raw slices drop in one end and crisp, tasty chips drop out other. Bright boy or girl can operate. Money-making possibilities unlimited. Wholesale or retail—big profits either way.

"Tater-Flakes" retail in sacks or wholesale in bulk. Good money both ways.

This Machine

—is a new invention. Designed, built and perfected by Forrest L. Morrow, an experienced restaurant man. Mr. Morrow knows the appeal—wonderful possibilities—of a delicious food product. He realized the opportunities in better and finer potato chips.

Country-wide Market

Everybody likes "Tater-Flakes"—old and young, big and little. They are delicious, nutritious, healthful and beneficial. Retail trade is supplied in moisture-proof glassine sacks. Each bag contains 2 ounces. Retail at 10c. Hundreds sold daily. "Tater-Flakes" habit easily acquired. Office workers, school children, people in all walks of life can afford to buy. Big money, too, in wholesaling.

Profits Simply Amazing

Just read these records! Robert Sullivan, Illinois, running around \$250.00 weekly or \$1,000.00 month. Fred Hanson, also of Illinois—in small town—giving Sullivan stiff race at \$300.00 week. Mrs. Haas, Penna., averages \$50.00 to \$75.00 weekly. Now operates two stores. Mrs. Shuttleworth, Colo., operates machine in market. Profits average \$150.00 weekly. Has since opened store in addition to market concession. Harold Tice, Illinois, has built unusually large wholesale business. Clears \$150.00 to \$175.00 weekly. Hoffman and McLeish, Southern boys, send thrilling reports—\$60.00 daily average for first week. Later landed big chain store orders and now averaging \$100.00 every day. Buttercamp and Loudin, Ind., are stepping right along at \$150.00 week. Charlie Schaffer, Wis., has fleet of four trucks to deliver wholesale orders for "Betty's Tater-Flakes". \$2.00 worth of potatoes, yields \$25.00 worth of "Tater-Flakes" at retail. Figure the profit. "Tater-Flakes" stores make good quickly in any town large or small. College towns, especially make fine locations. G. W. Kennedy, H. Y. Pollock, Mrs. Butterworth, and H. I. Tice are a few successful "Tater-Flake" people operating in school and university centers. "Tater-Flake" opportunities are positively unlimited—chances for quick success great regardless of size of town. Two "Tater-Flake" stores in Chicago in high rent district, average \$100.00 clear weekly for respective owners. The secret of "Tater-Flake" success is in the quality—the flavor. It is a food—pure and delicious.

Exclusive Rights Given

You have no competition with "Tater-Flakes." Old style potato chips—pale, soggy and greasy—have no show when "Tater-Flakes" are introduced—they offer no competition either in quality or price. Each "Tater-Flake" machine carries with it exclusive rights for your vicinity. No other "Tater-Flake" machine can encroach on your territory. It is your exclusive field. We furnish everything for a "Tater-Flake" business except location and materials. We sell you the automatic machine; furnish display cards, hangers, sacks, etc., assign experienced field men to see that you get started properly. In short, we make every reasonable effort to start you right. You become a member of the "Tater-Flake" organization of manufacturers which is fast becoming national in scope. You will receive "Tater-Flakes" news regularly—will profit by the experiences and stunts of others who are in the same business as you are. This "Tater-Flakes" proposition is a big, fast-growing enterprise. Successes are being recorded from every section of the country, yet surface isn't even scratched. It presents a wonderful opportunity for you. Grasp it. You need no experience. Little capital will start you. It's a business that knows no seasons. Trade starts immediately and as people talk your business increases by leaps and bounds. Soon you are occupied every minute of the day filling retail and wholesale demands. Learn more of this wonderful proposition. Rush letter to Chicago tonight. Check your territory if still open. Hundreds of letters pouring in daily. Territory going fast. First come first served. Quick action gets results. Write now.

THE TATER-FLAKES COMPANY Dept. 23 Forrest L. Morrow, Pres. 20 E. Jackson Blvd., Chicago, Ill.



\$1,000 to \$10,000 YEARLY
EASILY EARNED SELLING
GOODYEAR Raincoats

GAS-MASK RAINCOATS—
 Diagonal gabardine cloth, heavy red rubber lining.
1.75 Each. Doz. Lots.
 Sample Coat, \$2.00.

GRAYLING ALL-WEATHER COATS—
 60% wool, 40% gabardine, heavy red rubber lining.
2.25 Each. Doz. Lots.
 Sample Coat, \$2.50.

\$3.00 Doz. **RUBBERIZED HOUSEHOLD APRONS,** 20 different designs, gingham and percale.

\$4.50 Doz. **PURE GUM RUBBER APRONS,** assorted colors, worn either side, does not absorb oils, grease or acids.

\$2.00 Doz. **SLEEVE PROTECTORS,** Made of pure gum rubber, assorted colors.

TERMS AGENTS
 25% on deposit, balance C. O. D. Remit Money Order or Certified Check.
 Write for our complete Catalog and Price List of 37 different styles of Raincoats. DEPT. B.

GOODYEAR CO., Inc., 529 Broadway, N. Y.

AGENTS—STREETMEN—SHEETWRITERS
 GIVE THEM SOMETHING NEW AND USEFUL
GOODYEAR RUBBER SLEEVE PROTECTORS

Every mechanic is a customer. Office workers can't do without them. Housewives buy them at a glance.

Made of pure gum rubber, assorted colors.

Full cash with sample orders. 25% deposit with quantity orders. Certified check, cash or M. O.

You can't go wrong on this item. Men, women and boys buy them. Chauffeurs take them on sight.

GOODYEAR RUBBER MFG. CO.,
 10 Stuyvesant Street, New York.

\$18.00 Gross Pairs. No delay on deliveries. We ship the minute your order arrives at this office.

\$2.00 Sample Dozen Pairs.

FREE WITH EVERY ORDER
 Novel Display Cards that never fall to put over the sale.

20-IN. HIGH

"CELL-U-PON" UNBREAKABLE SHEBA DOLL
40c Each
 With best and largest Plume Dress made.

SHEBA LAMP DOLL
60c Each
 With best and largest Plume Dress made.

HOURLY SHIPMENTS.
 Packed 60 to Carton.

UNGER DOLL & TOY CO.
 270-286 Fourth Ave., MILWAUKEE, WISCONSIN.

Introducing "NEW TOYS" A NEW PRIZE PACKAGE!

The "COME AGAIN" Quality Confection. In addition to the delicious Candy, each package contains a "NEW TOY", a novelty of value. 10 Big Prize Balys in every case.

250	500	1,000
\$11.25.	\$22.50.	\$45.00.

F. O. B. N. Y. Deposit \$10 per 1,000.

GARDNER'S CANDIES, Inc.,
 83 Mercer St., NEW YORK, N. Y.

RUBIN & CHERRY SHOWS

Can place for their Big Water Circus and Fashion Review, Water Workers of all kinds. This Show is produced under the direct supervision of G. A. Dolly Lyons and Miss Shirley Francis. Address **RUBIN GRUBERG,** General Manager, Columbus, Ga., this week; Macon, Ga., next week.

Wanted Free Acts, Rides and Concessions

Florida all winter, opening November 15th, near Mobile, Ala. Can place any Ride that can gilly. Want three or four good Free Acts, including Musical Act. Booking under strong committees, 10c gate. This is not a Carnival, as we do not carry Shows. Concessions, this is your opportunity. Florida is in good condition. Address

PERCY MARTIN, 129 North Rendon Street, - - - New Orleans, La.

The Last "Word" in Your Letter to Advertisers, "Billboard".

T. A. WOLFE SHOWS

Martinsville, Va., Oct. 8.—The T. A. Wolfe Shows are playing the fair here this week, and Mr. Wolfe was pleased with the first day's business. The grounds being small, not large enough to accommodate all of the attractions, the fair board rented additional ground surrounding the grounds proper, and the outside exhibitions did a gratifying business. Everything was up and going except the "seaplanes" and one minor show. Today is bright and looks like a duplication of yesterday. The fair closes Friday night. The last half of the week at Gastonia, N. C., at the Gaston Fair, proved acceptably nice. The weather was delightful. The shows had not recovered from the awful loss at Hendersonville, N. C., caused by the deluge of rain that came after the opening day there and continued without interruption during the four days' and four nights' engagement. It took from Saturday midnight until Monday night following to get off the Hendersonville lot, and the workmen labored unflinchingly in the mud and mire up over their knees. Hendersonville proved the costliest stand in the history of the show.

At Gastonia Dick Harbin, in the meat business there, and J. Frank Queen, a Justice of the Peace, former carnival trouper, enjoyed the "lot" and old friends, Jake Joel, of the firm of Abe Joel Sons, of Athens, Ga., "took in" the midway, as did Judge Crossley, of the same Georgia town. While the Wolfe Shows are at Martinsville the Johnny J. Jones Exposition Shows are at the Winston-Salem Fair. Showfolk of the two large aggregations are exchanging visits. "Duke" Golden, general agent the Bernardi Greater Shows, visited Jones at Winston-Salem and the Wolfe Shows here. Dr. Frank La Marr, who has "Chinatown", has a wholesale and retail fish market at Orlando, Fla. His good wife operates it in his absence. Mrs. Rose Zendra, who with her husband has one of the circus side-shows, was called to Chicago to complete the sale of their business house there. Raymond Daley, manager of the minstrels, has added another bunch of singers and dancers. Word from St. Francis Hospital at Indianapolis, Ind., states that Mrs. Edna Holt, wife of "Bill" Holt, of the Hawaiian Show, is improving. DOC WADDELL ("Just Broadcasting").

BERNARDI GREATER SHOWS

Dunn, N. C., Oct. 7.—The Bernardi Greater Shows are at Dunn this week for the fair, and from here go to the fair at Florence, S. C. At Roanoke, Va., the show closed its engagement in rain and mud, and the rain did not let up until the train was well on its way to Lynchburg, where the same conditions were encountered during the first half of the engagement. The Roanoke date was rather a disappointment, the show in general doing only fair business. The opening was on Tuesday morning, and all rides, shows and concessions started on time, altho no wheels were operated, other games replacing them.

The Fair Committee at Dunn has spared no expense in the line of advertising and conditions are much better than were encountered by the show in the Virginia. Because of soft sand here some of the wagons went in to the hubs. A 10-ton caterpillar tractor was used in pulling them out and to location.

Mrs. William Ghek made a trip to New York last week. Mr. and Mrs. W. M. (B-D) Hicks have gone to the Sheehey Shows and are greatly missed. Phil O'Neil, who has several concessions, is on the sick list. While he is bedfast Fitzie Brown is in charge of his stands. As the writer leaves for Florence today, all attractions are having a good play. CARL V. GOLD (for the Show).

Floor Lamps

- Bridge Lamps, \$6.00
- Junior " 8.00
- Floor " 8.50
- Butterfly " 8.75

Shades, best of silk, 5-inch fringe, double lined.

Stands, gold leaf, burnished, poly-chrome and stippled.

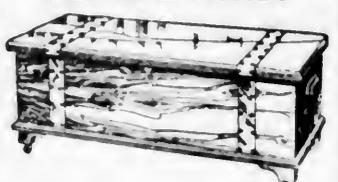
Packed 6 to a crate. Knock down, easy for shipment.

25% with order, balance C. O. D.

ZEBBIE FISHER CO.

60 East Lake Street, CHICAGO, ILL.

CEDAR CHESTS
 GET THE MONEY



2-footed, size 18 1/2 x 29 1/2 inches. Genuine cedar and trimmed with coppered brass and hinges. Natural sheathed finish.

Per Doz., \$13.50
 Sample, Postpaid, \$1.50.

5-lb. size \$18.00 per doz.
 25% deposit, balance C. O. D.
 NOVELTY CATALOG FREE.

OPTICAN BROTHERS
 "ARE RELIABLE"
 ST. JOSEPH, MISSOURI



BIG TYPE ZEBU FOR SALE

DR. T. M. NEAL, Wharton, Texas.

CHICAGO FOOTBALL HEADQUARTERS

If It Sells at Football Games, We Have It.

We are making the finest Football Badges on the market (as they traded) to your special order with a 70-line ribbon and the best silk ribbon, at \$12.50 per 100. On orders of 500 or more, \$10.00 per 100.

We are now able to offer you the easiest special Football Swager Stick on the market. You had better wait 35 for a swager now.

One-third with order, balance C. O. D.

DAVISON & FELD
 "Sell What Sells"
 CHICAGO

ORGANS REPAIRED

AND REBUILT, with NEW MUSIC. Any make whether operated by crank, cylinder, paper or board. Illustrated work book at very moderate price. Established in Philadelphia over 25 years. Full particulars on request. Special inducements for work contracts. For now J. S. GLENNARD ORGAN CO., Tacoma, Philadelphia, Pennsylvania.

SAY "I SAW IT IN THE BILLBOARD."

Buy Pearls of Quality NOT "JUNK"
95c—Special Offer—95c

30-in. Opalescent, Select Quality Pearls. Genuine Sterling Silver Clasp. Brilliant Rhinestone. Handsome Seton-Lined Leatherette Gift Case.

COMPLETE AS ABOVE, 95c IN DOZEN LOTS ONLY.

24-in. Opalescent Necklace.....\$0.85
 60-in. Opalescent Necklace..... 1.75
 30-in. Mother-of-Pearl Necklace...\$2.00
 60-in. Oriental French Pearls... 4.00
 4-Strand Pearl Bracelets, \$12.00 with Ster. Sil. Buck. Doz.

13c Less Without 25% Deposit Boxes. **Star Import Co.,** 799 B'way N.Y.C. Orders on C. O. D.

WHIP FOR SALE

FOR SALE Whip, in first-class shape, without wagons. First \$1,500.00 gets it. Now running on our show. Write or wire **MILLER BROS. SHOWS,** Shelby, N. C. Uds. week; Durham, N. C., next week.

COMPLETE WAGON

And Truck Show for sale at bargain price. J. H. MILLER, Dale, Indiana.

BAZAAR CONCESSIONAIRES and SALESBOARD OPERATORS

ORIENTAL RUGS



Imitations of the real silk Oriental Rugs. When displayed the rich colorful designs form a riot of color. You can present these Rugs anywhere. The demand is big and they never fail to attract attention. Do not confuse this line with cheap inferior rugs.

THESE RUGS ARE A FRENCH IMPORTATION.
YOU WANT TO MAKE MONEY! THEN GIVE THEM SOMETHING DIFFERENT!

\$30.00
Doz.

Size 26x46 inches
Half Cash with Order,
Balance C. O. D.

\$15.75

Six Assorted Samples.
Full Cash with Order.

Write for Catalog of Rugs, Wall Panels and Tinsel Screens. Every one a gem and ornamental to any home.
J. LANDOWNE CO., Inc., - 404 4th Avenue, NEW YORK

Peerless Gets the Money!
CORN POPPER

Don't be satisfied with 50 Per Cent popcorn results this year. **BUY PEERLESS AND CASH IN 100 PER CENT.** Nat Reiss Shows, Wortham Shows, Karl Simpson, Brundage Shows and hundreds of others use Peerless. Why? Because **THE PEERLESS WILL GET DOUBLE AND TRIPLE THE USUAL POPCORN PROFITS.** Ask our thousands of Peerless owners.

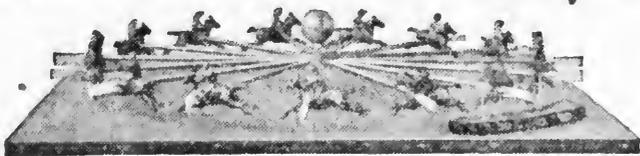
Model "C" comes complete with permanent carrying case. Can be converted into a hamburger stand in a minute's time. All necessary equipment included. **THE MOST COMPLETE, COMPACT, PORTABLE, BIG CAPACITY CORN POPPER FOR ROAD, SHOW AND CONCESSION WORK.**

Four different models to choose from for permanent locations in parks, theaters, news-stands, stores, etc.

Send your order today. Descriptive circular on request. Terms to responsible parties.

National Sales Co. 712 MULBERRY STREET
DES MOINES, IOWA

EVANS' LATEST! THE PONY TRACK
TOP MONEY at AURORA FAIR



PRICE \$75.00 EACH. Immediate Shipments.
15-Horse Machine, mounted on 36x36 Fold-Up Board

DON'T WRITE. WIRE DEPOSIT AND GET THE LATEST IN THE FIELD.
Orders filled in order received.

GENUINE Beacon INDIAN WIGWAM BLANKETS \$3.35 Ea.
In Case Lots, 30 to a Case. F.O. bound. Standard quality and weight. Size 60x80.

\$4.50 EACH IN CASE LOTS EVANS' INDIAN SHAWLS \$4.50 EACH IN CASE LOTS
BIGGEST HIT EVER SEEN AT THE FAIRS. THE TOP MONEY STORE.
Assorted designs and colors. Heavy 6-in. wool fringe (not a dyed cotton grocery string).
Send for our 6-color Illustrated Folder.

H. C. EVANS & CO., Show Rooms, 321 West Madison St., CHICAGO
Office and Factory, 1528 W. Adams St.

SALESBOARD OPERATORS

Write for Our New Catalog. **BIG MONEY FOR YOU.**

410 N. 23d St.



Telephone, Bomont 841

RIGHT → CORNO ← TANGO

EXTRA HEAVY—LEATHERETTE BOUND BOARDS—BEST MADE

The undisputed Best and Fastest Corn Games made. Correctly numbered under letters. Leatherette chart, wooden numbers. Full instructions. **NOTE—No duplicate cards in either game.**
35-PLAYER LAYOUTS\$5.00 | 70-PLAYER LAYOUTS\$10.00

BARNES MFG. CO., 1356 1/2 North LaSalle St., CHICAGO

SNAPP BROS.' SHOWS

Butte, Mont., Oct. 7.—The fair at Missoula last week for Snapp Bros.' Shows was the poorest excuse of a "dumms" that the writer ever had the pleasure of attending and the show in general would like to "forget about it." This week's stand, under auspices of the American Legion and in the heart of this city, has all the indications of being a banner week if the good weather will hold up. Every attraction opened up good Monday night and Tuesday's business was even better than the first day.

Capt. Matt Gay is scoring a big hit with his sensational high dive. Ivan Snapp is still away on business but is expected back next week. Mrs. Burton has returned to the show after an absence of seven weeks. She had been confined to the hospital at Alliance. Harry Beach, master mechanic, is keeping a crew busy at the show's blacksmith and machine shop, and several new fronts are in course of construction. This caravan may go out next year as a 40-car show. Negotiations are now going on for a big wild animal show, a big water circus, and the writer's minstrel show and two new riding devices will be added to the already large collection. The jump out of here Sunday will be a thousand miles to Reno, Nev., from where Advance Agent Robinson is sending in some mighty good reports.

The Montana State Fair, at Helena, previous to the stand at Missoula, did not pan out as good as was expected. The last two days gave miserable weather—plenty of rain and snow. The press at Helena, Missoula and Butte have been very liberal with publicity for the attractions. Mrs. George Rehn left for a visit with homefolks at Brookton, Mass. Mrs. Ivan Snapp was tendered a surprise birthday party, and she was the recipient of several beautiful gifts. Among the guests were Mrs. Wm. Snapp, Mrs. Wilkins, Mrs. Sydney Landcraft, Mrs. Dick O'Brien, Mrs. Robinson, Mrs. Almer Kline and Mrs. Elmer Kline and all report having a fine time.

DICK O'BRIEN (for the Show)

WOLF SHOWS

Washington, Kan., Oct. 7.—The fairs at Clay Center and Pawnee, Neb., were good for the Wolf Shows and prospects are bright for the stand here this week. Gilbert Baker's 10-in-1 show had a fine business at Clay Center. The ferris wheel, with congenial "Red" Wychow at the clutch, was top money of the rides, and Madam Wanda and Madam Lotta had very good business at their concessions. The Athletic Show is headed by the Original Farmer Boys, who is wrestling while his right-hand man, Charlie Hanson, is in Omaha arranging some matches. Charlie is expected to return at this stand. All of which is according to an executive of the above shows.

WAXHAM WARE for EVERY FAIR

JUICE JARS

3 GAL.	\$4.50
5 "	6.50
8 "	10.00
10 "	12.00

10oz CIRCUS LEMONADE GLASSES \$5.50 doz
8oz COCA-COLA GLASSES \$1.50 doz

Above Juice Jars are blown glass (not molded) with edges melted and turned over to retain ice cream. Crystal clear, just what every showman needs to properly display his drinks.

Circus Lemonade Glasses are used on every Juice Stand. They make a big flash, as they stand over 8 inches tall, but only serve 8 or 9 ounces of drink.

Waxo Fruit Powders are a delicious high quality drink with the rich fruity flavor of the true fruit. Just add cold water and sweeten. Complies with all pure food laws. Orange, Lemon, Grape, Apple. 50-gallon size, \$1.75; 100-gallon size, \$3.40.

We also carry a complete line of Gasoline Stoves, Burners, Candy Furnaces, Gasoline Lanterns, Little Wonder System Lamps, Matties, Griddles, Waffle Irons, Toasters, Pumps and Heavy Wire, etc. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipments.

WAXHAM LIGHT & HEAT CO.
DEPT. IS - 550 WEST 42 STREET - NEW YORK CITY

MIDWAY'S CANDY

SALESBOARD ASSORTMENTS

No. 65 Assortment. 37 Boxes.	No. 80 Assortment. 43 Boxes and Premiums.
20—50.30 Boxes.	20—50.40 Boxes.
10—40 Boxes.	10—50 Boxes.
3—50 Boxes.	6—85 Boxes.
3—85 Boxes.	2—3.50 Boxes.
1—3.50 Box.	3—3.50 Scarf Pins.
	1—6.50 F. Pin.
	1—10.00 Pralls.

Price, **\$8.85**
600-Hole 50 Salesboard FREE.

Price, **\$16.95**
1,200-Hole 50 Salesboard FREE.

Each Assortment packed in individual carton One-third deposit, balance C. O. D.

MIDWAY CANDY COMPANY,
180 North Wells, Street, CHICAGO, ILL.

KIRCHEN'S "ROSY GLOW" ELECTRIC LAMP....



The Wonder Item of the Season for Sales-Boards

A REAL MONEY GETTER AT BAZAARS

It's new—a item that is sure to get the money fast. One salesboard operator bought 400 last week, another ordered 200 from the sample. All the boys who have seen it say it's a top money-getter.

Stands 11 inches high. Finished in rustic effect in natural oak color. **EXTRA LARGE CLOTH** American Beauty Rose and beautiful green Rose leaves for background. Equipped with colored electric bulb inside the Rose, giving beautiful glow effect.

Six feet of Cord, Plug, Socket and Bulb, all complete, ready to light.
\$1.50 each in doz. Sample sent for \$1.75
25% deposit required on C. O. D. orders. Samples all cash.

KIRCHEN BROTHERS
221 West Randolph Street, CHICAGO, ILL.

WRITE FOR OUR VALUE GUIDE CATALOGUE

Each **\$1.45**

B161 Gold Plated, Gold Dial Gent's Watch.
Each, **\$1.45**

When ordering samples of above, include 15c for postage.
All C. O. D. orders must be accompanied with 25% deposit. All orders shipped same day received.

ELIAS SHAHEN COMPANY,
Importers and Wholesalers,
337-339 W. Madison St., - Chicago, Ill.

BEANO or CORN GAME

The Fastest and Best of All.

Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-Player Layout.....\$5.00
70-Player Layout.....10.00

HEADQUARTERS

For all kinds of Games, Lumps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Penmanship, Novelties, Balloons, Cakes, etc. Send today for our new Catalog No. 124.

SLACK MFG. CO.

128 W. Lake St., Chicago, Ill.

NUMBERED BALL GUM

Set of 1,200 Balls,
DRILLED, \$6.50.
FOIL WRAPPED, \$10.00.

DUNWIN CO.

421 North 6th Street, ST. LOUIS.

It helps you, the paper and advertisers, to mention The Billboard.

We manufacture only ONE article

COOPER Slot machines

ONE standard size
15x15x23½ inches
5c, 10c, 25c and 50c play, with or without gum box

ONE construction
Weight, 65 lbs.

PRICES less than you pay now for any vending machine—More value for your money.

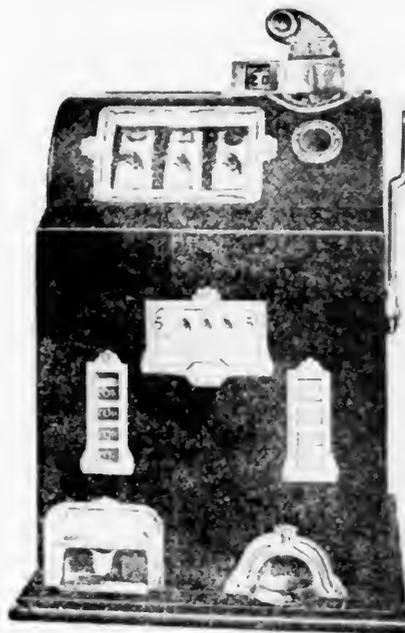
COOPER NECK is of special patented construction. Coins never touch each other, therefore neck cannot clog or be tampered with.

COOPER INDICATOR is on top of cabinet and MUST indicate clearly at all times, because reward figures are printed on pay lever itself. (Patented).

COOPER REELS and wheels are complete units made of aluminum throughout. No soldered spokes.

COOPER CONFECTION BOX is within the cabinet entirely separate from mechanism and cash box. Key opens side door, giving easy access to box without shifting cabinet.

COOPER MATERIAL is the best regardless of cost. All parts are made by us. Every machine thoroughly tested and fully guaranteed.



COOPER 5c PLAY
Automatic Vender

Note the artistic lines and beautiful design. Solid oak cabinet with highly polished nickel trimmings, COOPER improved construction throughout. Weight 65 lbs. With or without gum box.

This simplified and improved construction makes for fast play, long life and big profit with COOPER Venders. Look for our trade mark—"The 3 Parrots". It means "no trouble—no repairs—no complaints". Immediate shipments. Send in your order NOW, with deposit.

COOPER MFG. CO. of SAN FRANCISCO

1286-88 Folsom St., San Francisco, Cal. (Manufacturers Only)

THE NEW IMPROVED DRINK POWDERS

ORANGEADE

Grape,
Lemon,
Lime,
Cherry,
Strawberry
and
Raspberry.

60 GAL. OR 1,200-GLASS SIZE, \$1.90 PER LB., 5 LBS. FOR \$10.50.
Our Powders strictly conform with all PURE FOOD LAWS. Samples, 25c each flavor. All flavors, \$1.00.
30-Gal. Size, \$1 in. Cash with order, postpaid.
PURITAN CHEMICAL WORKS. New Address, 4520 HARRISON STREET, CHICAGO.

Cotton Kent Wants

For LAKE PROVIDENCE, LA., FAIR, October 12-18; WINNSBORO, LA., FAIR, October 20-26, and four more Fairs to follow. On account of disappointment will book Merry-Go-Round, or will finance any money-getting Shows. Nothing too big for us to handle. Stock Concessions of all kind. No exclusive. Grand Shows that will grind. No flat joints. Pit Show Attractions for the best framed Ten-In-One in the country. One A N. 1 Boxer for Checco's Athletic Arena. Colored Musicians to strengthen Band. Louisiana and Texas Fair Secretaries and Celebration Committees, come, look us over before contracting. Tom Scully, wife Jack Tracy. J. R. ROGERS, Agent; COTTON KENT, Manager.

TALCO KETTLE CORN POPPER

Two new models—the surest and cheapest year-round "meat" "chickens" you can buy. Simply steel plate bodies, finished in bright hard baked red enamel, best workmanship at a handy design. Pithy built heavy aluminum popper kettle dist. produce 10 bags of "popped" in flavor" corn in 15 minutes. Best pressure gasoline tank and burner. Satisfaction guaranteed or money refunded. Order now. This advertisement or write for circulars.

SHIELLED CORN & BAGS
No. 1 \$97.50
No. 5 \$57.50

TALBOT MFG. CO.-ST. LOUIS, MO.

HARRY COPPING SHOWS

Cumberland, Md., Oct. 8.—It was with regret that the Harry Copping Shows had to close their engagement at Elkins, W. Va., under auspices of the Moose, Saturday night, in order to exhibit at the fair here. Following three circuits and three carnivals into Elkins and losing the two opening nights, Wednesday night was a pronounced success and the remaining three nights were "record breakers". The local paper devoted a quarter page to praise of the organization. The show arrived in Cumberland Sunday and setting up was completed Monday. The fairgrounds here are not yet completed, but they present a very creditable appearance. The four midways were handed over to Harry Copping, who has complete control of them, and there were 14 shows, five rides and about a hundred concessions for the opening yesterday (Children's Day), when a wonderful crowd turned out and satisfactory business resulted. Next week, South Fork, Pa.

The week's stand at the Tucker County Fair, Parsons, W. Va., which preceded Elkins, turned out more of a success for the shows than was anticipated. The carnival practically ran the whole fair. The last three days of the week people attended in large numbers and the gross receipts of the show took a big jump.

Mrs. Orville White and son, James, have returned to their home in Reynoldsville, Pa., for the winter. On account of ill health N. G. DeHollander has closed his concessions and returned to Reynoldsville. RICK J. DEMPSEY (Press Representative).

GOODYEAR

Pure Gum Rubber

APRONS

\$4.75 Dozen \$48.50 Gross
SAMPLE APRON 65c

These Aprons are made in 7 selected colors and are absolutely guaranteed to give extreme satisfaction.

Send deposit, balance C. O. D. Send M. O. or certified check.

Agents Wanted. Write for our Money-Making Catalog.

GOODYEAR RUBBER MFG. CO.

Dept. KA, 34 E. 9th St., New York City



WILL BUY FOR CASH

Second-hand Caterpillar, portable; Traver Mix-Up or similar type. Must be in good condition and priced right. Wire or write CHURCHILL TAIT ENTERPRISES, 1540 Broadway, New York City.

WANTED

Competent Ferris Wheel Operator \$30.00 weekly. Long season. FREDERICK EHRING, Griffin, Ga., this week.

Here it is →
Now Ready →
SINGER BROS.
MONTHLY & CARNIVAL LISTS
EVERYTHING

For the Concessionaire—Wheel, Pitch, Knife Rack—Street and Slum Trade—Agents and Dem. Distributors—Carnival and Fair Workers—Premium Users, Auctioneers—Prize Package Buyers—Salesboard Operators.
 It's free. To dealers only. Give your permanent address and state nature of your business.
SINGER BROTHERS, 536-538 Broadway, NEW YORK.



SILK TIES

WE WILL NOT BE ABLE TO SHIP TIES to any but regular customers until November 1st.

OUR REGULAR CUSTOMERS, some of the largest operators in the country, are making real money with our Ties and are doubling their orders faster than we can turn them out.

The Reason—the Quality of our Ties.
 100% Pure Fibre Silk—Latest Patterns.

Always the same
 High-Grade Ties—We do not cheapen our merchandise on follow-up orders.

\$30.00 Gross—Sample Dozen, \$2.50

JUST ARRIVED

A large shipment of new machinery which will enable us to triple our present production by October 25th.

We will then be equipped to give you real service for the coming Christmas Season.

If you want to get lined up with real merchandise that will get you real money, have your order and a deposit reach us about October 25th.

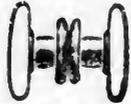
Government Square Knitting Mills

Government Square - - - Cincinnati, Ohio

MY NEW CLIMAX BUTTON SET IS NOW GETTING THE MONEY

Be the First in Your Town. It's a Big Hit with the Indestructible Pearl Pin.

My new Hard Rubber Lever Self-Filling Fountain Pen, clip attached, fitted with 11-kt. gold-plate 1700 Point, \$20.00. Red Jacket Eagle, all complete, \$13.00. Send and get my price list.


Little Dot Back Button. Snap Links, White Stone Set.

KELLEY, THE SPECIALTY KING, 21 Ann Street, New York Climax White Stone Top.

FOOT BALL SOUVENIRS

- No. 5711—FOOT BALL BADGES, for any Team, with Ribbon, in proper combinations, and painted Tin Foot Balls. Per 100..... \$12.50
 - No. 4041—STOCK BUTTONS, size 1 1/2 inches, in proper color combinations. Following in stock: Illinois, Michigan, Iowa, Minnesota, Wisconsin, Ohio, Indiana, Purdue, Northwestern, Chicago, Notre Dame, Nebraska. Per 100, \$3.50; per 1,000..... \$34.00
 - No. 1233—TIN FOOT BALLS..... Dozen, 35¢; Gross.. \$ 4.00
 - No. 100—COLLEGE COLOR SWAGGER STICKS, for any team. Dozen, \$1.80; Gross.. \$21.00
- *50% deposit required on all orders, balance C. O. D.

ED. HAHN, "He Treats You Right"
 222 W. Madison St., CHICAGO, ILL.

RACE TRACK

16 HORSES, Price \$65.00 COMPLETE

We have improved the wonderful Race Track which has gained a county-wide reputation of its own. Little, if any, need be said as to its merit, which is quite well known among many of our customers. The Race Track is constructed of the best kind of material, which makes it a store that will last a life time. Sixteen-horse track, mounted on 36x36 folding base. Send \$20 deposit. Immediate shipment.

C. L. THORNE MFG. CO., 1238 and 1240 West Van Buren Street, CHICAGO, ILL.

THANK YOU FOR MENTIONING THE BILLBOARD.



Getting ready for Christmas?
 Has Dick Ladd quit the business?
 Come on you "delinquents"! Shake a leg 'me hearties'!

Are there no knights of the tribes in and around "Casey" (Kansas City)?

Where, oh where, is Doc Simon (Garlic) Mansfield? Gone abroad again?

Have an excellent picture of the late Chas. Hammond and will reproduce it in the near future.

John R. Spicer has changed from cement to selling hose. Says he likes the diversion.

How's the campaign badge and pennant business this year? Let's hear from some of the workers.

What's the lay for the winter, Paul Sascha? Shampoo demonstrations in big stores?

The course of least resistance isn't the best trail to follow. Many failures and discomfent have resulted from giving over to such a lead.

Some people who have so much to say against street salesmen are so wobbly in their own business life that a gyroscope in each coat pocket wouldn't cause them to "walk straight".

One of the "ties that bind"—several pitchers friends (men and women) get together some cold winter night and cook up "a good old 'mulligan'"! (It's somewhat like the Indian's "pipe of peace".)

There's enough short pipes to shoot from either New York or Chicago to fill the "column" each week. Just a few weekly would make good reading, if some of the boys would but take a few moments to send 'em in.

Alex Jamison, shive paste worker, says he struck a boarding house in Baltimore where the grounds of coffee and tea were boiled over and over for several consecutive meals—says maybe that's why so many people call it "bal-tea-more".

R. L. (Bob) Fulsher infrom from Saginaw, Mich., that in addition to himself, J. S. Stokes, Eddie Love and Wm. Carroll will probably winter there. Fulsher and Stokes intend taking a few subscriptions during their off season.

Dusty Rhodes wrote from his home town, Jacksonville, Fla., that he expects to stay in that State all winter with *The Ruralist*. Says he had finished a good week at Live Oak, Lake City and Tallahassee.

There are pitchers and pitchers and it is also known that pitchers a few years ago would pitch into pitchers before and after making a pitch. But these days there are not many pitchers pitching pitchers.

Dr. W. G. Wheatley is working med. in Alabama, with three people, thru drug stores, and he says to very satisfactory results. He would like pipes from Drs. Kerr, Beckwith, J. P. Saunders, York Allen, Bob Leberta and Marshall.

According to an item in a St. Louis daily of recent date, Doc George Madison was stabbed in the right breast, left side and left shoulder by a local man during an altercation. Madison claimed that the knife-wielder was the aggressor.

John Judson Taylor postcarded: "Am working the towns along Lake Ontario, in New York State, at present, in the fruit belt. Business good, but renders average five smackers. Let's have pipes from George D. Smith and the bunch at Detroit."

"Fussy" Sullivan has been in and around Syracuse, N. Y., still working pearls, but is moving westward. Says he would like to hear from Casney Brothers thru the "column". He wonders: "Will Mike Whalen be seen with the houses this year?"

Here's a little flea-fly "flicker" from *The Brazilian American*:
 A flea and a fly in a flue,
 Didn't know what to do;
 Said the flea, "Let's fly."
 Said the fly, "Let's flea."
 So they flew out a flaw in the flue.

Many of the entertainers, particularly with med. shows, will recall Jules Jacobs, the comedian. Jules played Cincinnati last week at the Empress Theater (Mutual burlesque wheel) with *The Love-makers* and paid several visits to Bill's desk. Jacobs' work in the show went over big with Ciney burlesque show fans.

Mrs. Doc Little Beaver writes that the name of Bob McClain was omitted from
 (Continued on page 96)

SOMETHING NEW!

Hard rubber, clip attached, lever Self-Filling Pen. White tops and bottoms. Sample, 25c.

\$21.00 Per Gross
 With Cartons.

Chas. J. MacNally
 21 Ann Street, NEW YORK CITY



EXCLUSIVE DISTRIBUTORS OF E.I. DU PONT'S AMBER AMBERITE

Only Amber stock guaranteed against all elements of the weather.

Dressing Combs, No. 1260, All Coarse, 7 1/2 x 1 1/2, \$24.00	Per Gross
Dressing Combs, No. 1261, Coarse and Fine, 7 1/2 x 1 1/2	24.00
Pocket Combs, No. 1264, C. & F., 4 1/2 x 1 1/2	7.80
Leatheroid Slides, Extra	1.50
Large Fine Combs, No. 1262, C. & F., 6 1/2 x 1 1/2	15.00
Large Fine Combs, No. 1266, 4 1/2 in.	30.00
Fine Combs, No. 1267, 3 1/2 in.	15.00

Send \$1.00 for the prepaid sample of the above numbers. Larger shipments, 25% deposit, balance C. O. D. 30% with discount.

UNITED COMB CO., 475 Broadway, New York
 Enormous Ready Stock To Draw From.

If you are a station worker get my prices. It will pay you. Set of Samples, 25c. The Best Assortment out.

EAGLE RED JACKET FOUNTAIN PENS
 Clips, Envelopes, Guarantees free.
\$13.00 Per Gross
 Ball or Indestructible Point, 60c Gross.
 Positively all orders shipped same day received.
 20% deposit, balance C. O. D.
 Bill Hanson, wire.

LOUIS MOORE, - - - CINCINNATI, OHIO

LAYS FLAT
 on Bone or Soap

RADIO
 WILL FIT ANY SUFF BLADE

A MONEY GETTER!
 Try it and see! Pitchmen, Itemizers, Radio Stoppers and sharpens all Safety Blades. Sample Stropper and Home, 25c. Stropper, \$1.80 Gross. Home, \$1.80 Gross. 25% on C. O. D. **RADIO STROPPER CO.**
 63 West Chicago Avenue, Chicago, Illinois.

RUSSIAN, GERMAN MONEY AUSTRIAN, SOVIET MONEY

FOR ADVERTISING, PITCHMEN and PREMIUMS. Get our very latest list on Bonds, Money and Coins before you order elsewhere.

BONDS! CHEAPEST RATES
 \$1.04 brings pound of samples. Bonds, Banknotes, Coins, 10 Countries, 57 Varieties, 100 Pieces.

HIRSCH & CO., 70 Wall St., N.Y.

BEADS!

Newest designs, from 75c to \$12.00 per Dozen. Just the goods for Concessionaires, Street Vendors, Carnival Workers, Fair Men and General Stores. Send \$10.00 for big sample assortment. Satisfaction guaranteed or money refunded.

MUNTER BROTHERS
 491-93 Broadway, New York City
 Established 1881

INSIDE INFORMATION
 —FOR—
AGENTS, PEDDLERS, CANVASSERS, Etc.
 YOU "NEED NO LICENSE"

To sell goods in any town, city or State, AGENTS PEDDLERS OR LAW BOOK "Business List". If trouble comes, show your Law Book of "Absolute Proof" with court decisions rendered by State, Federal and Supreme Court Judges, and be released with apologies. Guaranteed Copy in Handy book form \$1.00, prepaid. THE COLLINS CO., 197 Fulton St., Brooklyn, New York.

AGENTS 500% PROFIT
Genuine Gold Leaf Letters

Guaranteed to never tarnish. Anyone can get them on Store and Office Windows. Enormous demand. Large profits. Paul Clark says "Send me \$20 in 100 letters. I'll level me \$20 in 100 months. Write today for free sample and liberal offer to general agents."

Metallic Letter Co., 439 N. Clark, Chicago.

SIGNS, BANNERS, CARDS

Hand painted with the aid of Letter Patterns. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at unparallelled reasonable prices. Send stamp for free samples.

J. F. RAHN, 62433 Green View Avenue, Chicago.

MR. and MRS. AGENT

WE NOW HAVE THE GREATEST MONEY MAKER IN THE WORLD FOR YOU.

"Gibson's Solid Ivorette Photograph"



A photograph imbedded in "Solid Ivorette", with a silk finish and a velvet back; no metal; forming the most beautiful photograph ever made.

LARGE SALES and BIG PROFITS

Is what these marvelous Ivorette Plaques will do for you—this is no like statement, but a FACT. Be the first to show these wonderful money-makers and reap the harvest. Act quickly. Send for our proposition.

"The House That Sets the Pace"

Photo Medallions, Photo Clock Medallions, Photo Pocket Mirrors, Solid Ivorette Plaques, Photo Jewelry and Photo Buttons.

GIBSON PHOTO JEWELRY CO.

Sect. BBI, 603-614 Gravesend Ave., Brooklyn, N. Y.



RUBBER BELTS and KEY KASES BELTS 83c each

First Quality Belts. Prompt shipment. Belts with Polished Clamo Buckles... \$12.00 Gross Belts with Eagle or Inland Gold Buckles... 15.00 Gross

Orders for one-half gross accepted. We ship same day orders are received. Service for patrons. Let us show you our quality and service.

NATIONAL MAILING CO., Box 131, Galien, O.



SILK TIES

Direct from the Manufacturer.

- BRAND TIES, Dozen \$1.25
Latest Style SPORT BOWS, Dozen .90
CLASSY SPORT BOWS, Dozen 1.00
Pointed SPORT BOWS, Dozen 1.25
Flexible FASHION BOWS, Dozen 1.50
BUTTERFLY BOWS, The newest cut... \$1.90
SILK KNITTED TIES, Dozen 2.00
GUARANTEED PURE FIBRE TIES, Dozen 2.40

Giant Knitting Mills, 137 Fifth Avenue, New York

Handy Combination Purse

SELL TWO DOZEN PER DAY EASY

The Newest Shopping Bag. Made of fine double texture black leatherette. Folded, 12 1/2" Unfolded into a roomy shopping bag, 18x14"

Retails \$1.25 to \$1.50. Agents' Price, \$5.50 Dozen

Sample, Postpaid, 60c. Write for Free Catalog.

ECONOMY SALES CO.

104 Hanover Street (Dept. 101), BOSTON, MASS.

Miniature Footballs

Look just like real ones. Made of Metal. Football color. Used at all Games.

\$24.00 Per 1000

25% cash with all orders, balance C. O. D. Write for Catalogue.

PITT NOVELTY CO., 429 Fourth Ave., PITTSBURGH, PA.

SHAPPIEST NOVELTY OUT

JAZZ SPORT SILK HANKERCHIEFS

Missouri pair of Lady's Silk Hankers worn as a fashioner's scarf. Find your friends and have a barrel of fun. Sample, 50c, prepaid, or Combination Set of 2 for \$1. Dealer's price, \$4.25 Dozen. Good proposition for live agents. Catalogue free.

GUSTAVE W. COHEN & BROTHER, New York.

744 Broadway, New York.

FOR THE WISE ONES

Old Dr. Brown's Book of Secrets. Contains 3,000 rare valuable, tested Formulas and Trade Recipes, etc. 100 pages. Only \$1.00, Postpaid.

THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

Advertisement for fountain pens and pencils. Includes images of various pens and a sharpener. Text: 'IF YOU USE FOUNTAIN PENS AND PENCILS, WRITE FOR OUR SPECIAL PRICES.' Price: \$16.00. BERK BROS., 543 Broadway, New York.

Advertisement for 'RAINDODGER' Emergency Waterproof Paper Umbrella. Includes an illustration of a woman with an umbrella. Text: 'Everybody Needs A "RAINDODGER" When ever it Rains.' JOHN CLARK PRODUCTS CO., 32 S. Clark Street, CHICAGO, ILL.

Advertisement for 'OUR WONDER' \$50.00 A DAY IS YOURS. Agents, Canvassers, Streetmen, Auctioneers. AMERICAN TOILET PREPARATIONS CO., NEW YORK CITY.

Advertisement for 'Agents, Men and Women Make \$2 an Hour'. Collect Your Pay Every Day. Includes an image of a water bottle. Text: 'WONDERFUL NEW IDEA The 3-IN-1 is a perfect hot water bottle, a perfect ice bag and a perfect fountain syringe all in one.'

Advertisement for 'ATTENTION FOLKS'. War, Facts, Statistics, Stories, Jokes. 32 pages. THE ATTENTION FOLKS, 73 Watts St., New York.

Advertisement for 'MEDICINE MEN'. You must have quality to sell successfully and be able to come back. SAVOY DRUG & CHEMICAL CO., CHICAGO, ILL.

Advertisement for 'MAKE MONEY ON THE FOOT BALL GAMES'. A Novelty Badge that everybody will buy. Includes an image of a badge. Text: 'Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free.'

Advertisement for 'AGENTS'. The Monogram business, with Decalcomania Transfers, shows real profit. Motorists' Accessories Co., Mansfield, Ohio.

Advertisement for 'AGENTS \$2.00 YOU CAN SELL THIS FOR'. Includes images of soap and shears. Text: 'Act Now! Sells like hot cakes year round. A baby could sell Lucky 11. Don't delay a minute. Save time.' E. M. DAVIS CO., Dept. 9430, CHICAGO, ILL.

Advertisement for 'Make \$75 to \$100 a Week'. Selling our advertising printed gummed tape. THE AD-LEE CO., Inc., 829 S. Wabash Avenue, CHICAGO, ILL.

Advertisement for 'DODGE TOURING CAR'. Agents wanted. Includes an image of a Dodge car. Text: 'We want men and women as local representatives to demonstrate and take orders for Comer Top Coats and Raincoats. Now offer enables you to earn \$18 a week and Dodge touring car. No experience necessary.'

Advertisement for 'WEMAKEM FELT RUGS'. The kind that sell. Write for particulars. LAETUS MILLS, Boston, Mass.

Advertisement for 'COSTS \$2.50 PROFIT \$27.50'. That's what you make by transferring decalcomania monograms on autos. Includes an image of a car with a monogram. Text: 'SAMPLE FREE'.



The Famous La Corona Pearls

GUARANTEED INDESTRUCTIBLE OPALESCENT PEARLS. Perfectly matched and graded, with safety spring clasp. Big flash for little money.

24-INCH \$5.50 DOZEN | 36-INCH \$ 7.50 DOZEN
30-INCH 6.50 DOZEN | 60-INCH 12.00 DOZEN
72-INCH 14.00 DOZEN.

Boxes, 25c Extra. 25% deposit on all C. O. D. orders. Special discount to large quality buyers. Communicate with us before buying elsewhere.

STANDARD BEAD COMPANY

Actual Importers.
1236 SOUTH HALSTED STREET, CHICAGO, ILL.
Fresh new shipments coming in every week.

FURS

WE CATER TO PAVIES

COATS, CAPES, SCARFS, ETC.

Goods sent on C. O. D. inspection.

REAL FUR CO., Inc.

27-35 West Twenty-fourth Street, NEW YORK CITY.

AUTOMATIC CIGARETTE HOLDER

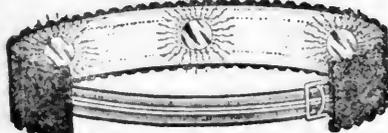
A slight push instantly ejects the stub. Made entirely of Galvalith, silver decorated. Put up one dozen assorted colors on display card.



4 inches long \$7.75 per gross
6 inches long \$14.50 per gross

One dozen Assorted Samples, \$1.25.

MILLIAN SALES COMPANY, 334 6th Street, New York.



ELECTRIC BELTS

For PITCHMEN, MED. WORKERS and HUSTLERS

Prices from \$2.75 Doz. to \$55.00 Doz.

500% profit. Get complete NET Price List of money-makers. Sample Demonstrator for \$1.00.

THE ELECTRIC APPLIANCE CO.,
Inc. 1891, Burlington, Kansas.



CAN MAKE MONEY WITH THESE GOODS

Per Gross.
Nail Files... \$1.75, \$2.00, \$2.50
Sachet, Lithographed... \$1.35, 1.50
Sachet, Crepe Paper... \$1.75, 2.15
Perfume, 1 Dram, Labeled... 2.50
Perfume, 2 Drams, Labeled... 1.35

"Class Back" Collar Buttons... 1.35
Soft Collar Pins... 3.50
Cuff Links... 3.50
Necktie Clips... 3.50
Stick Pins... 3.00
POTATO PEELEERS... 2.00
Beauty Pins... 3.25
Shoe Laces, Round, 40 inch... 1.50
Shoe Laces, Round, 27 inch... 1.85
Needle Books... \$3.25, 7.00
Gold Eye Needles (Papers)... 2.10
Needle Threaders... 1.25
Court Plaster... 1.50
Jap Bamboo Fountain Pens, Per Dozen... 3.00

All goods F. O. B. New York. Stamps for samples. Deposit required on all C. O. D. orders. Prompt shipments always. No catalog.

CHAS. UFERT, 133 West 15th Street, New York.

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

MEDICINE SALESMEN

There are many people in your crowd every night who are not interested directly in medicine, aren't they? The young men, both men and women, and particularly the women of all ages, are, however, very much interested in toilet goods such as Vanishing Creams, Beauty Creams, Hair Tonics, Tooth Pastes, Lemon Creams, Beauty Clay and the like. Meet this demand! This class of goods is listed in our catalog, along with Tonics, Lotions, Soaps, Tablets, Herbs, Capsules, Concentrates, Extracts and the like. THE DEVORE MFG. CO., Mfg. Chemists, 185-195 East Nighthen St., Columbus, Ohio.

\$240 Profit-60¢ Investment

GUARANTEED TO REDUCE GAS BILLS

SAVE-U-GAS

PRICE 25¢ EACH

SEND 50¢ FOR SAMPLE DOZEN AND OUR PROPOSITION

SAVE-U-GAS Co. Commonwealth Bldg. SAN DIEGO, CALIF.

"Smallest Bible on Earth"

YOU "TELL" 'EM! YOU "SELL" 'EM!!

Great curiosity. About size of postage stamp. Contains 200 pages New Testament. Each in small printed envelope. Goes over big at Church Bazaars, Fairs, Carnivals, Stores, etc. Sample, 25¢; Dozen, \$1.00; Gross, \$8.00. Postpaid. Imprint Circulars at cost. THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

Make \$24 Daily

YOU CAN DO IT TOO

And Make Only 12 Sales Daily. SELLS FOR \$3.50

With 200 Letters. Size, 13x19 In.

Just out! Territory going fast. Every merchant buys one or more. Write today for General Agent proposition, stating territory wanted. Sample, prepaid, \$1.00.

DAVENPORT-TAYLOR MFG. CO.,
418 Orleans Street, Chicago

Over 250% Profit

AGENTS, CANVASSERS, CREW MANAGERS

Large Profits. Easy Sales. Satisfied Customers are prime factors in selling Midwest Household Necessities embrace these factors. Our Big Six, Big Seven and Big Ten Assortments make excellent premiums or wonderful leaders in selling campaigns. Write

MIDWEST DRUG CO.
189 E. Nighthen St., Columbus, Ohio.

KNIFE SHARPENERS

Dozen, \$3.00 -- Sample, 50 Cents

Complete line of up-to-date Novelties for Streetmen, Pitchmen, Sales Board Operators.

J. C. MARGOLIS
159 Canal Street, NEW YORK.

FREE CATALOGUE

Special \$6.15

Beautiful Rectangle Watch, high grade 6-wheel movement, 11-K, 27-year guaranteed case, with ribbon and box. AMERICAN JEWELRY CO., 26 Arcade, Dept. A, Cincinnati, Ohio.

DO YOU LIVE IN A TOWN HAVING 500 OR MORE POPULATION?

If so, and you want to make from \$50 to \$200 per month easy, send \$1 for scheme giving full particulars. Satisfaction guaranteed. HISODOU COMPANY, 1233 15th St., N. W., Washington, D. C.

\$5 TO YOU \$5 "THE LUCKY THREE"

Don't buy until you have our prices. Write or see today. SILK TIES, ROY TIES, KNITTED TIES. Latest styles in assorted colors. "A HIN" FLOWER HEAD NECKLACES, silver-plated MESH BAGS, (not the best nor hand-made, prompt service. Circular FREE. P. J. HOPPER SALES SERVICE, 1962 North Halsted, Chicago, Ill.

PIPES

(Continued from page 91)

The roster of her show when the list was published in a recent issue. (The omission was probably made, Mrs., in correcting type in galleys after it was set up—which error is apt to be made by any publication.)

Aha! Mr. Hanks (an understudy of Peterson's) and Mr. Shanks (an understudy of Danker's) have organized a six-piece crew of boys and girls and are working a trade paper in Ohio, with premiums and a new idea. "Doing nicely," is the report. Hanks is crew manager and Shanks a silent partner.

Stephen Jona, Jr., "shoots" from Hartford, Conn.: "Am at present working shops here with ties to a fair business. The boys here are wondering what happened to Charlie McGair—he promised to keep us infoed on his wanderings. Shoot in a pipe, Charlie, so we will know that you're still on earth."

"Clown Tony" Prince went to work at the Paris (Tenn.) Fair. As he got on the platform for his first turn a near-by band played an air about it "not raining any more" and—Tony lost all his "rain insurance" for the entire event. He thinks the weatherman was in cahoots with the insurance fellers, and the hand drew a commission for scaring the rain away.

G. M. C.—The pen and pencil man in trouble at Seattle, Wash., allegedly for working the old "Bible fraud" (sending 'em to deceased parties on information by obituary columns in newspapers, for survivors to receive and pay for) was not a pitchman or street salesman, according to press accounts from that city, but local representative of an international concern.

Thomas E. Bresnahan wrote from 22 Clinton avenue, Albany, N. Y., that he had heard that George B. Earle, needle-threader demonstrator, had met death at Lorain, O., during the tornado there some time ago. He would like to know if this report is a fact and wishes any of the boys who know positively to write him to the given address.

Dr. Les Williams piped: "I am back in Texas, where 'the cotton blossoms grow'. My old friend, Dr. T. A. Smith, and I have again joined hands and are doing a very nice business. We'll stay out until Christmas, then go to San Antonio for the holidays. The company consists of Dr. T. A. Smith and wife, Harry Norvell and wife, Buster Williams, Harry Pierce and myself."

J. W. Goulding (he's known as Bill, the knife sharpener) piped from Oklocknee, Okla. that he has camped and fished all summer on the banks of a river eight miles from Oklocknee, and is getting ready to take to the road with razors and razor paste. Says he would like any of the boys in that section next summer to visit him. Last winter Goulding worked knife sharpeners, rubber belts, paper tricks and butcher knives.

It is best to address it "Gasoline Bill Baker" when sending pipes. Some of the fellows merely make it "Bill Baker" (care of The Billboard, Cincinnati), which leaves a doubt if it is for the editor of "Pipes". One of the boys merely addressed "Bill Baker, Cincinnati, O." last week (leaving off "Care of The Billboard"), but he made good later by addressing a post-card to the Postmaster, telling that official to have it sent to its intended destination.

One of the major faults among pitchmen these days is that there is, literally speaking, too much individuality—the boys don't get well acquainted with each other as a rule, in the so-called "old days" nearly all knights of the torch, etc., knew each other personally, and when they met it was almost like brother meeting brother. Get out of the "in-between" rut and become acquainted with the other fellows! One of the prime requisites among pitchmen and demonstrators is friendliness.

Byron Spaul, whose vaudeville-dramatic show has been playing Southern Ohio all summer and who years ago was a comedian with old-time med. shows, was a visitor to Bill's desk last week. Mr. Spaul's initials are B. S. (Byron S.), which easily could be surmised as standing for "Bright Sunshine"—at any rate he is "full" of it—friendliness seems to effervesce from his countenance. He has closed his touring season and will soon open in halls.

Dewitt Shanks "shoots" from Akron that he had just closed a three weeks' demonstration in a store there to good business. Said: "The ol' Buckeye State hasn't mistreated me a bit, but I'm bidding it a sad adieu for a while, as my chain store booking agent tells me to 'come to New York, my boy, and give 'em some of that New Orleans limbo o' yours'. I have met a number of the knights going south—may they prosper there better than I did last winter!"

Tom Irving, of the Irving Bros.' Show, wrote: "We opened our hall show at West Butler, N. Y., and have been doing

(Continued on page 98)



NEEDLE BOOKS

Army and Navy

4 papers, 10 each, silver eyes, 1 paper of 20 gold eyes, and 1 pad 10 darning, Per Dozen, 65c. Per Gross, \$7.50.

REINDEER No. 1

4 papers, 10 each, silver eyes, 1 paper of 20 gold eyes, and 1 pad of 15 darning, Per Dozen, 65c. Per Gross, \$7.50.

REINDEER No. 2

4 papers, 6 each, silver eyes, 1 paper of 15 gold eyes, and 1 pad of 11 darning, Per Dozen, 55c. Per Gross, \$6.50.

Samples, each, postage paid, 10c.

25% deposit required on all C. O. D. orders.

ED HAHN, "He Treats You Right"
222 W. Madison Street, CHICAGO, ILL.

SMASHING PRICES

BROADWAY SWAGGER STICKS

4-inch Ivory Head, Ferrula and Side Strap, 36 inches high. \$14.50 Per Gross

4-inch Large Ivory Head, Bell Top, Ferrula and Side Strap, 36 inches high. \$15.50 Per Gross

4-inch Ivory Head, Ferrula and Side Strap, 36 inches high. \$20.00 Per Gross

Send \$1.00 for New Sample Assortment of Cans. One-third deposit on all orders, balance C. O. D.

S. S. NOVELTY COMPANY

151 Canal Street, NEW YORK.

MAILED FREE

Our new 192-page Catalog (No. 1371, full of JEWELRY, SALEBOARD, PREMIUM and OPTICAL HARBAINS

ALBERT MARTIN & CO.

123 West Madison Street, CHICAGO, ILL.
Formerly Manager of Morrison & Co.

MONOGRAMMED PRACTICE ROMPERS.

Colors: Pink, Blue, Black, O.G. Gold, Sage Green.

MADE TO ORDER
At \$3.25, Postage Prepaid.

Extra Quality, Guaranteed Fast-Color Satine.

ESMONDE COSTUME COMPANY, Theatrical Costumers, Evening Gowns, Ballet Shoes, 108 West 44th Street, New York City.

American Watches, Elgin, Waltham, Hampden,

etc., at prices which we guarantee to be from 15% to 20% below the best wholesale prices. These watches are reconstructed and fully guaranteed. High-grade Bracelets and Lockets at 30¢ on the dollar.

MANHATTAN JEWELRY CO., Inc.
431 South Dearborn Street, CHICAGO, ILL.

AGENTS

Send in front of ANY Moving Picture theatre or any theatre where they are shown and in an hour or so you can easily make \$5.00 by disposing of enough copies of "LEST WE FORGET", a handsome 8x10 PHOTOGRAPH, containing life-like portraits of the famous Wally Bell, Olive Thomas, Leo Delaney, Sidney Drew, Harold Lockwood, Martha Mansfield, Robert Harron, Florence La Ballie and John Bunny sold at 10c each. A postal for particulars.

LE ROY, 1053 E. 31st St., Brooklyn, N. Y.

AMBER UNBREAKABLE COMBS

LARGE DRESSING, \$20.00 PER GROSS. We make 'em. Write for Catalogue.

BARNES THE COMB MAN
24 Calendar Street, PROVIDENCE, R. I.

WHITE STONE WORKERS

Something new, Synthetic Diamond Doublet can not be told from genuine Diamond. Will stand the acid and filing test. All are 61-facet perfect diamond cut. Wonderful color. Full of fire. Send \$3.00 for samples and be convinced. Money back if not satisfied. G. M. V. & CO., 678 Massachusetts Avenue, Boston, Massachusetts.

PITCHMEN FOLDING PAPER TRICKS

\$5.00 per 100. Sample, prepaid, 10c. MODERN SPECIALTY CO., 315 N. Broadway, St. Louis, Mo.

AGENTS!! THE BETSEY ROSS, 6 to 20c.

E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo

AMENZ SHIRTS



Reputation
10 years of it—14 what we offer our salesmen.

"AMENZ" made-to-measure Shirts must be right in fit—in workmanship—in real values, to bring repeat orders, and they DO bring repeats—thousands of them.

"AMENZ SHIRTS" are supreme—they cover the field from "A" to "Z". Over 100 patterns and many different styles. Our Radloux silk materials guaranteed to wear for one year.

We have just added a new feature, which increases your sales 50%, besides paying the highest commissions any shirt house has ever attempted to offer.

Our Ready Made Shirt Department is another help to big sales.

Get our acceptor proposition and FREE SAMPLES at once.

MENZIN SHIRT CO.
477 East Tremont Avenue
NEW YORK CITY
Established 1914.

THIS IS A CURMANCO SIGN WRITE AT ONCE

MAKE DOLLARS TALK!
LITTLE WONDER CHANGEABLE LETTER SIGN. All metal, 10x15 inches, 6 spaces, 165 1 1/2-inch letters, figures, characters. Easy seller; \$1. Some get \$2. Every storekeeper buys 2-6 for windows and shelves. Mackin sold 100 3/4 days, \$113 profit. Factory price, \$5 dozen. \$30 per 100, complete. Two samples, post-paid, \$1. Order samples or stock; save time.

CURRIER MFG. CO., Inc., 1001 Central Ave., Minneapolis, Minn

A REAL MONEY-MAKING OPPORTUNITY



Puts a keen edge on dull knives, scissors, sickles, etc., in a few seconds. Removes insulation from electric wires, appealing to radio fans.

Agents find the Premier Sharpener one of the best money-makers on the market, because it is a necessity to housewives, restaurant owners, barber shops, etc. They buy on a moment's demonstration.

200% PROFIT OR MORE.
HUSTLERS CAN MAKE \$15 to \$25 a DAY. Sell for 50¢ sample to agents, 25¢. SEND \$2 FOR SAMPLE DOZEN.

PREMIER MFG. CO., 3687 Willis Ave., Detroit, Mich.

A Christmas "Clean-Up"
Hurry! made \$100.00 last week. This is the time to get in on the ground floor. No experience necessary. Merchants everywhere need these Christmas Letter Signs to announce their holiday sales and appeals. Get busy. Order a trial dozen today. Cost \$1.90 dozen. Retail for \$17.00. Your profit, \$15.00. The biggest \$15.00 profit!

NO TRICK TO SELL 3 DOZEN EVERY DAY.

Sample, 50¢. Cat. Free. Terms: Cash. No C. O. D. orders.

PEOPLE'S MFG. CO.
564 West Randolph, Chicago, Dept. B.

LET JUMBO ANNOUNCE YOUR SPECIAL SALES

JUMBO, JR., No. 103
Size, 7x13 inches. Complete with 70 Letters.

BIG MONEY



Washing and Drying Windows.

Gold Mine for Salesmen
This wonderful invention, the Harper Ten-Use Set, sells in practically every home, because it washes and dries windows, sweeps, cleans walls and ceilings, scrubs, mops and does five other things. Saving in brooms alone pays for outfit many times over. Greatest year 'round seller. Not sold in stores.

Over 100% Profit
We have a selling plan that's a winner. Write today for our big descriptive book which gives full particulars, pictures, salesmen's results, etc., and how you can start without investing a cent.

Harper Brush Works
106 3rd Fairfield, Iowa

JUST OUT! OUR NEW CATALOGUE!

OUR SPECIAL OFFERS ARE MONEY GETTERS.

Big Flashy 16-oz Bottle Ass. Perfume. Gift Sprinkler Top Price, Dozen \$47.20
One-Gallon Ass. Perfume. Brings in \$30.00. Per Gallon \$4.50
Fina Quinine Hair Tonic. Per Gallon \$3.00

FOR TRUST PLAN WORKERS.
Perfume put up in 21-vial box, 48¢. Also in 30-vial boxes, 59¢. 3 assorted colors and odors. Brings in \$2.40.
Perfumed Sachet Packets, wrapped in crepe, many colored scents, assorted colors. 21-Packet Box, 42¢; 30-Packet Box, 50¢ per Box. Each vial and sachet packet sells for 15¢. Big profits. Above prices in 25-box lots only.

Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo, Dozen \$3.00
Big 5 1/2 In. High, Glass Stomper, Glass Lid, Ribbon Top. Assorted Perfume. Sells for 50¢ each. Dozen \$2.00
Big Jar Cold Cream. Sells for 30¢ each. Dozen \$3.00
Big Jar Vanishing Cream. Sells for 30¢ each. Dozen \$3.00
Great-size Guaranteed Shaving Cream, 25¢ per 2 1/2 Doz. \$1.00

Big 3 1/2-Oz. 6 In. High, Gold Crown Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Lilac or Jockey Club Perfume, Ribbon Cord Tied, Dozen \$3.00

TERMS: One-half cash, balance C. O. D. Send for our new Catalogue.

NATIONAL SOAP AND PERFUME CO., 20 East Lake St., Dept. J 3, CHICAGO, ILL.

MATCHLESS for PROFITS!

Demonstrators—Agents—Salesmen
HERE IS A Big Money-maker!

NEW MARVELOUS POCKET CIGAR LIGHTER

SELLS ON A MOMENT'S DEMONSTRATION

You must see this wonderful Clear Lighter to fully appreciate its selling possibilities. Invoice 35¢ in stamps for sample, with selling plans.

B. Masterlite Mfg. Co., 110 East 23d St., NEW YORK CITY.

THE PERFECT WRITING INSTRUMENT
The New Improved pen with ink. Window demonstrator are coming big money. Sheet writers and premium users agree this is the greatest winner. Sample set of four leading numbers. \$2.00 or write for catalog and price list.

INKOGRAPH CO., INC., 193 Centre Street, New York.

SMYRNA RUGS

Size 26 x 52 Inches
\$30.00 Doz.
Sample, Prepaid, \$2.75
First Time Ever Sold at Such a Low Price.

Attractive designs of many beautiful colors. Same on both sides. Best Rug value on the market. Biggest money maker for agents. Other Rug Values. Write for Catalog.

MAISLEY-PAYNE MFG. CO., 20-C Sudbury St., Boston, Mass

SOUVENIRS

4-in. Birch Bark Canoes. Dozen	\$0.35
5-in. Birch Bark Canoes. Dozen	.60
Miniature Dutch Wooden Shoes. 4-in. Dozen	2.00
6-in. Birch Bark Canoes. Dozen	1.20
12-in. Tomahawks. Dozen	1.60

PADDLES

10-inch Paddles. Dozen	\$0.60
14-inch Paddles. Dozen	.84
14-in. Fancy Paddles. Dozen	1.30
20-in. Fancy Paddles. Dozen	2.40
22-in. Fancy Paddles. Dozen	2.75
10-in. Cross Paddles. Dozen	2.00
12-in. Cross Paddles. Dozen	3.25
14-in. Cross Paddles. Dozen	4.00

Name of park or town burned on free
BRADFORD & COMPANY, Inc.
St. Joseph, Michigan

Nugget Jewelry

Looks like gold and wears like gold. Nugget Charms, per dozen, \$3.00; Plus, dozen, \$3.00; Links, pair, 50¢; Watch Chains, singles, each, \$3.50; doubles, each, \$5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charm, Pin, Link and Container for \$1.75. Largest of California Southern Cities quoted in circular. Send for circular.

R. WHITE & SON, MFRS., P. O. Box 424, RED BLUFF, CALIF.

SELLS 1/2 GROSS EVERY DAY

It's got to be a pretty good "poke" to sell at this rate. But that's the record of one man who sells Ferree "pokes." (Name on request) The Ferree No. 64x illustrated, of genuine leather, is right in quality, utility, price. Right because we are one of the largest manufacturers in this line. Right, for we know our business, have a low overhead. No \$64x almost sells itself. Catalog on request. Do you want to make a real profit, selling quality pokes? Then write for sample No. 64x quick, enclosing 25¢ in stamps. You'll never make a better move.

E. H. FERREE COMPANY, LOCKPORT, N.Y.

BALLOON MEN, CLEAN UP!



Double your sales. Don't have any more poor days. Make every day a big one. Here's how you do it. Have your BALLOONS printed with names of Celebration or Reunion or Fair or Park you are going to work.

Your name and ad printed on a No. 70 and shipped same day. \$21.00 per 1,000.

No. 90—Heavy, five colors, pure gum Gas Balloons, fifteen different assorted pictures on both sides. Gross, \$4.00.

No. 70—Patented. Gross, \$3.60.

Squawkers. Gross, \$3.00.

Balloon Sticks. Gross, 25¢. 25% with order, balance C. O. D.

YALE RUBBER CO., 15 E. 17th Street, NEW YORK CITY.

B. YOUNGER, Wichita, Kan., uses our Bill Folds and writes us very glowing letters as to our line.

Sheet Writers and Pith Men all over the U. S. like our goods. Telegraph orders filled same day as received.



PENCIL SETS IN LEATHER
New Item for Christmas
Six Pencils in Leather Pockets. Write us.

KING RAZOR & LEATHER GOODS MFG. CO., INDIANA, PA.

Women or Men Who can Sell



Every Woman Buys—Not Once, But Many Times

Franklin Victor Jersey Undergarments and Scarfs have all the beauty, shimmer and soft luxury of silk at one-third the price. No girl or woman can resist the colors and the feel of Franklin underthings. Any man or woman of ambition can make a fine income with this wonderful line. No deliveries or collections to make. We ship C. O. D. Your pay when you take the order.

THE FRANKLIN COMPANY, Dept. 33, Melrose, Mass.

KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, tags, etc. Sample check, with your name and address, 25¢.

PLEASE DIE WORKS, Dept. D, Winchester, N. H.

MEN AND WOMEN EARN

Large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big repeater. Write for price and free sample.

Stick-On Window Lock Co., 16-22 Hudson St., N. Y. C.

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

A. B. SHAINESS CO., 20 Lenox Avenue, NEW YORK. "Makers of Fine Shirts—Direct to Wearer."

STOP LOOK IF YOU USE



Glassware—Chinaware—Silverware

Send for my Catalog, which lists many excellent specialties in these lines.

ENTZ PREMIUM SERVICE
6239 North Oakley Ave., CHICAGO, ILL.

AGENTS MAKE \$10 A DAY
PLYMOUTH UTILITY BAGS. Made of the finest black leatherette. cretonne lined. Size 11x13. \$5.00 PER DOZEN.

SKYLIN MILLS, 104 Hanover Street, Boston, Mass.

PIPES

(Continued from page 96)

a fine business. We have added med. to our line. While laying off a few weeks at Syracuse, N. Y., I met an old-time med. man, Charley Fonda, and we had a long talk on 'old times'. He is still in the business. We are carrying five people with the show, Earl Dowd is a recent addition. Would like to hear from Dr. Billy Furlong, also Dr. Charley Phillips, thru the Pipes. We are still in New York State."

Mrs. Dr. N. B. Benson and Dr. and Mrs. Forrest Morandi were visitors to *The Billboard* October 8, altho the writer was out to lunch at the time. However, they left word with Joe Kolling (copy reader in the editorial department—he did the Pipes during Bill's vacation, and was one time on the publicity forces of "Tanlac" and worked a few years ago with Morandi) that they were on their way to Winston-Salem, N. C., to which section of the country Doc (Benson) and a couple of entertainers preceded them by automobile. As stated in last issue, Benson had two med. shows, one managed by Morandi, in the Cincinnati vicinity for several weeks.

George Williams had not "shot" in several years until last week. He piped from Marietta, O., that he had joined the crew of picture men known as the "Melody Boys", of whom Harry Carson is manager, after working paper and medals for some time. Says their road manager, C. P. Cipiano, is figuring on sending the crew south for the winter. Carson, he says, keeps the bunch pepped up with ukel— and that Harry can sure strum one of 'th' contraptions. He added: "Broncho Dibble was seen in Columbus recently, doing well. Let's have pipes from Al Stone and McNulty, those two young men with the black case, who were last seen around Youngstown; also from C. C. Young and J. Kurtz."

It seems that the press dispatch issuing from Ogden, Utah, referred to recently in this column, about a fellow roasting the city and getting "pinched", was copied by newspapers almost throuthout the country. No less than five of the boys, from as far east as New York and south to Alabama, have sent clippings on it. It does seem (just a little) strange that newspapers should take such notice of the incident. They would have to greatly enlarge their papers if they paid as much attention to "scandal among the home-town folks" in all cities of the country—even a great deal worse than a street salesman saying something about the "cheapness" of a town's citizens (it certainly is not right for a streetman to roast any town he is in, but why so much nation-wide interest in this instance?).

Some notes from the Sauraud (Pete Duvall) Comedy Company.—The show has had a successful date in the Opera House at Shelby, O., closing October 11. The advent of cool weather compelled the company to move from lots to houses. While in Bucyrus, O., Dr. Miles and wife, who were playing in Marion to a good business, were visitors. Burdie Sims and Harry Myers, of Clyde, O., were also recent visitors. Mrs. George West (Gertrude Steele) closed the season at Riverside Park, Findlay, O., and joined her "hubby" on the show. The roster now includes: Dr. Sauraud, proprietor and lecturer; Max Sauraud, vocalist and character; Harry Neal, ventriloquist, musical acts and Dutch comedian; Harry Plumb, singing and dancing comedian; Gertrude Steele, pianist, and George (Old War-Horse) West, black-face comedian.

Burdie Sims writes from Clyde, O.: "While at our home here who should walk in but Max Gottlieb, looking well and prosperous. (Incidentally, Max was the originator and first editor of "Pipes"—BILL.) Also Wilson and wife, of Krupp Steel fame. They rambled into town with their big car and stayed all night at our 'ranch'—and pipes were smoking until 2 a.m. If any one knows the whereabouts of John E. Ryan tell him to write me, as there is a mail box for him. Dr. Richardson will be here October 12. Jim Thorpe and son, little Bill, of Flaming Arrow renegade, stayed all night with us recently. I wish Campbell and Connors would answer my last letter. Harry Myers and myself have been playing small towns all summer within a radius of 100 miles of Clyde. Best of luck to pitchmen, now and always!"

Dave Jonathan, well-known pen worker, and wife were callers at Bill's desk early last week, and about the middle of the week Dave's partner, Wm. H. DeGray, dropped in for a few minutes' chat. Jonathan and DeGray, who had been working in Central and Southern Ohio for some time, had a very satisfactory week's work just off the main stem of Newport, Ky. (across the river from Cincy). The writer visited their location

GO INTO BUSINESS for Yourself Establish and operate a "New System Specialty Candy Factory" in your community. A far-reaching money-making opportunity unlimited. Either men or women. Candy, Hook-Up, Free. Write for today. Don't get it later. W. H. LYTLE KASSDALE, Drawer 42 EAST CO., CINCINNATI, O.

MEDICINE MEN

Write for special prices on our Tonic and Liniment. Both big repeaters. EUREKA HERB CO., Cincinnati, Ohio.

PAVIES, PEDDLERS AND PITCHMEN

are making from

\$100.00 to \$200.00 per day

handling our merchandise.

NUFF CED

Write us this minute for full particulars.

Sol Raphael, 621 Broadway, New York

and they were doing fine and dandy—altho Newport is usually sort of "off" except on Saturdays. They have had a new idea in formation for some time and were to spring it Saturday afternoon and night in addition to their pen and pencil stand, a root med. combination package proposition. Both these lads are class-A entertainers, courteous in their dealings and should go over favorably in any locality. Their next jump is to Portsmouth, O.

G. B. Harris piped October 5. "Am with W. H. McRae and sons. Worked West Texas all season to the best business I have ever experienced. Every town was good. I have been in the business 25 years and was never with a better business-getter or congenial man to work with. We have a four-piece orchestra, build a large stage in each town and have electric lights to work by. There are nine people with the show. The roster: Dr. W. H. McRae and wife, Miss Ariel McRae, Dr. Chas. McRae and wife, Richard McRae, C. Norman and myself. Saw in Pipes recently that Jack Goodman was teaching his little daughter *Black Cat*. I happen to be the composer of that song and I am glad Jack thinks enough of it to teach it to the little girl. I have a new one that I composed recently, title: *Sears Roebuck*, that we must teach her also. Would like to hear thru Pipes from the following: T. A. Smith, Les Williamson, Fred and Hunter Gassaway, J. Y. Gason, George Holt, Ed Frink, George Ward, Bob Ward, Jack Goodman and others. Our company closes two weeks from today. The McRaes go to their ranch below San Antonio for their annual deer hunt and I go to Bruceville, Tex., for the winter."

J. E. (Fussy) Sullivan clipped the following from *The New York American* and sent it in with the suggestion, "I think it is worthy of reproduction in our column:"

"He is a trembling old man with a thin stubble of white beard and a face gnarled by the snow of many winters. Along by the library wall on 42d street he makes his 'pit' selling 10-cent microscopes. He shows gaping crowds wiggling things in water and crawling things in dried prunes. His voice is only a whisper, but he tries patiently to carry on. A little boy stepped up to the stand and asked to see. He adjusted the microscope to the lad's eye and told him of the things he beheld so largely magnified. The child dug down in his rompers and brought out a little purse from which he extracted a lone dime. He held it out to the old man. "No, son," he said, "keep your dime. Take one as a gift." The boy romped away with awkward thanks. And the old man mumbled: "I once had five little fellows like that. I wonder where they are now?"

This scribble does not know who the author of the above was, probably one of *The American's* paragraphers, but he compliments the expressed sentiment. It shows up the deep, altho sometimes latent, charitable characteristics of a large majority of street salesmen. Even tho the opportunities for earning their living thru sales is very limited, yet they are—

inconspicuously, let us say—considerate of those even less fortunate. Also, the thought arises: If the youngster referred to had tendered his dime in the store (with a world of opportunities) of one of the so many persecutors of street salesmen—would he have met the same consideration?

A. B. (Zip) Hibler "unlimbered" from Parsons, Kan. (while on his way from the East to Texas): "The slogan, 'Show me, I'm from Missouri', must have originated in some pitchman's audience in Market street, St. Louis. I never before saw so many streetmen in one town as I did there this week. So far as the 'profits' 'doings' was concerned, the parade was the whole thing, in my opinion. But the reader there is only 85 cents a month. My next stop was at Sedalia, 27 miles away. I was no more than set up for work than along came a woman with some religious tracts under her arm and asked me if a man passing was a detective. I told her I thought not, but she said she was positive he was a 'bad man anyway'. Then she started into a long religious discourse, the substance of which was that she considered a mistake was made in not letting Noah drown along with the rest so that men would be wiped off the earth—I sort of agreed in order to get rid of her. Then up came a farmer who bought a bottle of corn medicine, and when he saw 'New York' on the circular he asked me about the political situation in the East. I told him I had been too busy watching my own business to keep up on all sides of the advance arguments. He had no more than left when there came a patrolman who asked if I had 'seen' the county clerk. (By that time the day had almost passed. In conversation) he up came a pitchman who tried to tell me how to collect a crowd and sell my stock, but he gave some points on likelihood in a county I probably would otherwise have made—so here I am, 165 miles further west. It seems that if there are any 'nuts' in a town they always find me to tell their troubles to—and I sometimes wonder why the fool-killer has passed me up so long. But this town is in Kansas. Towns are a little closer together around here, and crops are said to be favorable in the way I'm headed, so maybe there's some business ahead for me—hope so, as a fellow can't keep traveling without selling his stuff somewhere."

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

POLITICAL EVENTS

Itinerary of Senator Wheeler's (La Follette-Wheeler Ticket) Tour: Pueblo, Col., 17; Wichita, Kan., 18; Oklahoma City, Ok., 19-20; Topeka, Kan., 21; Kansas City, Mo., 22-23; St. Louis, 24.

INDIANA
Indianapolis—John W. Davis, Dem. Pres. nominee, Oct. 18.

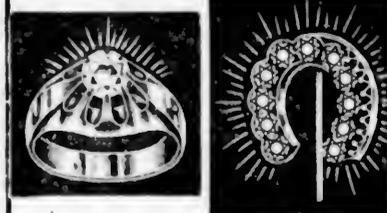
KENTUCKY
Louisville—John W. Davis, Dem. Pres. nominee, Oct. 21.

SIX DISPENSERS OF GOOD ENTERTAINMENT



Above is shown the nifty entertainment, etc.; personnel lineup and the stage equipment with the Mainard East India Medicine Show, playing Texas. Left to right: Joe Marrell, trap drums; "Snowball" Fields, musician and black-face comedian; Luke Fields, specialties and violin; Raymond Fields, specialties and harp; Lola Hill, musician, recitations and "blues" singer; Doc A. D. Mainard, lecturer.

BIG MONEY GETTERS



No. 3008. Stamped 14k. Case of 100. Beautiful Sterling Silver-Plated Horseshoe Ring, with 11 fiery Bashi Mexican White Stones. A big flash. Sample 1/2 Doz., \$2.60. DOZEN, \$3.00.

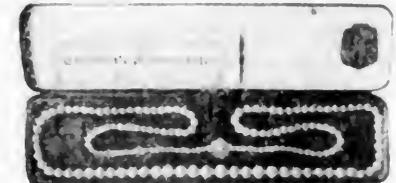
No. 6111. Beautiful Sterling Silver-Plated Horseshoe Ring, with 11 fiery Bashi Mexican White Stones. A big flash. Sample 1/2 Doz., \$1.00. DOZEN, \$1.95.

OTHER BIG BARGAINS.
Cheap G26 White Stone Stick Pins, \$2.75 to \$3.50 Gross. Cheap White Stone Rings, from \$6.00 to \$15.00 per Gross. Rubber Bands, with Bow Buckles, \$11.00 Gross. Silk Flare Ties, new patterns, \$2.25 Dozen, \$25.50 Gross. 25% deposit, balance C. O. D.

We sell wholesale, not retail. Heap in a big harvest with some of our line sellers. Yes, we can furnish you with King Trays and Silver Plated Boards that hold 300 pins. Also have another big seller, Safety Case for Stick Pins, a White Stone Stick Pin and Ring to be sold for 50c. Case set at \$19.50 Gross for the three. We also carry Jewelers' Tools, Trifles and Gasoline Lanterns. We can give you a full line of loose White Stones, High Stones, Trays, Rings, both 14k and 18k, Pins, etc., and everything that you need for wholesale demonstration, with complete instructions how to operate a White Stone Store. Write for further information, also ask for our White Stone Circular.

MEXICAN DIAMOND KING.
19 South Wells Street. Chicago.

BUY DIRECT FROM IMPORTER



30-in. Indestructible Opalescent, with jeweled clasp, set with Mexican Topaz Diamond, Doz \$ 7.00
60-in. Opalescent, Dozen 13.50
24-in. Opalescent, Dozen 6.00
Handsome Satin-Lined Leatherette Gift Cases, Dozen 2.50
Sample 30-in. Opalescent, complete in Case, with guarantee, \$1.10.

SAMPLE CONTAINERS FREE with DOZEN LOTS
25% Deposit Must Accompany all C. O. D. Orders.

KEYSTONE IMPORT CO.
430 South Broadway, LOS ANGELES, CALIF.

French Pearl Necklaces

Put up in attractive boxes, with price tickets. We made an exceptional buy. You get the lowest. 24-in. Cream Opaque with Boxes \$9.00 Doz. Without Boxes 6.00 Doz. Gross Lots 5.00 Doz. Thousand Lots 4.75 Doz. Immediate shipment.

A most exceptional offer. Made possible only by the fact that we sell more Pearl Necklaces than any other Chicago house.

SPANGLER MFG. CO.,
160 North Wells Street, Chicago, Ill.

We pay \$7 a Day

taking orders for guaranteed *Hottery* for men, women, children. All styles, colors, including finest line silk hose.

Guaranteed To Give Satisfaction or New Hose Free
Often take orders for dozen pairs in one family. Repeat orders make you steady income. Devote spare time or full time. It will pay any man or woman to handle this guaranteed line. No experience necessary. Get started at once. Best season of the year. Write for samples.

Thomas Mfg. Co. H-5118 Dayton, Ohio

STREETMEN!

"Radio Pete"
the world.
Every time Pete jumps it makes 25 sales. Best seller on the market. A real money-getter.
Samples, 15c Each.

THE LE PO NOVELTY CO.,
2056 E. Fourth St., CLEVELAND, OHIO

Additional Outdoor News

TENT MANUFACTURERS

Hold Annual Convention at Swampscott, Mass.

Swampscott, Mass., Oct. 10.—The National Tent and Awning Manufacturers' Association held its 13th annual convention here at the New Ocean House this week and approximately 500 members were present.

President Merson E. Pense, of Providence, R. I., presided at the meetings. Among the speakers were Harry C. Adams of New York, taking The National Association's Activities for 1925 as his subject, James E. McGregor, of St. Paul, Minn., secretary-treasurer of the association, talking on The Social Industrial and Political Situation in Europe in Contrast to That of America; Joseph and John Goss, of Detroit, Mich., and others.

ROYAL AMERICAN SHOWS

Kansas City, Mo., Oct. 9.—Robson Barnett, general agent of the Royal American Shows, was a caller at the local office of The Billboard today, and informed that the shows closed their season at the Four Counties Fair, Louisiana, Mo., Saturday, and are now in winter quarters in Kansas City, Kan. However, six days of attractions will join the Fairland Shows at Broken Arrow, Ok., Monday, the following, making the trip: "Caterpillar," "Whip," "Azora," Minstrel Show, "Lippy Jack (fat man) and "Inferno," and about ten concessions.

BACK IN HARNESS

Winnie Dutton, equestrienne, formerly with the Riding Duttons, will be seen back in the harness next season in her own act, according to Earl Newberry, Eastern manager of the House of Hankinson. Mrs. Dutton, who is private life is Mrs. W. R. Jesse, will be under the management of the Hankinson interests and no doubt will be booked thru the Wirth & Hand offices.

"THE CORRAL" READERS' NOTE

In The Corral, this issue (page 77), appears an appeal for financial aid from Mr. and Mrs. Leroy Wilkins, well known in Wild-West show circles. Since that page went to press Mrs. Wilkins (Kitty Courtney) informed that she and her husband had just been "turned out" at the address given in the article, and much of their personal effects "held" because of their inability to "pay up".

MRS. DAVIS, NOTICE!

Mrs. E. Katula wishes to locate her daughter, Mrs. Gladys Davis, a Kansas City girl, from whom she has not heard in three years. She states that she sometimes travels under the name of "Jackie" Williams, and that she and her husband have traveled with carnivals. She also mentions that her daughter may be doing chorus work.

ATKINSON'S CIRCUS

The Atkinson Circus is playing one-day stands in Northern California to good success. It is the report of Prince Elmer, Jr. of Griffith and his Indians, sixteen in number, are new arrivals, and are putting on the concert. It is Manager Atkinson's intention to add another truck to his show.

BIGGEST FALL AND WINTER VALUE IN MEN'S NECKWEAR.

- Dozen Fibre Silk Knitted Four-in-Hand \$2.50
Dozen Pure Furo Knitted Four-in-Hand 3.51
Dozen Grenadine Knitted Four-in-Hand 3.50
Dozen Jersey Cloth, Bias, etc., Four-in-Hand 3.75
Dozen C. S. Silk (Cut) Four-in-Hand 3.25
Dozen Slims, Praid, Four-in-Hand 1.35
Dozen G. S. Silk 2 1/2 inch on a Dozen

Send for trial order today, on money returned basis. Orders must be accompanied by 25% deposit. ASTOR NECKWEAR CO., Dept. A, 318 Broadway, New York.

BARNES' CIRCUS IN FRISCO

San Francisco, Oct. 9.—The A. G. Barnes Circus, complete with the addition of three animal acts to take the place of the 56 dancing horses burned in a fire near Chico recently, arrived here Monday. The circus will be at Twelfth and Market streets for seven days. The new animal acts were in training at the show's winter quarters, Barnes' Circus City, Palms, Calif.

MORGAN SHOW IN QUARTERS

The W. E. Morgan Nickel-Plate Show, a one-ring circus, traveling overland, has closed and gone into Oakwood Park, Knoxville, Tenn., for the winter. Mr. Morgan has already commenced work on the equipment for next season and will put out a much larger show. The title will be changed to the Great Roman Circus and the Ahab-Ben-Saden troupe of Arabs will be the feature attraction. Billy LeBanzal, who contributed the foregoing, will be on the advance.

MUNDT REJOINS SELLS-FLOTO

Gus Mundt, assistant boss hostler of the Sells-Floto Circus, who underwent a successful operation for double hernia in Cincinnati, has rejoined the show.

SEILS STERLING CIRCUS

In Quarters at Sheboygan, Wis.

The Sells Sterling Circus closed its season October 4 at Griffith, Ind., and shipped to winter quarters at Sheboygan, Wis. O. K. (Slim) Dewey, of the side-show, has returned to his home in Detroit; Charles Paul, also of the kid show, to Winona, Minn., and Frank Koss, contortionist, went to Detroit to secure vaudeville bookings. Meron Grimes, principal trainer and equestrian director, after a visit with his mother, will join the Mighty Haag Shows as superintendent of animals. He will also break both wild and domestic animals for the Haag Show at Marlanna, Fla., this winter. Art Heller, musical director; Mac Stewart, callope player; George Kirk, drummer; George Kennedy, first cornetist, and Albert Lindeman, trombonist, reside in Sheboygan.

Manager Billy Lindeman will leave for Chicago and points east, scouting around for animals and show property, as it is his intention to enlarge for next season, reports Edward Martiney.

McGUIRE BUYS PROPERTY

Chicago, Oct. 11.—W. Fred McGuire has purchased the factory and residence property which he has occupied with the Northwestern Balloon Company for the past five years in Fullerton avenue. The factory building is 25x152 feet and has four stories and a basement. Mr. McGuire will increase his manufacturing space with another entire floor, making three floors occupied by his business.

REFER TO OUR ADS WHEN LOOKING FOR SOMETHING NEW

Table with 2 columns: No. and Dozen. Lists various items like photographic cases, silver-plated cases, smallest playing harmonica, etc.

001 Gillette Type Blades, High Grade Quality. The blades are "mopping up" with them. Come 10 to package. 10 Packages to box. Per Box \$1.40

Table with 2 columns: No. and Gross. Lists various items like puzzle mirrors, black brooches, slate note books, etc.

25% deposit required on all C. O. D. orders.

M. L. KAHN & CO.,

1014 ARCH STREET, PHILADELPHIA, PA.

BIG BARGAINS for This Month!



B25—"Our Veteran" Needle Book. 1 1/2 x 4 1/2 inches, folded, contains 4 papers silver-eye and one paper gold-eye needles, 10 large needles for various purposes, handsome litho. folder. Each in envelope, marked to sell for 35c. Gross \$7.50

Geneva Razors

G683—American Special Razor, 5/8 in. American steel blade, hollow ground, assorted fancy colored handles. Each in case. Dozen, \$3.60 Gross, \$42.00

BEACON AND ESMOND BLANKETS

- N998—"Nobara" Indian Blanket, 64x84 in. Each \$2.25
N992—Esmond Blanket, 64x78 in. Each 3.00
N919—Esmond Blanket, 66x80 in. Each 3.50
N995—Esmond Blanket, 66x80 in. Each 3.50
N997—Esmond Blanket, 72x90 in. Each 3.50
N998—Esmond Blanket, 66x80 in. Each 3.50
N998—Esmond Blanket, 66x80 in. Each 4.95

OUR BIG CATALOG MAILED FREE TO DEALERS ANYWHERE

Send for our 384-page Catalog, crammed full of Novelties, Specialties, Jewelry, Streetmen's Goods and Carnival Merchandise. LOWEST PRICES IN AMERICA

A deposit is required on all C. O. D. orders.

LEVIN BROTHERS, TERRE HAUTE, IND.

Established in the year 1856

AGENTS—SALESMEN Here's \$\$\$\$ for You



New Ford Novelty Sweeping the Country

Fairs and Circus Concessions are Hot Beds for every kind of Greatest Ford Novelty ever devised. Signs for Front and Rear of Ford Cars. Ad- protection, keeps everyone smiling. Signs are 5 1/2 x 13 inches, made of specially treated double weight linen, metal bound top and bottom. Letters and outline of baby are dark blue, baby is pale pink; all fast colors. Quickly attached to all models. Sells 50c per set. HERE IS A CLEAN UP PROPOSITION. EVERY FORD DRIVER WANTS ONE. Send one for sample set and money-making offer. 10 sets \$3 with order, 50 sets \$12.50, 100 sets \$23.00. 25% with order, balance C. O. D. Special discounts on larger quantities. All Agents participate in LIBERAL CASH BONUS. Send order at once and start making BIG EASY MONEY.

NATIONAL AUTO SPECIALTY CO., (Dept. B.)

1661 Evans Avenue, DETROIT, MICH. 6 NEW NUMBERS FOR ANY CAR Just off the press. Will sell on sight. Gummed Paper, 15c. Vari-label Card, 20c. Send 50c for Sample Folder and Money-Making Offer. You'll want some quick.



A BIG FLASH AND SUCH LOW PRICES. PEARL NECKLACES WITH EARRINGS

Direct from Importer. 24-in., Graded, with Earrings, \$ 7.50 Doz. 30-in., Graded, with Earrings, 9.00 Doz. 60-in., Uniform, with Earrings, 15.00 Doz. 72-in., Uniform, with Earrings, 18.00 Doz. Sterling Silver and Rhinestone Clasp. Single Strings, in boxes, 50c additional. Triple Strand Necklaces, with Earrings, each \$2.75. 4-Strand Bracelets, Dozen, 15.00. Handsome Satin-Lined Display Boxes, Dozen, 2.00. Velvet-Covered Display Boxes, Dozen, 4.50. Non-rated concerns send deposit with order. Send for Descriptive Circular.

STAR BEAD COMPANY

15 W. 38th St., New York City.

GENTRY BROS.—JAMES PATTERSON CIRCUS WANTS FOR SEASON OF 1925

Performers for Big Show, Single and Double Iron Jaw Acts, Single and Double Wire Acts, Trapeze Acts, Clowns, Comedy Acrobats, Revolving Ladder Acts, Comedy Bar Act, Young Ladies to ride Menage and work Domestic Animal Acts. Must be capable riders. Prima Dancers to lead solo numbers in opening spectacle. Would like to hear from strong Feature Act for Big Show. Man capable of breaking and working Domestic Animals, Dogs, Monkeys, Poodles and Liberty Horse Acts. To such a man we offer yearly contract. Strong Novelty Acts and Colored Band for Side Show. Address P. O. BOX 372, Paola, Kansas. P. S.—Account closing of Mid-West Carnival and all equipment being returned to us we offer for sale five 60-ft. Flat Cars, two 61-ft. Stock Cars, two Sleeping Cars, one 50-ft. Elephant Car, one Advertising Car. Also have a number of surplus Circus and Carnival Wagon for sale. All this equipment now in Paola, Kan., and can be seen at any time.

WALTER L. MAIN CIRCUS

1924 SEASON ROUTE BOOK FOR SALE. Pictorial, descriptive, full route and mileage for the season, happens as en route. Finest Route Book ever published. Mailed anywhere on receipt of one dollar, cash or money order. JEROME T. HARRIMAN, 1633 West Barre St., Baltimore, Maryland.

CATERPILLAR FOR SALE

Spillman make. Kept in first-class condition, lot of extra equipment, including extra leading platform and runway exit. Hooked on best twenty-car show in America, which furnishes four excellent wagons and good treatment. Low percentage. Can book for next season if desired. Price, \$10,000, half cash. Come and see, or address ALLEN & TASHIAN, care of Miller Bros.' Shows, Shelby, N. C., week Oct. 13; Raleigh, N. C., week Oct. 20.

TRUMPET PLAYER WANTED IMMEDIATELY. with electric and concert experience. For further particulars, write to Miller Bros. Shows, Shelby, N. C., week Oct. 13; Raleigh, N. C., week Oct. 20.

FOR SALE—TENTS

10x10, 12x12, 14x21, 30x30, 40x60 and larger. Bargaining SILVO AWNING & TENT WORKS, Rome, N. Y.

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



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



RODGERS & HARRIS CIRCUS Has Big Week in Dayton, O.

The Dayton (O.) engagement of the Rodgers & Harris Circus, October 2 to 11, was a big one. A heavy advance sale was secured thru the successful promotion of H. S. Maddy, manager of the circus. The show played day and date with the International Air Races, and the influx of visitors greatly increased receipts of the show. In Dayton the circus exhibited on the city show grounds, Herman avenue and the river. Following Dayton the next engagement is in Ottumwa, Ia., October 15 to 25, under Shrine auspices. Fred Moulton is now in Jackson, Miss., promoting the show there for the Shrine. The dates there are November 1 to 8. A straight circus will be put on indoors at Jackson and 20 high-class standard acts will be used. Contrary to the show's customary habit of wintering in Dallas, Tex., the home of the show, it will this year winter in Jacksonville, Fla., closing the season December 20, says Nat D. Rodgers.

PROMINENT CIRCUS ARTISTES

Booked by Bradna for Shrine Circus

Rochester, N. Y., Oct. 8.—Among the acts that Fred Bradna, well-known equestrian director, is bringing to the Shrine Charity Circus here next month are the following: Percy Clark, "England's champion equestrian"; Marguerite, swinging ladder; Spader Johnson, veteran circus clown; Aerial Smith, trapeze act; Ella Bradna and her trained animals; De Marlow, contortionist; Karoli Brothers, head balancers; Miss Pallenberg and her bears; Herberta Beeson, billed as the "Pavlova of the wire"; Herman Joseph and Paul Jerome, clown act; Rieffenbach Sisters, riders; Apollo Trio, statuesque poses; Charlie Smith, clown; Clark-Hannefeld Family, bareback riders; Flying Cadonas, aerialists.

CARNIVAL AT MINNEAPOLIS BOOSTS K. C. BUILDING

Minneapolis, Minn., Oct. 8.—Assured of the financial success of "Chinatown", the benefit carnival which closed Saturday night at the Kenwood Armory after a week's run, members of the building committee of the Minneapolis Council, K. of C., announced that they were in a position to proceed with preliminary plans for erection of the proposed courthouse and community center at Twelfth street and LaSalle avenue. Carnival officials estimated that approximately 40,000 persons visited the show during the six days of fun.

SHOW STATE PRODUCTS

That "Illinois is the best place in the world to live and work and invest your money" is the keynote of the Illinois Products Exposition, being held in Chicago, October 9 to 18, at the American Exposition Palace. The exposition is vast in scope and is under the auspices of the Illinois Chamber of Commerce, comprising 118 organizations of business men in various cities of the State. The Chicago Association of Commerce is said to have interested itself actively.

FOOD SHOW IS PLANNED

Wheeling, W. Va., Oct. 11.—A pure food show, the largest ever held in Wheeling, will be given at the Market Auditorium during the week of March 2 by Wheeling Council No. 37, United Commercial Travelers, in co-operation with the local retail grocers. The Wheeling show will immediately follow the Pittsburgh exhibit and is expected to attract many national exhibits.

CYNTHIANA STYLE SHOW

Cynthiana, Ky., will have an automotive and style show October 20 to 25, to be open every night. Pure food displays will be prominent with those of the latest styles and machinery. An Old Fiddlers' Contest will be held one night.

HEAVY DEMANDS FOR SPACE

Birmingham, Ala., Oct. 11.—Many merchants and manufacturers of Birmingham are requesting space at the third Manufacturers and Housewives' Exhibit, to be held at the Auditorium starting October 27. The League of Women Voters is in charge of the exhibit this year.

TRABAND LANDS PROMISING DATE AT EAST ST. LOUIS, ILL.

St. Louis, Oct. 8.—Louis C. Traband, well known to outdoor showfolk, has come into his own and has grabbed for himself what should be one of the biggest plums of the winter. Yesterday he signed contracts for an immense Pageant of Progress Auto and Industrial Show, to be held at the new Ains Shrine Temple, East St. Louis, Ill., week of November 17.

Five thousand Shriners are handling the advance sale of tickets. In addition

to the Shriners, Traband is assured of the support of the business men and other interests of East St. Louis.

The entire temple will be turned over for the week for the show—it being planned to have the auto and industrial show and exhibits in the spacious basement of the building and the merchants' exhibits on the first floor. At least a dozen circus acts will perform on the stage of the big auditorium. It is expected that about 200 merchants and manufacturers will have exhibits. Mr. Traband states that this show will be the first of about a half dozen which he is planning for the winter and spring.

which he presides and a Circus Side-Show Annex, presided over by Capt. Jack Valley, of water show fame, the attractions being Emma Van Celette, bag puncher; Prof. Billy Kelley, tattoo artist; Prof. Irving, Punch and Judy and ventriloquist; Prof. Morton, magic, including Hindoo basket trick; a Buddha worker; R. Marcellie, mindreading and crystal gazing; Fred Rizzo, fire eater, and Mrs. Valley is on the red-and-white checker board front. Capt. Valley sails for South America soon to join Santos & Artigas. Among the concessionaires are Harry Eddels with three stands, Al Farmer one, George Neal with his "Barney Google Racer" and Paul Dooly with several stands. E. D. McNally has a No. 5 Ell wheel on the lot.

Civic ————— Fraternal OUTDOOR CELEBRATIONS Industrial ————— Municipal

Bazaars, Street Fairs, Block Parties, Parades, Pageants, Mardi Gras, Trade Sales and Old-Home Weeks, Commercial and Amusement Expositions, Advertising Weeks, Fiestas, Fireworks Spectacles, Holiday Jubilees, Harvest Home Festivals, Society Circuses, Campus Fetes, Conventions, Aquatic Fetes, Business Booster Weeks, Powwows, Jollification Weeks, Fun Fests, Labor Day Events, Patriotic Weeks, Stadium Shows, Field Days, Baby Shows, Electrical Shows and Displays, Church Fairs, Agricultural Street Shows, Historical Pageants, Barbecue Days.

GREENFIELD CELEBRATION

Greenfield, O., Oct. 11.—The local post of the American Legion is making extensive plans for a celebration here Armistice Day. An automobile show will be one of the features, with a huge parade.

STREET FAIR PLANNED

Veedersburg, Ind., Oct. 11.—The free attractions for the Street Fair to be held here October 20-25 will be furnished by the World Amusement Service Company and include the Three Lenols, ring performers; Valentinos, aerialists, and Chilcott's Novelty, a man and dog act.

SUCCESSFUL START

Ex-Service Men's Street Fair Gets Under Way at Boston

Boston, Oct. 7.—Boston's first Street Fair, known as "Uncle Sam's Market Place", opened yesterday on Copley Square, with 12,000 visitors and good receipts. It is for the benefit of the Disabled Ex-Service Men's Exchange and society women are in charge of all booths. Mrs. Benjamin Franklin Pitman being president of the association organized to promote the fair. Besides the usual run of novelty and gift booths, there are about twenty concessions operated by concessionaires and other show attractions. Leo Bistany has a concession over

EXTENSIVE PROGRAM

For Stuttgart (Ark.) Rice Carnival

Stuttgart, Ark., Oct. 6.—Plans are complete for the opening of the sixth annual Rice Belt Carnival to be held here next week. Six blocks of the principal streets have been given over to the shows, rides and concessions. There will be airplane performances, a parade each day and three bands. The opening is "Rice Belt" Day, Thursday is "Memphis", "Little Rock" and "Industrial" Day. Friday, the concluding day, is "American Legion", "Mine Bluff", "England" and "Schools and Farmers" Day. The last will be the most active of the three days, culminating in the "Queen's Ball", to be held at the Hotel Riceland. These yearly events are under the auspices of the American Legion.

ROYAL OAK (MICH.) EXPOSITION SUCCESS

Royal Oak, Mich., Oct. 8.—The Million-Dollar Exposition, under auspices of the Retail Merchants' Bureau and Chamber of Commerce, enjoyed a very pleasant and profitable week, ending last Saturday. Almost every kind of outdoor entertainment was indulged in by the 17,000 inhabitants and many thousands from neighboring communities. It was the first exposition of its kind held here and proved a wonderful success from every standpoint. A considerable profit was realized on the affair and plans are now in progress for an exhibition building which is hoped to be erected in time for next year's exhibition.

FALL FESTIVAL A SUCCESS

Louisiana, Mo., Oct. 11.—The Louisiana Four County Fall Fair and Festival held here the past week was a huge success, according to Sam Morris. It was put on by the Chamber of Commerce. The Royal American Shows offered numerous classy shows and riding devices. The Allen Shows, under the management of J. Vivlan, under canvas, played to capacity business.

PLAN FOR OLD HOME WEEK

Carlisle, Pa., Oct. 11.—The Old Home Week (October 19-25) preparations are going along with a hum. More than 50 fire companies have signified their intention of joining in the parade. Merchants here are spending thousands of dollars on floats. A. V. Maus, of Philadelphia, has booked a number of attractions for the Midway.

WINCHESTER MARDI GRAS

Lexington, Ky., Oct. 11.—Winchester's annual Mardi Gras in public observance of Halloween will be held again this year on the same elaborate scale that has characterized previous celebrations. A committee from the Chamber of Commerce has begun to make arrangements for dance music, costume contests, window display contests and added events.

PICK FESTIVAL DATES

Champaign, Ill., Oct. 11.—October 15 to 18 are the dates just chosen for the Fall Festival to be put on by the Champaign County Farm and Home Bureau, under auspices of the trade extension department of the Chamber of Commerce.

PLAN COMMUNITY CARNIVAL

Indianapolis, Ind., Oct. 13.—A community carnival will be held here in Parker avenue Wednesday evening under the auspices of the East Side Commercial Association. Three vaudeville acts have been engaged, also some circus acts. There will be sporting events.

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HEAVY ATTENDANCE

Homecoming at Brookville, Ind.—
Stunt Aviator Killed

Brookville, Ind., Oct. 19.—The Franklin county Homecoming celebration is being staged here this week under the auspices of the American Legion and the promotion and guidance of Frank Marshall, well-known outdoor show agent and special circus arranger. There is an elaborate and diversified entertainment program, which includes free acts, shows, riding displays, passenger-carrying airplanes, parades, prominent speakers, band concerts, etc. The free acts include Ray Cavender's high diving dog and troupe of educated canines, and Avial Lazzila.

An Avial Circus, in which the three planes used for the event were to take part, and which has been heavily advertised throughout this section of the State, was today called off because of the death this forenoon of Carl R. E. Lutz, during mid-air, aerobatic maneuvers. The plane he and his pilot were flying crashed to the ground.

Today people are pouring into the city from nearby cities and rural sections, and during the cancellation of the afternoon tomorrow, with a big fun festival and parade, is expected to find one of the largest crowds ever in Brookville on hand.

Next week Mr. Marshall has arranged a homecoming for Harrison, O., and many of the arrangements here have been booked for that engagement.

IMPRESSIONS OF AK-SAR-BEN

Kansas City, Mo., Oct. 19.—All roads lead to Ottawa, Neb., October 1, the big day in the long string of events put on by the Knights of the Ak-Sar-Ben for their outstanding, annually held event, the 24th annual September 23 to and including October 1. It was estimated that fully 100,000 people saw the fine big parade, parade, etc., at night; also that 3,000 people visited Omaha via automobile, with at least 20,000 coming in by train and otherwise. This Ak-Sar-Ben has been leading parade floats for that same length of time, and his effort for 1924 was as ably tried as his masterpiece.

From June 1 to September 1, every Monday night the Knights of the Ak-Sar-Ben put on a spectacular theatrical production, and those who stand the "acid test" are put into use for the pleasure of the homefolk and visitors during the Ak-Sar-Ben festival, along with the running parade and the big free show of athletic events by the soldiers of the various U. S. forts of the 7th corps area. The initiation ceremony at the Ak-Sar-Ben den this year featured a musical ballgame performance.

The big day parade was given October 2, featuring the soldiers who were in the day for the athletic events and their drills, etc. Friday evening came the eagerly anticipated "Carnival on Ball" with the beauty of the "king" and "queen" kept secret until their coronation that evening. A thing of beauty was this ball, held in the den of the Knights of the Ak-Sar-Ben, where youth, beauty and savvy of Omaha gathered to do homage to their "rulers," where attendance was strictly invitational and of "membership only." Immediately after John L. Kennedy was chosen king and Emma Haglund queen (two of the leading people of the city), and they had been properly "crowned," dancing by the subjects" was the order of the evening. The den was lovely in its soft green lighting and subdued lights. After the coronation of the court, in their varicolored wide-ruffled tulle dresses, and the princesses in their silver and gold gowns,

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8-in. Puppy Dog, 15c.



KANSAS CITY

IRENE SHELLEY

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Phone, Harrison 0741

Kansas City, Mo., Oct. 19.—This is the week of the annual Priests of Pallas celebration, with a big electrical parade, floral processions and masquerade and dress balls, the latter held in Convention Hall. With a multitude of visitors in town the theaters are drawing a heavy patronage.

L. F. Carthy, advance representative for Fox Bros. Circus, an overland show, was a recent caller.

L. C. Zelleno, who recently finished a season as general representative of the Gordon-Howard Company, candy manufacturers of this city, left October 7 for Denver to assume the advance of Gaskell & Patton's Shepherd of the Hills Company.

The Isler Greater Shows are the amusement feature this week at the Kaffir Korn Carnival, Eldorado, Kan., which is reported to be proving a profitable date.

Jockey E. Day writes from Milan, Tenn., that he has joined the Honest Bill Shows, doing advance, after a few weeks in Dallas, Tex. He started the season with the Campbell-Lucky Bill Circus.

Charles F. Schneider, with Harry E. Billick's Gold Medal Shows, was a visitor this week while these shows played Aurora, Mo.

Robert and Harry J. Pamplin, with Dubinsky Bros. Stock Company for many years, opened their own tent show September 22 in Texas. They report having some well-known repertoire people in the company.

The Nat and Verba Cross Company closed the tent season at Russell, Kan., October 4, and all members of the company arrived here Tuesday and will remain until plans are completed for showing in theaters. Mr. and Mrs. Cross drove from Topeka, Kan., where they placed their daughter in school.

Barrett Toby Nevius, of the Nevius-Tanner Stock Company, was a caller Wednesday. This show closed the summer season in Walnut, Ia., September 27, and the tent and equipment was stored in Lennox, Ia.

Charles Carpenter, ex-troupier, is in St. Joseph's Hospital, suffering from a broken leg and fractured hip, and is desirous of receiving letters from friends. He is in need of financial help.

Ted and May Goodwin are in town after a season of 20 weeks with the J. Doug. Morgan Shows.

Eddie Edwards left the Edgar Jones Popular Players at Farmersville, Tex., October 4, and arrived here Monday.

Phil Moore, of the Walter Savidge Amusement Company, which closed at Emerson, Neb., October 4, is in town.

Bob Johnson is now playing at the Gillis Theater as juvenile.

Albert Welsh Emerson was a recent caller. He has been out of the show

business for the past year on account of ill health.

The Phelps Players closed their season at Carlyle, Ill., October 4, and B. A. Phelps jumped to his farm at Baker, Mont.

Angell's Comedians closed their tent show at New Market, Ia., October 4, and most members of the company are here now.

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: FAY, FRANK, high diver. Complainant, Billie Kittle, Mgr. Water Circus, Greater Shesky Shows.

MORAN, JACK, color d musician. Complainant, John R. Van Arnam, Mgr. John R. Van Arnam's Minstrels.

REYNOLDS, W. B., advance agent and promoter. Complainant, Jack Brady, Mgr. Jack Brady's Circus Company.

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



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OCTOBER 30 AND 31. WANTS Free Attraction (one turn indoors) and Concessions (no gambling). Address CIVIC CO-OPERATIVE CLUB, Garrett, Indiana.

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Helen Vermillion and Georgie Goodell, prima donnas, who are one of the feature acts with the Rodgers & Harris Circus. They were formerly members of the Barlow, Goodell and Vermillion Trio, and have been with the Rodgers & Harris show for two seasons. Mr. Harris recently married Miss Vermillion and Mr. Rodgers Miss Goodell. The latter is a graduate of Maimee Bachelor. Miss Vermillion is also a cultured singer, having been graduated from the Kansas City Conservatory of Music and Art.

HALLOWEEN CARNIVAL

Sparta, Ill., Oct. 11.—Plans for the staging of a Halloween Carnival and Mardi Gras parade here this year are near completion, and committees are working to make the event a gala success.

HOMEcoming AT NORMAL

Normal, Ill., Oct. 12.—Two of the biggest home-coming days ever held here are planned for October 24 and 25.

OUT IN THE OPEN

By Fred G. Walker
Communications to The Billboard, 1493 Broadway, N.Y.

The Billboard has the most complete biographical file of showfolk in the world. But you know more about yourself than any file could possibly reveal, and we want to know about you. Our Biographical Editor at the Cincinnati office solicits facts pertaining to your career, your birthplace, your affiliations with different shows and organizations. Help him to help you.

A record-breaking attendance at the ninth annual National Hotel Exposition to be held at the Grand Central Palace, November 17-22, is indicated by 300 representative concerns which will be represented with their appliances, equipment and furnishings for hotels, restaurants, clubs and institutions. The event is being held under the joint direction of the New York State Hotel Association and the Hotel Association of New York City.

Looks as if Coney Island might yet develop into an all-year-round resort. There will be many tourists on their way to Florida who will pay the resort a visit. Swimming will not be in order, but plenty of entertainment will be found in the numerous restaurants, and one can ride the "Mile Sky Chaser" and have plenty of fun in Luna's fun house for quite a while yet.

Smiling John J. Kennedy, superintendent of the midway for the Three-County Fair, Northampton, Mass., and whose name is prominently mentioned for the mayoralty of that city, claims the distinction of having beaten Calvin, now President, Coolidge for an office on the school board some years ago. Mr. Kennedy is popular in the home town of the President.

Park men and concessionaires can well afford to keep their eye on Golden City Park, Canarsie, N. Y., next season. The Rosenthal Brothers, Irving and Jack, managers, do not advance on promises; they act.

A traveling organization saved the day at Grandville, Mich., last week by loaning its calliope to the merchants for a dance on the main street after the band which had been engaged refused to play. The spirit of the showmen all over.

Have you a little deer in your home? If not, the department of agriculture will ship you one provided you pay for the crating and transportation, about \$35, and live east of the Sierra Nevadas and Cascade Mountains. Get your order in early, as there are only about 30,000.

Not so bad for the first exhibition; 102,000 passed thru the gates at the Cambria County Fair, Ebensburg, Pa., which closed recently. A number of more or less important errors were naturally made in the management of the fair, but they will be avoided next year. Too heavy charge for grand-stand seats proved unpopular and should be reduced to not more than 75 cents.

Since the fair Charles M. Schwab remarked: "At this time I am not particularly interested in the financial statement. We have spent \$70,000 for the fair this year, exclusive of our capital investment. I understand that we shall be able to meet this from the proceeds of the week, but even should we fall short this year we shall not be in the least discouraged."

In connection with all this, let us not forget Ira Bloom, general manager of the fair. His dream of years of a really great fair for Cambria County has been fulfilled, and he has just cause to be happy.

Driving a stake thru a cable supplying electricity to factories may be all right for the stake, but when it has an elephant on the other end it is a different tale. From Roubaix, France, we learn that the keeper while driving the stake had done just this, much to the chagrin of the pachyderm, which, in falling to the ground after much tugging and trumpeting, became calm after pulling up the stake. Electricity had been diverted into the nervous system of the elephant.

Dapper Clint W. Finney, contracting agent for the Sells-Floto Circus, breezed into the metropolis last week. Clint has finished the present tour of the circus and will manage Wilmer & Vincent's production of *Flashes of the Great White Way*, a road attraction, during the winter months. "They wanted me to go right out," said Finney, "but I just had to get at least two days in at the Claridge Hotel." Mr. Finney left the city October 8.

The many friends of F. Percy Morency, well known in outdoor amusement circles, will be interested to know that he has been ill for the last three weeks and is still confined in the Royal Victoria Hospital, Ward A, Montreal, Can.

Editor: "You are in such a condition that you should go to Florida."
Showman, indignantly: "Oh, my; am I?"
Editor: "Yes, or Sarasota."

The Westchester (N. Y.) County Park Commission at a meeting held recently at White Plains announced that Rye Beach would not be included in the county park system. The principal reason given was the enormous expense which would be involved in making the beach part of the county park system.

Piping measuring five miles in total length and comprising 3,714 "speaking" pipes go to make up the huge organ in the Crystal Palace in London, Eng.

A national athletic field covering ten acres, to include a stadium of 25 tiers and which will be the largest such establishment in the Far East, will be opened this autumn in the outer precincts of the Meiji Shrine, Japan. It is estimated that all its various athletic grounds, if filled with spectators at one time, would hold 200,000 persons.

The food supplied wild animals in the Bronx (N. Y.) Park Zoo costs nearly \$50,000 per year. The camels, it is understood, "earn their own" by transporting children during the summer months. The most expensive animals to feed are the lions, which eat ten pounds of expensive meat each day except Sunday. Bears are less expensive, the main article of their diet being whole-wheat bread.

The third annual national radio exposition will be held at Grand Central Palace, New York City, during the week November 3. As the exposition comes during election week preparations are being made for speeches to be broadcast and received from all leading candidates, and for returns to be tabulated over the radio.

Interesting figures on the cost of "animal realism" in the moving pictures have been published by the publicity department of film companies. The box constructor has an earning capacity of \$100 a day, a leopard or a monkey can earn as high as \$50 a day, while alligators often make \$60.

There is no question in our mind but that the Ritchie County Fair, Pennsboro, W. Va., was well patronized.

Had a fine visit with Charles (Hasty) Walker, of Iowa Park, Tex. Hasty is a ranch hand and a judge of horses if his feat of riding one horse from his home town to the metropolis is any criterion. Hasty and "Harriet", the horse, left Iowa Park on July 2, 1923, and arrived here about a week ago. Both rider and animal will be seen at Tex Austin's Rodeo which opens October 18.

Mrs. Andrew Downie has returned to New York and is registered at the Claridge. Mr. Downie is busy making final arrangements for the turning over of the equipment of the Walter L. Main Circus to the Miller Brothers and is expected in the city shortly.

Frank Braden, well-known advance press agent of the Sells-Floto Circus, arrived in the city recently. Frank will be connected with the publicity department of Loew's, Inc., this city, and has a host of well wishers in his new position.

Charles Strickland's Orchestra, which delighted patrons of the ballroom at Palisades Park, Palisades, N. J., during the season just closed, has a six months' contract to entertain the diners and the after-theater crowd at the Palais d'Or, one of New York City's smart cabarets.

Sophie (Swan) Ringens, of the Diving Ringens, returned to New York recently and reports a most pleasant season. Miss Ringens left October 10 for Miami, Fla., and expects to put in a portion of the winter at Havana, Cuba.

C. W. Cracraft, general representative and traffic manager of the Greater Sheesley Shows, stopped in for a short chat while en route to Cincinnati. Announces he will take a two weeks' rest at West Baden, Ind.; then attend the Chicago meeting. Reports a satisfactory season for the shows.

It is understood from a reliable source that the Zeidman & Pollie Shows will close their outdoor season Thanksgiving week at the Charleston (S. C.) Fair and again winter at Portsmouth, Va.

And if they are not wild, they will be. London society women are no longer content with tame pets. They are buying lion cubs, tigers, leopards, wolves, anything, just so it is wild, to accompany them on the fashionable church parade in Hyde

Park on Sunday mornings. Looks like the hippo market will pick up.

It is rumored that J. P. Lamont, of Nanty Glo, Pa., well-known soft-drink man, whose wares have been popular at many parks in Central and Western Pennsylvania, will acquire some park properties in his own name before the opening of the next season.

Carlton Collins, formerly press agent for the World at Home Shows, and for the past few months on *The Philadelphia Ledger*, has been engaged by George W. Johnson to handle publicity for the indoor attractions. The Johnson Indoor Circus opens under the Shrine at Bangor, Me., October 20.

ST. LOUIS
FRANK B. JOERLING
Phone, Olive 1733.
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Between Sixth and Seventh.

St. Louis, Oct. 11.—The Veiled Prophet made his 45th grand entry into the Abundant City Tuesday evening. Each of 20 floats in the parade was a work of art. It is estimated that 150,000 people saw the glittering procession. The Grand Ball was Wednesday night at the Coliseum. The coronation exercises, decorations and attendance set a new mark for success. There were thousands of visitors and theaters profited.

Attractions
The Ten Commandments, ...
The Woodward Players are presenting *Alias Jimmy Valentine* at the Empress, with Hazel Whitmore and J. Glynn McFarlane in the leading roles, and *Cappy Ricks*, with Edward Darney, Arthur S. Byron and Rhea Dively playing the leads, at the Pershing Theater. Next week these companies will play *So This Is London* and *Adam and Eva*.

The Eight Victor Artists, Henry Burr, Billy Murray, Albert Campbell, John Meyer, Frank Croton, Monroe Silver, Rudy Widoett and Frank Banta, gave their annual concert at the Odeon Thursday evening before a large audience.

Pickups and Visitors
Irma Summa has returned to reopen her dancing studio after a five months' tour with the Pavlov-Dukrainsky Russian Ballet of South America. The company arrived in New York September 23, and Miss Summa appeared there in the opening performance of the San Carlo Opera Company.

Sidney Belmont, president of the Belmont Theatrical Enterprises, returned from a four months' European trip Tuesday. He visited the office yesterday and said he gained some ideas which he will introduce soon. He booked several foreign acts, which he expects to bring to New York during the winter.

Mr. and Mrs. Ed Lynne, who have been playing this section with their own show, have left for points south to stay out all winter.

Chas. Oliver returned this week with his rides after playing out-of-town spots for several months. He will probably open on a local lot next week.

F. J. Hagerling, who was pitching "Thunderbolt Patch" in and around the city recently, left yesterday for points south.

H. W. Williams, former general agent of A. M. Nasser's Metropolitan Shows, and his wife were *Billboard* callers Tuesday. He informed that Jimmie Newsome has succeeded him with Nasser.

Jack Nell, until last week with the Con T. Kennedy Shows, came thru town en route from San Angelo, Tex., to Hopkinsville, Ky., where he will play his first indoor doings. He has a lineup of celebrations which will take him to Florida thru the winter.

B. H. Nye, general agent for Russell Bros. Circus, left yesterday for Memphis, Tenn., to look over the promotion there.

Harry Wells is rehearsing a stock company here. He expects to open shortly in Little Rock, Ark.

Oscar Abe Sakols came thru the Mount City from Fort Worth, Tex., where he closed a season of 53 weeks with Chuck Seanton at the Lyric Theater while heading for his home in Toledo, O., where he expects to take a three months' vacation before returning to Fort Worth.

Paul Hubbard is framing his *Varieties of Today*, which he expects to take out within two weeks. He has signed several good vaudeville acts and plans playing theaters in Kentucky, Tennessee and Missouri.

GOOD BUSINESS
For Brown & Dyer at Brockton Fair

Lynn, Mass., Oct. 8.—The writer visited the Brockton Fair last Friday. The Brown & Dyer Shows were the big midway attraction. Manager Alfred Durnberger, owner of the show, extended every courtesy and his press agent, Frank Labarr, took the writer thru the 14 paid attractions, all of which were doing nice business and proving meritorious offerings. The various shows and rides were crowded all afternoon and until late at night. The fair had four days of nice weather. The only rain, accompanied by wind, came the opening day, Tuesday, but it did little if any damage.
JOE THAYER.

INDIAN BLANKETS AND SHAWLS
BLANKETS.
Nashua Indian, 60x84, \$2.25 Ea.
Esmond Indian, 64x78, \$3.00 Ea.
Beacon, 60x80, \$3.50 Ea.
Esmond Famous 2-in-1, 60x80, \$3.50 Ea.
SHAWLS.
Nashua, 66x84, \$3.50 Ea.
Beacon, 60x80, \$4.50 Ea.
Superior 2-1 Blanket Shawl, \$3.00 Ea.



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No. 108—Halloween Cat Hats, Per Gross... \$1.50
No. 141—Halloween Pumpkin and Face Hats, Something new, Per Gr. \$8.50
16 in. Halloween Cardboard Hats, Per Gross... \$3.50
Special Halloween Wreath Witches, Per Gross... \$7.50
No. 650—Halloween Garland, 10 ft. long, decorated with Moss and Witch Cuts, Per Gross... \$6.50
No. 70—Large Round Yellow Balloons, Print, Per Gross... \$3.50
Orders shipped promptly. 25% with order, balance C. O. D. Large Catalogue free on request.
M. K. BRODY, 1129 So. Wabash St., Chicago, Ill.

Will Book
Traver's Merry-Mix-Up with Carnival playing South and has Fair contracts. F. O. BURD, care of Nat Reiss Shows, Jeffersonville, Indiana.

WANTED for FALL FESTIVAL
CLENDENIN, W. VA., IN THE HEART OF THE OIL FIELDS, OCT. 27 TO NOV. 3
Everybody working, plenty of money. Performers who do two or more acts. Must be high-class, State Licensed, steady and nature of act in line with commercialization. CAN PLACE Concessions. Best of fish. One of a kind except Blue, etc. Must work Merchandise for 10 cents. Wire for space.
DOC FOSTER, Clendenin Hotel.

Central States Shows
Wants Merry-Mix-Up. Shows that don't conflict for all winter and long string of Fairs. Griffin Fair this week; Dublin, Waycross, Baxley, Ga., and five Florida Fairs to follow.

WANTED
Peelers, Pens, Novelties, Floss, French Waffles, Pop corn, etc. Get your winter's bank roll. Eleventh Annual National Fair and Industrial Expo. and Merchants' Display. FOSTORIA, OHIO. Dec. 4 to 12, inc., 1924. Nine Days. H. V. BUELOW.

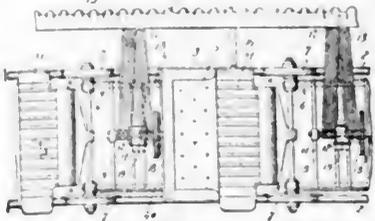
WANTED FOR Elks' Chinatown Bazaar
CHEBYGAN, NOV. 5 TO 8: ALPENA, 11 TO 15. CAN USE high-class Vaudeville Acts, Stunts and Banquets. Also a Japanese Band and Food Juggler Act. Would consider a Producer with a small Tally CAN USE TWO MORE GOOD PROCESSIONERS. Ad winter's work. LIPPA PRODUCING CO., Chebygan, Mich. Kan.

I AM IN THE MARKET
For Circus Property Damage Wagon, Cases, Used Tents, Seats, etc. Anything that goes to fill up a ten-car railroad box. Must be in good shape and cheap for cash. B. STUCK, 650 Grain Exchange Bldg., Omaha, Nebraska.
Advertise in The Billboard—You'll be satisfied with results.

PATENTS RECENTLY GRANTED ON INVENTIONS IN THE AMUSEMENT FIELD

(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

1,504,386. AMUSEMENT RAILWAY. Hold Frederick Mayers, Gaines, Pa., assignor, by direct and mesne assignments, to Mayers Corporation, Dorcey, Ind., a Corporation of Delaware. Filed Dec. 18, 1912. Serial No. 697,521. 7 Claims. (Cl. 104-55.)



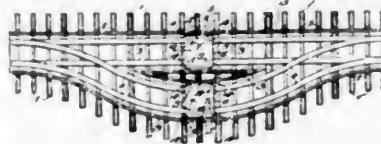
An amusement apparatus comprising the combination of a car, a folding canopy for the car normally lying in folded condition lengthwise of the car and to one side thereof, of a fan-like support for the canopy pivoted on the car, a gear wheel secured to one of the radial elements of the support, and means for rotating the gear wheel to open and close the canopy.

1,508,519. AMUSEMENT DEVICE. Reginald M. Harris, East Orange, N. J. Filed June 6, 1923. Serial No. 643,762. 6 Claims. (Cl. 104-60.)



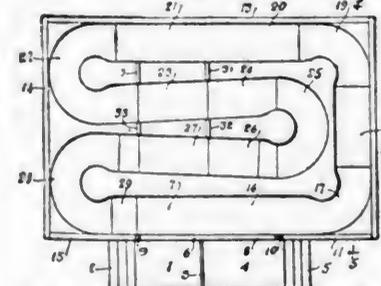
In a pleasure railway, a trackway, a vehicle for travel thereon, friction-producing elements carried by the trackway, and friction-producing elements carried by the vehicles and so arranged with respect to the friction-producing elements of the trackway that the vehicle may be steered thru the friction-producing elements of the trackway without engagement therewith of the friction-producing elements of the vehicle.

1,508,553. AMUSEMENT APPARATUS. Thomas D. Hooper, Jr., Merchantville, N. J. Filed Jan. 2, 1924. Serial No. 683,864. 10 Claims. (Cl. 104-35.)



In amusement apparatus, an incline provided with a single set of traction rails, a loop arranged along the line of said rails, a pair of trucks including traction wheels adapted for travel over said rails under the influence of gravity, a car supported by said pair of trucks and having a swiveled relation with each thereof and guiding means independent of the traction wheels carried by each truck and arranged to so track said rails that upon reaching a loop the car is caused to reverse itself bodily without changing its course of transit.

1,508,905. AMUSEMENT DEVICE. Axel Baszin, Dayton, Ohio. Filed Feb. 12, 1923. Serial No. 678,713. Renewed Aug. 11, 1924. 10 Claims. (Cl. 104-54.)



In an amusement device, a building, a track therein consisting of two U-shaped tracks having their free ends connected by semi-circular track portions, said track portions being adapted to support and guide a vehicle, a vehicle traveling thereon and means to supply the source of power for actuating said vehicle, said power means being associated with said track, and means associated with said track for alternately elevating and depressing portions of said track without making the track impassable to the vehicle.

SETS SEAPLANE RECORD

Lieutenant David Rittenhouse, of the U. S. Navy, recently shattered the world's record for speed in a seaplane by travel-

FURS - FURS - The Season Is On - Get Busy WITH THE BEST MONEY-MAKING LINE OF SCARFS and COATS BIG STOCK ON HAND FOR PROMPT DELIVERY. The Original Manchurian WOLF GOAT SCARF \$2.50 Silk Lined, Large Size In Lots of 10 or More. Samples, 25c Extra. Order now on this wonderful rich-looking Scarf. Sells on sight and will bring you more money and faster than any other fur, and winter wear. Write for sensational circular, with a complete line for you. All fur goods, F. O. B. Chicago. 25% with order, balance C. O. D. W. G. JENKS CO. CHICAGO, ILLINOIS. FURS AT STRICTLY WHOLESALE.

Littlejohn's United Shows WANT

Independent Shows, Rides and Concessions. Also Twelve-Piece Concert Band for my circuit of Southern Fairs. Will consider organized Carnival that can make railroad movements without assistance of Fair Associations. Must be high-class Shows and Legitimate Concessions. Selma (Ala.) Fair, this week; Troy Fair next, with Cuthbert, Americus, Camilla, Valdosta, Bainbridge, Ozark Fairs to follow. Plantation Performers and Musicians, wire. THOS. P. LITTLEJOHN.

Wanted For Hickman, Ky., Big Fall Festival

OCTOBER 20 TO 25, AUSPICES AMERICAN LEGION. Plenty of cotton. Especially working. Conditions good. CAN PLACE for this date and some other real spots. Legitimate Concessions at all times. No expense for this date. Some Merchandise Wheels still open. Let us know what you have. WANT organized Minstrel Show or Performers for real show. No act is need answer. M. Powell Casey, wire at once. CAN PLACE two more good Shows for balance of season. All write or wire. LITTS AMUSEMENT COMPANY, week Oct. 13, Anna, Ill.; week Oct. 20, Hickman, Ky.

ing over Manhasset Bay, off Port Washington, N. Y., at an average speed of 227 1-2 miles an hour for 30 minutes, and at one time attaining a speed of 242 1-2 miles an hour. The previous record was 169.89 miles an hour, and set by Lieut. Rittenhouse himself last year when he won the Schneider Cup at Cowes, England.

RUBIN & CHERRY SHOWS.

Have Wonderful Start at Atlanta (Ga.) Fair

Atlanta, Ga., Oct. 10.—The Rubin & Cherry Shows arrived in Atlanta mid-night Friday, after a nice two-section run from Cincinnati, and by 2 o'clock Saturday afternoon everything was ready and open, as Saturday was the opening of the Southwestern Fair. So far the weatherman has been favoring the fair with wonderful weather. Monday was "Children's Day" and the gates showed around 60,000 on the turnstiles, which was considerably larger than in the past few years, and the show gave them a new record on gross business for the day. The kids and grownups packed and jammed every show and ride from the opening until midnight. The midway consists of 16 shows and 8 rides, including two new rides, "Over the Jumps" and "The Dangler". The 1924 fair is one of the biggest and best here in years.

This is the show's first year at beautiful Lakeside Park and it has received many compliments on its beautiful show fronts and high-class attractions. The Atlanta papers carried several feature articles and photos of the attractions.

Rubin Gruber purchased three 67-foot steel hats from the Southern Iron and Equipment Company Monday, and they are being repainted and will be attached to the show train out of here. This gives the show a 38-car train. The next stand will be Columbus, Ga., where Secretary Roberts is figuring on a big fair.

Raymond Elder arrived on the show yesterday from his home at Ottawa, Kan., where he was "entertaining" a large caribunde on the back of his neck. After a consultation with Mr. Gruber he left for Andalusia, Ala., to take the management of the No. 2 show, known as Smith Greater Shows.

About 7:30 tonight fire completely destroyed the tent and canopy of the "Rocky Road to Dublin" ride. At this writing the origin of the fire has not been determined. The canvas will be replaced at once and the attraction will open as usual next week, as the wagon front, cars and live stock were saved, and the fire was confined to that frame-up.

The writer celebrates his 62d birthday anniversary October 23. FRANK S. REED (Secretary).

HAPPYLAND SHOWS CLOSE SEASON IN WINDSOR

Windsor, Can., Oct. 9.—The Happyland Shows will close their first season on the road here. The show played its final fair date at Leamington, Ont. Windsor is a still date before going into win-

ter quarters in Detroit for a complete overhauling.

While it has not been a big season the books show a balance on the right side of the ledger. Starting in Detroit, where Guy Averill, the owner, has his wholesale business, the show played some of the best locations in that city and in big industrial cities in Michigan. Then it played two good weeks in Windsor before starting on its Canadian fairs. Spots in Canada proved satisfactory with the exception of London, where the show played almost a total blank. At Guelph —no carnival had been there for 11 years —the people were outdoor show hungry, and the Elks had the country billed for miles around. The show had a wonderful business also at Oshawa, where there was a new experience for most of the showfolks, as crowds would gather on the street corners and sing and dance until six in the morning—the minstrel show orchestra was in great demand. Only one spot was spoiled by rain, Cornwall.

The show drew much favorable comment during its stay in Canada. All the equipment was new and it made an impression on fair committees. There was little change in the personnel of the show during the season. "Whitey" Tate, who was manager of the show, left in Kitchener to return to Detroit to look after Mr. Averill's winter bazaar business and was succeeded by John Reed, who had been assistant manager and secretary. Mr. Reed was with "Doc" Flack, of the Northwestern Shows, for many years and knows the show business from every angle. R. Speers, who had been electrician, took over the secretary work. Al Salvati had charge of the 10-in-1, and William Blackburn, a newcomer in the show game, took the Minstrel Show thru the season and made it the top-money show of the midway. Ralph Barr had most of the concessions on the show and is now driving a new automobile. Art Gardner, from the Zeidman & Polle Shows, built most of the fronts and handled the train during the season. He is going into winter quarters to start work for next year. All in all, it has been a profitable year and optimism prevails regarding next season. All of which is according to an executive of the above shows.

BUT FOUR COUNTIES AFFECTED

M. L. McCain, Jr., general manager of The Reporter Publishing Co., Fort Worth, Tex., writes that the outbreak of the foot and mouth disease in that State has been confined to four counties on the Coast, an area of 6,500 square miles, and that 99 per cent of the cattle-producing region of Texas is free of this disease.

RUTH GARVER, FLIER, KILLED

Ruth Garver, a member of the Garver Flying Circus of Africa, Kan., was killed in a lonely at the National Air Congress at Wichita, Kan., October 12, when the parachute in which she leaped from a plane failed to open. More than 10,000 persons witnessed the tragedy.

FOOT BALL LIVE ONES JUMBO NOISE MAKER 6 1/2 - inch Foot Ball, with heavy Spring Clapper on metal back. Name of College on Foot Ball. College Ribbon with Bar attached. Sets 'em crazy. Pat. Pend. \$25.00 per 100; \$200.00 per 1,000. Sample, 30c. FOOT BALL SWAGGER STICKS DE LUXE Go to the Game with a Classy Novelty that Catches 'Em Coming and Going. A—Pearl Finish Top. B—White Pyraline Cup Handle with Red Stripes. C—Best Quality Gros-Grain Ribbon, Official College Colors. D—Perfect Miniature Foot Ball, 2 1/4 x 1 1/2 inches. MADE of Metal, with Enameled Pigskin Effect and Finish. E—Hardwood Stick, 36 inches Long, with Beautiful Enamel Finish in Assorted Colors. \$16.00 per 100 \$77.50 per 500 \$150.00 per 1000 Sample, 25c. FOOT BALL BADGE 1 1/4 - inch Button. Silk Ribbon College Colors and Imported Enameled Foot Ball. Name of College on Button. \$12.50 per 100 \$30.00 per 250 \$55.00 per 500 Sample, 15c. QUICK SHIPMENTS. HALF CASH WITH ORDER. BAL. C. O. D. PHILADELPHIA BADGE CO. 942 Market Street PHILADELPHIA, PA. Est. Since 1900.

FAMOUS NOS-NIVEL PEARLS Guaranteed indestructible, with Sterling Silver Rhinestone Slip. 24-inch. \$6.00 Per Dozen 30-inch. \$7.50 Per Dozen Beautiful Heart-Shaped Plush Boxes. \$6.00 PER DOZ. 20% deposit must accompany C. O. D. orders. Have our 1924 Jewelry and Novelty Catalog? HARRY L. LEVINSON & CO., 156 North Michigan Avenue, Chicago.

Metropolitan Shows Want Organized Plantation Show with Band preferred. Liberal percentage. Complete outfit. Have 3000 Tickets for Five-in-One or any good entertainment show. All winter a work. Wire; don't write METROPOLITAN SHOWS, Poplar Bluff, Mo. this week, next week HAZIL.

WANTED Athlete's Show Ten-in-One Show. Have complete outfit. WANT concessions of all kinds, no exclusives. Address: MANAGER ALAMO SHOWS, Walnut Grove, Mo. (Street Fair), this week; Marionville, Mo. (Street Fair), week Oct. 21. Show remains South all winter.

NEW SPECIES OF APE

A new species of ape (or man?) is said to have been found in the jungles of Sumatra. The creature was described by J. Van Herwaarden in a recent number of the Tropische Natuur, says the latest bulletin issued by the Netherlands Chamber of Commerce in New York. Further inquiry into the matter has disclosed a report in a Dutch East Indian daily newspaper from a well-known Dutch merchant in the East Indies. He writes:

"Reports are reaching us from various sources which indicate with a degree of confidence that in the jungles of Sumatra may really be found a still unknown species of apes bearing a great resemblance to human beings, but which, contrary to the belief of the natives, is probably not an unknown tribe of primitive people. J. Van Herwaarden recently furnished us a description of one such creature he found as the first European to enter the Sumatra fastnesses, on the island of Poeloe Rinau and the districts of Banjoe-Asin and Koeboe. He referred to it as a creature called "Sedapa" by the natives. There have been similar reports of a species called "Orang Pendak", from Middle and South Sumatra, which coincide in many details with the exception that the descriptions from South Indragiri make mention of a rudimentary end of a tail. In my trips thru the interior of Sumatra I have gathered all available data of this species of apes, which I have met there, and from these investigations I have concluded that the "Orang Pendak" does not appear north of the Indragiri river and is found preferably in mountainous territory. The "Orang Pendak" is at any rate a rare object and is seen but seldom. He is very scarce in North Kerintji and the wild, almost unknown regions east of it. The "Orang Pendak" are creatures about five feet tall, with broad shoulders and of enormous strength, which they employ to remove fallen trees in order to reach the animals living under them. Reliable native hunters say that an "Orang Pendak" has been seen eating the meat of a rhinoceros after it had been caught in a trap and after he had chased away a tiger which was feasting on the animal. The "Orang Pendak" also eats roots and turnips. I have nowhere been able to confirm that the "Orang Pendak" moves in trees.

Some of the details in the report of Mr. Van Herwaarden would seem to indicate that he has seen an "Orang Pendak", while from other details it might be gathered that he probably met one of the most primitive of the ancient inhabitants of Sumatra. The fact that the entire body of the creature described by him was covered with hair seems to point to an "Orang Pendak". This is not the case with any known tribe of humans. Nearly all other data, such as the long hair on the head, the regular formation of the eyes and human features, its presence in a tree top, its anxious cries and fear of a gun, all these details point rather to a primitive human being. Personally, I am led to ask whether Mr. Van Herwaarden did not see one of the most primitive Koeboe women (the creature was a female). The Koeboos are known among the Malay inhabitants as tree climbers and the sound from the creature resembles the sound of the word "Koeboe".

JOHNNY J. JONES EXPOSITION

Has Excellent Business at Winston-Salem (N. C.) Fair

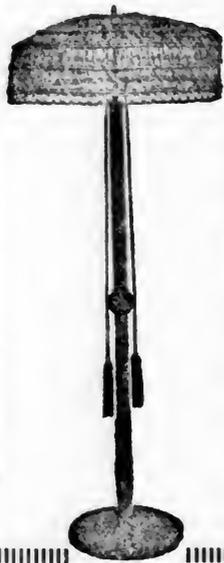
Winston-Salem, Oct. 10.—The fair at Chattanooga was big for the Johnny J. Jones Exposition the last three days, but bad weather the first three days put an awful crimp in the week's gross receipts. Tuesday, the opening day here, was extremely cold and disagreeable, but for the balance of the engagement the crowds were stupendous, and every attraction did excellent business. The gates closed tonight. This is the first fair date the show has played in North Carolina for years.

Earnest Rite-Meier, who attended the funeral of his brother at Belleville, Ill., has returned. Mrs. Johnny J. Jones, accompanied by Johnny J. Jones, Jr., went to Tampa on a visit to her sister, Mrs. Joseph Fishman. Mrs. George Griffin and Mrs. Ira Watkins spent last Sunday at Atlanta. The Rubin & Cherry Shows passed thru Chattanooga Friday en route to Atlanta, and many of the members visited the Jones show. Samuel Serlen of the Greater Show-Shy Shows, visited his partner, Edward J. Madigan, here. "Duke" Golden, of the Bernardi Greater Shows, visited Wednesday. Mrs. Edward J. Madigan and her son, John Edward, will leave at Raleigh for her home at Bridgeport, Conn., where Master John will enter school. The new ride, "Over the Jumps", is successful. Wyatt Sheppard is its manager. Alma Lee, of the Water Circus, leaves this week for St. Petersburg, Fla., to resume her duties as a teacher in one of the public schools. Louise Strecher and Olive Bartlett are late additions to Goodhue's "Fountain of Youth" attraction. George Kenny has replaced Max Kemmerer as manager of the

CONCESSIONS ALL OPEN

Fayetteville, Ga., Fair, Oct. 20 to 25; Fairburn, Ga., Fair, Nov. 3 to 8 GEO. W. LA MANCE, 37 Fortress Ave., Atlanta, Ga.

REED LAMPS OF QUALITY



Made of genuine imported reeds, and all work is hand done. Finish is the same as that found on any high-priced reed suit

Lamps Will Not Short-Circuit

No. 15—FLOOR LAMP—Height, 5 ft.; Shade, 24 inches in diameter and lined with silk. Equipped with two-socket chain pull cluster, two silk cords and tassels, 8 ft. cord, and two-piece attachment plug.

Sample Lamp - \$10.00

No. 5—BOUDOIR LAMP—Height 18 inches, Shade 10 inches in diameter and lined with plain or figured cretonne. Equipped with chain pull socket, 6-ft. cord, and two-piece attachment plug.

Sample Lamp - \$3.00

Full amount must accompany order for samples. Write for quantity prices.

GARDNER REED & RATTAN CO.

Makers of Genuine Reed Furniture.

BOX 34, GARDNER, MASS.

MARDI GRAS AND STREET FAIR

October 20 to 25, Lyndhurst, N. J.

Three Minutes from Passaic, N. J. Population, 10,000; Drawing Population within three miles, 110,000, with Trolley, Bus and Steam Lines collecting. AUSPICES THE COLUMBUS CLUB, HELD IN THE CENTER OF THE CITY. Tuesday night, October 21, will be Firemen's Night and Parade. Endorsed and supported by the Mayor, Merchants and Fraternal Organizations.

ADVERTISED FOR 15 MILES AROUND

Sensational Aerial Act Will Give Performances Nightly

CITY WILL BE DECORATED. All the factories in Lyndhurst are working full time.

WANTED — Riding Devices, Shows and Concessions

Have booked Carousel, Ferris Wheel and Motordrome. ALL STOCK WHEELS OPEN. Considerable expense and effort have been expended to provide a week of enjoyable entertainment and amusement. For terms, write, wire or phone THOMAS BRADY, INC., Representative for Committee, 1547 Broadway, New York City. Telephone, 6542 Chickerling.

DAYTONA BEACH AMUSEMENT PARK, DAYTONA BEACH, FLORIDA

Winter season opens Thanksgiving Day. Concessions and Rides Wanted. Shooting Gallery open.

New York Representative:

ENDICOTT HOTEL

Col. Ave. and 81st St.

TOURIST CAMP:

From Ocean to River.

\$1.50 WEEKLY.

DAYTONA BEACH AMUSEMENT CO., Inc.

WANTED

High Diver and Diving Girls

For Water Show, Electrician and Workingmen for Superba Show. Also can book Corn Game and all Concessions for balance of season. Petersburg, Va., this week; Williamston, N. C., next ZEIDMAN & POLLIE SHOWS.

GREENFIELD FALL FESTIVAL AND PUMPKIN SHOW

On the Streets. 6 Days and 6 Nights. Commencing October 27th to November 1st, inclusive. Conditions very good and an excellent chance to make money. 30,000 people to draw from. WANT RIDES, SHOWS, FREE ACTS and CONCESSIONS. Write or wire for space at once. Address

EUGENE J. HALM, Secretary, Greenfield, Ohio.

Midget show, Harry Saunders, after a siege of sickness, is back as assistant secretary and treasurer. Mrs. E. B. Jones has gone home, Johnstown, Pa., for a week's visit. E. B. (Abe) Jones had a birthday anniversary last week and his wife gave a party. As Mrs. Jack Murray's birthday fell on the same date, she was invited, being the only lady at the banquet. Samuel Rothstein, representing the R. & E. Doll Company, is spending this week with the show. Samuel Nelman and Mrs. Benjamin Kaplan are also here. Mrs. Kaplan visiting her sister, Mrs. Samuel Kaplan. Mrs. Richard Wyatt is back, after a few weeks' absence. Samuel Smith, assistant trainmaster, who suffered a broken leg at Dayton, O., last June, rejoined recently. Altho still on crutches, he's doing full time on his regular position. He speaks highly of the

treatment he received at the Miami Hospital, Dayton, and of the attention given him by Mr. and Mrs. R. D. Stone of Dayton. T. A. Wolfe called on Mr. Jones today. Doc Waddell was also a visitor. Manager Hollowell, of the "Whip", is happy. His mother, whom he had not seen for years, is paying him an extended visit.

William Krin, manager of M. Camillo's concessions, is now in charge of that department with the show. The Camillo Southern Amusement Co. closed its season two weeks ago and the outfit is now stored at Orlando, Fla. Hon. C. W. Hunter, member of the Florida Legislature, and president of the Association of Florida Fairs, had quite an extended visit here with Mr. Jones. ED. R. SALTER, ("Johnny J. Jones' Hired Boy"),

HEADQUARTERS HALLOWEEN FOOTBALL DANCE NOVELTIES

Hal. Bibb Springing Dolls, Gross.....\$ 5.00 Hal. Asst. Nodding Head Hats, Gross..... 5.00 Hal. Fancy Paper Shaker Horns, with Pumpkin Face at end, Gross..... 7.50 Asst. Curtain or Character Masks, Per Gross.....\$4.80, \$9.60 and 14.40 Hal. Plug Hats, Special, Gross..... 4.30 Imported Tin Footballs, Gross..... 4.50 Triple Wood Cricket Nodders, Gross..... 4.50 Assorted Hal. Pins, Gross..... 1.25 5x24 Felt Pennants, with Any Name and Special Colors, Per 100..... 17.00 Oval Football Balloons, in Special Class Colors and Name Imprint, Gross..... 7.50 1,000 Assorted Prizes, for..... 8.80 100 Grab Bags, Assorted Prizes, for..... 6.50

FULL LINE OF BRIDGE AND FLOOR LAMPS, SILVER AND ALUMINUMWARE, BLANKETS, DOLLS, CLOCKS, WATCHES, PEARLS, BEADED BAGS, JEWELRY, SWAGGER STICKS, CANES, WHIPS, PADOLE WHEELS, TICKETS, ETC.

TERMS: 25% must accompany all orders. If paying full amount include postage. No personal checks. No free samples.

Get To Know Saunders Mdse. "Treats You Us. It Pays. Saunders Mdse. "Treats You White." 620 St. Clair, West, Cleveland, Ohio

Francis Marion Shows

Can place Ferris Wheel, Shows and Concessions, Performers for Minstrel Show. Can use Free Act. Ty Ty, Ga., this week; Omega, Ga., week of 20th; Ocilla (Ga.) Fair, week of 27th; Hinesville Fair, week November 3. Wire, don't write, Manager.

FRANCIS MARION SHOWS.

Wanted—for-Wanted INDOOR BAZAAR

BENEFIT GLEN LYON BAND.

Week of Monday, Oct. 27th

Vanderbilt Act, Comedian, change every night; Attractions for 100 Shows. Concessions all kinds wanted. Wheels and Grill Stoves, Birds, Blankets. Fruit and Aluminum Wheels booked. Cook Stand, Ice Cream Novelties, Streetvender, Demonstrators, all open. Concession Agents. Address CHARLES KYLE, Original Keystone Bazaar Owner, care General Delivery, Nashville, Tenn., Pa.

Window Demonstrators, Streetmen and Pitchmen

The Newest Seasonal Creation of the Hour. Patent just received August 15, 1924, and we are ready for delivery. 1924. It's the biggest money-getter ever yet. No time for correspondence. Send 25c for sample and full particulars. NATIONAL SPECIALTY CO., 226 1/2 West Mich. St., Duluth, Minnesota.

WANTED

Corset, Clarinet and Drums. Circus experience. Wire Louisville, Oct. 19, Philadelphia, Oct. 17, Union 18; all Mississippi. COOPER BROS. SHOW.

WANTED

American Legion Armistice Day, Franklin, Pa.,

Shows, Rides, Concessions, all kinds. All on street. All address L. D. GENT, Franklin, Pa.

"VIC" PERALTA

(BELASCO)

OUTDOOR SHOW PAINTER

AT LIBERTY AFTER OCTOBER 25.

Original Designer and Decorator. Desires permanent job, first-class Circus or Carnival. Sobriety, ability, honesty. VIK PERALTA, 233 W. 10th St., New York City. Permanent address, Billboard, Cincinnati, Ohio.

WOMEN-EARN \$12 A DAY IN SPARE TIME

If you are ambitious you can make a good income permanently, and can earn \$12 or \$15 a day at once by advertising and demonstrating your own home a new rubber girdle that reduces women's waist and hips instantly. No experience required. Full or part time. Free sample. DIANA STUDIOS, Dept 5-J-12 334 Fifth Ave., N.Y. City.

WANTED

FOR THE ALDERFER SHOWS.

Musicians and Performers. Also Working Men. Play long South all winter. No fares advanced. Fred Mancke, come to Little, Tex. Write or wire to Ed-gh, Tex.

WITH US KIDS

By JUNIOR

Address communications to "Junior, care The Billboard, Cincinnati, O."

It is doubtful whether children in any walk of life are as well looked after and cared for as the kiddies whose fathers and mothers are members of the amusement profession. The children brought up in the profession seem to thrive better and, then again, they enjoy greater facilities for the making of good, healthy bodies. In every attainment they are every bit as far (if not farther) advanced as children who have permanent homes, schools, etc.

The past summer, at one time, the Johnny J. Jones Exposition had some 15 children with it. They were Virginia, daughter of Mr. and Mrs. Paul Lee; Gwendolen, daughter of Mr. and Mrs. Frederick Lewis; Evelyn, daughter of Mr. and Mrs. Ira J. Watkins; Margaret, daughter of Mr. and Mrs. Wyatt Shepard; Princess Bonita, daughter of Mr. and Mrs. Payne; Johnny J., Jr., son of Mr. and Mrs. Johnny J. Jones; John, son of Mr. and Mrs. Edward J. Madigan; Mildred, daughter of Mrs. Margaret Malory; Harry, son of Harry and Grace Malory; Maddie, daughter of Mr. and Mrs. William Bozelle; Jessamine, daughter of Mr. and Mrs. George Platt; Hiram Eugene, son of Mr. and Mrs. Edward Smith; Frank, son of Mr. and Mrs. Collins Corbett; George, son of Mr. and Mrs. Andrew M. Lee; Mable, daughter of Mr. and Mrs. Earl Curtis; Minnie, daughter of Mr. and Mrs. Hugh Campbell; Burt, son of Mr. and Mrs. Ernest Walter; Larchy, son of Mr. and Mrs. Torchy Anderson; Jocelyne, daughter of Mr. and Mrs. Ray Conrad. All but three of the above-mentioned children are now in schools in their native towns or else at boarding schools. While with the Johnny J. Jones organization they attended school every forenoon, weather permitting. Their teacher was Anna Lee, a former school teacher at St. Petersburg, Fla., who for the past season has been one of the diving beauties with Jones' Atlantic City Water Circus. Prizes were awarded for essays, etc. Picnic parties were held and amusement was about evenly divided with the studies.

There are only three kids on the Zoltman & Pollio Shows now—Barney and Joe, sons of Mr. and Mrs. Nalf Corvey, and Earl, Jr., son of Mr. and Mrs. Earl Hall. The senior Hall manages the merry-go-round.

Evelyn Korb, little daughter of Mrs. Margaret Ragland, and a wee bit of sunshine on the Showboys Shows' midway all summer, is now in school for the winter, at Mt. St. Joseph's Academy, Mt. St. Joseph, O.

Let's hear from those youngsters of Mr. and Mrs. Frankie Hamilton.

About two years ago there was a bright bunch of youngsters around the World at Home Shows, led by Freddie Shaffer, who was then about 11 years old. These kiddies did everything imaginable, finally ending up in Covington, Va., late in the fall, with starting a school in one of the baggage cars, with Freddie as teacher and all the rest as pupils. Two of their best pupils are recalled. It was on a Saturday afternoon, in Pottstown, Pa., they started a "journal." Behind a row of cushions they placed big wooden cases in which dolls were shipped, lining them up to represent a train. From their conversation it was judged the "flats" were loaded and the train ready to pull out. Freddie, about 10, son of the chief engineer of the show, was in a "stateroom" covered with blankets (newspapers). Some of the others were asleep on the "flats." Freddie, acting as manager, went down the line, waking up his "bookies." "I need a bookie," he said to young Sam. "Here you are," said Freddie, pulling out an enormous roll of paper. "Just make it a C," said Freddie. "I've got the hauling bill to pay."

In Pottstown, W. Va., it was raining like the mischief on what was to be the big night. Freddie Cain went dashing thru the rain to Bobby Glott. Looking up in Freddie's face, he said: "Mr. Glott, how much will you charge me to put on a concession next week?" "What kind of a concession, Freddie?" Glott asked. "A good one," Freddie replied. "Freddie Shaffer is going to work behind it and I am going to 'stide' it," Freddie explained.

MINER SHOWS IN QUARTERS

Phillipsburg, N. J., Oct. 10.—Miner's Model Shows closed their season last Saturday at Tresckow, Pa., and are now stowed in winter quarters here at 161 Franklin street. Mr. Miner states that this season was one of the poorest for business he entered show business. He went out on the "right side of the ledger," but not with very large figures. The show played in Pennsylvania and New Jersey. It had seven straight weeks of high on the start and six had weeks just before closing. The show played one fair Quakertown, Pa., which proved a

GOODYEAR RAINCOATS. STYLE 243. A Fine Durable Coat \$1.75. A New Flash SUBMARINE COAT. Everyone is wearing this new coat, as it serves as Rain-coat and Over-coat. Tan shade, blanketed plaid lined. Get busy. \$4.50. Sample Coat \$2.00. Sample Coat, \$4.75. GOODYEAR RUBBER MFG. CO. DEPT. C-F, 34 E. 9th St., NEW YORK CITY. Agents Wanted. Write for Our Money Making Catalog.

BILLIE CLARK'S BROADWAY SHOWS. WANT FOR FOUR MORE FAIRS IN GEORGIA AND TWENTY FAIRS IN FLORIDA. We are now in the Cotton Belt, doing good, and want a few more strong shows for our long list of Fairs, lasting till the last week in next March, in Florida. WANT a real Fun Show, Freak Animal Show, Posse Show, Freak Show, or, in fact, any kind of good Rally or Platform Show. Shows must be strong, with real thrills. Will sell exclusive on Novelties now. All Concessions open. Come on, but will sell the exclusive on all Stock Wheels at all my Florida Fairs, one of a kind. WANT 100 more Hawaiians for tea shows. Wire at once. Madison, Ga. (Fair), week Oct. 13; Sandersville, Ga. (Fair), week Oct. 20. P. S.—WANT TO BUY 72 or 80-ft. Birch Bar or Combination Birch and Staircases. Must be steel upright frame and steel platforms. Christ Smith, in your ear sold for sale. Address all wires and letters to: BILLIE CLARK, General Manager.

CLARK'S BROADWAY SHOWS. Washington, Ga., Oct. 9.—Business for Billie Clark's Broadway Shows last week at the Windsor (Ga.) Fair was the best of the season. The move from Windsor to Washington was the "toughest" the show has had this season, some of the people being thrown from their berths. After Manager Billie Clark boarded the train at Athens things went a little better. On arrival here the man who held the contract to haul the equipment to the fairgrounds refused to fulfill his contract. So Doc Paige, special agent, got busy and engaged other trucks, and, despite a mile and a half haul, everything was ready for the opening. Then came more troubles. When the lights were turned on the current was not ample to give sufficient light. But Electrician Fred Utter and his assistants got busy and by rearranging things got a fine light for all shows, rides and concessions. The show did a wonderful first-night business, and Wednesday there was a record day's receipts. This is the first fair to be held here in eight years. American Legionnaires are the managers and owners, and are co-operating with the show management. The effect of their efforts is shown in the attendance and money being spent. At this fair the whites have their own floral hall and also their own entrance gates, and the Negroes have their floral hall and a separate entrance. The whites lend assistance to the colored folks in order to make a successful showing in all departments.

APPARENTLY CHECKED. Is Hoof and Mouth Disease in Texas. Dallas, Tex., Oct. 11.—The second week of the epidemic of hoof and mouth disease finds the disease apparently checked in Texas. It is said that the last of the infected cattle have been slaughtered, and that altogether about 7,000 head will have been killed. No new cases have been reported and all cattle are being closely watched. The Houston Ship Channel has been opened for export to Mexico. The embargo has been lifted from the ports of Galveston and Texas City.

So far no animals belonging to circuses have been reported with the disease. Circus officials have co-operated with those in charge of checking the disease and it is hoped that they will suffer no loss by having to change dates in Texas.

KETCHUM'S TWENTIETH CENTURY SHOWS

In Winter Quarters at Paterson, N. J. Paterson, N. J., Oct. 9.—K. F. Ketchum's 20th Century Shows are now in winter quarters here and preparations are going forward for next season. After closing their season at Billdeford, Me., the last week in September, all the paraphernalia was shipped here, where Mr. Ketchum purchased a new home. Work of repairing, remodeling, etc., will start immediately and the season of 1925 will find this organization one of the best of its kind in the East. Two shows will be put on the road, however, both under the same management and both to open in New Jersey early in April. Manager Ketchum states that he has a couple of surprises in spring for concessionaires and showmen when he puts his first ad in The Billboard for next season attractions. The 20th Century Lions just opened a four weeks' engagement in New York.

WILL NOT ENTER COMPETITIVE BIDDING

Decision of Wortham's World's Best Shows Management Regarding Spring Date at San Antonio, Texas. Dallas, Tex., Oct. 13.—Clarence A. Wortham's World's Best Shows, owned and operated by Messrs. Beckmann and Gerey, will not enter a competitive bid for the Fiesta San Jacinto, or Battle of Flowers, to be held in San Antonio, Tex., in the spring of 1925. This decision was made by the show management at the State Fair of Texas here today.

BARLOW SHOWS CLOSE

Winter Quarters at Granite City, Ill. St. Louis Mo., Oct. 12.—After a successful season of 30 weeks Barlow's Big City Shows closed their tenth annual tour at Madison, Ill. (Just across the river from this city), tonight and are storing their equipment at the old Anheuser-Busch Brewery at Granite City, Ill., which they have leased for the winter. The train was shipped to the Venice Transportation Co., East St. Louis, where it will be thoroughly repaired and painted. The show fronts and riding devices will also be re-embellished. Speaking of the coming year Manager Harold Barlow stated that his organization will be enlarged, with the addition of several new rides and several cars to the train so when the show takes to the road again it will carry 15 shows and 7 rides, and will be transported in 15 double-length cars.

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HOMECOMING CELEBRATION. Marietta, O., Oct. 12.—A one-day homecoming will be held here October 22. At the same time a celebration will be held for the completion of local paving work. An entertainment program is now being arranged.

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MIGHTY WEILAND SHOWS

Donaldsonville, La., Oct. 8.—The Mighty Weiland Shows are playing the eight-day fair here, opening October 5, and so far business has been satisfactory. It is one of the best fairs of its size the writer ever visited. The Old Kentucky Minstrels, of which the writer is manager, gets a complete new outfit here. Kluk Tolivar, roller-skate dancer, has been engaged for the colored show, also to do a free act. From here the organization goes to La Fayette (La.) Fair. The fair at Villa Platte, the stand before this, was good for the show. Everyone is enjoying the French cooking in this section. Mrs. Fred C. Clark has a new cookhouse equipment and it is a credit to the midway. WM. J. (CURLY) MYERS (for the Show).

JOIN JOHNSON CIRCUS

The following acts have joined the George W. Johnson Indoor Circus, which opens at Banker, Mo., October 20: Jessie Lee Nichols, with high-school horse; Rae and Ray, revolving ladders; the Patricks, shoulder perch act; Mme. Tyana, feats of strength; Three Martells, acrobats; Frank Bowen, clown and trapeze artist; Daily Bros., springboard acrobats, and the Aerial Cromwell.

PLAYS UNDER WAY

(Continued from page 32) to open in Bridgeport October 28 and make its Broadway bow about the middle of November.

Armand Kaliz, who has been out of managerial activities since he presented Jack Lait's spice of 1922, has written a new play which he plans to produce under his own name some time next month.

Hassard Short will soon begin rehearsals of his first production as an independent manager. The piece is to be an American version of Reynaldo Hahn's light opera, Ciboulette, which is now in its third year at the Theater Des Varietes, Paris. Anne Caldwell is making the English adaptation.

John Murray Anderson has begun rehearsals of the fourth annual Music Box Revue, which is scheduled to have its premiere November 27. Fannie Brice, Clark and McCullough, Grace Moore and Charles Puccini are among the principals already engaged.

Rehearsals of Dorinda are temporarily being held up because of the illness of John J. Scholl, the producer.

MUSICAL COMEDY NOTES

(Continued from page 32) Harris Theater, New York, during the temporary illness of Jack Donahue.

Ralph Bunker, of the cast of Mink, at the Booth Theater, New York, wrote the hilarious comedy sketch entitled Two in the Ritz, being used by Bronnan & Rogers in Hassard Short's Ritz Revue.

Maxine Brown, who recently assumed the leading feminine role in Plain Jane, is said to be the youngest leading woman in musical productions. She started her stage career 18 years ago at the age of five and has appeared in stock, vaudeville, pictures, drama and musical comedy.

A news dispatch from Buenos Aires states that the theater impresarios have finally discovered and developed something never before seen on the local stage—pretty, shapely and tunicful Argentine chorus girls. So the problem of the high cost of importing this commodity is now solved.

Dorothy Gola, who made such a good impression with her dancing when she substituted for her sister, Mae Cola, during the latter's short absence from the cast of The Dream Girl, at the Ambassador Theater, New York, has been made a permanent member of the ensemble in this show.

Peggy Wood, following the ovation given her when she made her West Coast debut in The Clingy Vine at Los Angeles last week, signed a contract with Louis O. Macdon, the Coast producer, which may keep her in California for some time. Miss Wood's supporting cast included Trixie Friganza, who scored in the flapper grandma role played on Broadway by Louise Galloway.

Joe Lauric, Jr., has received a letter from Governor Smith of New York congratulating him on his recent elevation to stardom in Plain Jane. Messages of congratulations have also been piling in on him from all quarters, and last week delegations from the Friars, the Green Room Club and the Treasurers' Club of America attended a performance at the S. Albert-Riviera Theater, Brooklyn, where Plain Jane began its road tour.

Katherine Spencer Smith, socially prominent in New York and Cincinnati, has started on a stage career in Hassard Short's Ritz Revue at the Ritz Theater, New York. Miss Smith, a pronounced Southern beauty, also is a model for James Montgomery Flagg. Her father was United States consul at Trinidad, E. W. I., and her grandfather, Amor Smith, was three times Mayor of Cincinnati. She will use the stage name of Katherine Spencer.

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

DEATHS IN THE PROFESSION

ALTHOUSE—Monroe A. 71, well-known composer and band leader, died October 12 at his home in Reading, Pa. The deceased was director of the Ringgold Band for the past 20 years.

BANGS—Muriel (Mrs. John Tierney), died September 30 at her home in New York after a brief illness. Miss Bangs was the daughter of Frank Bangs, well-known professional photographer, and took over her father's studio when he deserted her for the films several years ago and at that time was said to be the youngest female photographer in the United States. She was well known in the theatrical world and among others had photographed the managers and cast of the "Edison" Company at the request of the late Frank Baer. The pictures, arranged by her in a group, were later presented by Mr. Baer to the Green Room Club. Her husband, parents and sister, Victorine, survive. Interment was in Holyoke, Mass.

BROGI—Renato, well-known Italian composer, died recently in Milan, Italy. Mr. Brogi was born near Florence February 25, 1875, receiving his musical education at the Florence Conservatory and the Milan Conservatory, devoting himself to the study of composition. His first operatic work, "La Prima Nocte," won the St. Ignace prize for him in Vienna when he was but 23 years old. This was afterwards given in Italy. In 1904 "Oblivio," by him, was produced at the Pergola in Florence, and "Isabella Orsini" in the same city at the Politeama April 24, 1920. Some of the songs which he composed as settings for poems by D'Annunzio attained wide popularity. His most recent successes included "Bacco in Toscana," which was sung all over Italy, and "Follie Veneziane," both operettas.

CLIFTON—Percy (George Knox), 59, veteran actor, died September 5 at Wagga (N. S. W.), Australia. He was for many years one of the best-known figures on the Australian stage. Most of the time he appeared under the management of J. C. Williamson, Ltd. Recently he appeared for a short season with "The Riggers" at Cremore (Hrisbane), and prior to his death was appearing as the Duke of Crozonova in "Lone Wolf" at "Sally" Company. With several other members of that combination the deceased was attacked by influenza and taken to the Wagga Hospital, where he died following a heart attack. For some time he had been in poor health.

CURTIS—Fred A., 57, died October 4 in Detroit, Mich. Curtis was founder of the printing and advertising firm which bears his name. He was well known among members of the theatrical profession and enjoyed the friendship of many of its leading figures. Funeral services were held October 6 at the Hamilton Funeral Chapel. The widow, a son, Frederick H. Curtis, and a daughter, Mrs. F. H. Holbrook, survive.

DEVRIES—Samuel, 63, died Thursday night, October 9, in the American Hospital, Chicago, from heart trouble. Mr. Devries had been connected with the show business in Chicago for about 25 years. About 30 years ago he was on the road as a magician and worked in a vaudeville act with his wife, known professionally as "Amila, the Dancer." Later he settled in Chicago and for a number of years was a booking agent. He worked for J. C. Matthews and also for the Sullivan & Considine Circuit. For several years he was the editor of a small vaudeville publication. The widow and a son by a former marriage survive. The deceased was born in Grand Rapids, Mich., where the body was taken for burial.

EXTIERE—R. E., 27, noted stunt aviator, was killed October 10 when his plane crashed to the earth near Brookville, Ind. His plane was on the point of landing when Extier lost control. Albert Hunter, mechanic, was only slightly injured. The widow and mother survive. The remains were sent to the home of deceased in Dallas, Tex., where interment was made.

FALES—Warren R., 61, former leader of Beers Amusement Band and a wealthy member of Fales & Jenks, cotton machinery manufacturers, died Tuesday evening, October 7, at his home in East Providence, R. I., after a long illness. Mr. Fales was born in Central Falls, R. I., October 28, 1862, the son of John R. Fales. After receiving a grammar school education in his home town, he secured a position as a molder. After several years' experience he entered partnership in the firm of Fales & Jenks, which he headed for many years. He was married three times, his first wife being Carrie B. Hopkins of Providence, R. I., who bore him two children, Harriet Lee and Leroy Albert Fales. His second wife, Katherine Harris, was a well-known actress, having played in the Edna May Opera Company. His third wife, Mrs. Minnie L. Weldon Pitts, of Riverside, Conn., died last June. Despite his wealth Mr. Fales was active in local organizations, being a member of the volunteer firemen of the Narragansett Company. He was also an enthusiastic yachtsman.

FENDER—Theodore (Teddy), 49, former trouper with carnivals, died September 11, after several months' illness. Until his illness he had enjoyed good health, excepting the loss of his eyesight about five years ago. He is survived by his widow, Frieda Fender, who attended him with untiring devotion. Interment was in a private (showmen's) section of Stein's Cemetery, Petersburg Turnpike, Va.

FINN—Steven, veteran of the variety and vaudeville stage, a member of the teams of Finn and Mack and Finn and Burke, died October 10 in the New York Hospital, New York, following a three weeks' illness. The deceased had been ailing for the past two years from stomach trouble. The body lay in state in the Funeral Church until October 13, when funeral services were held in St. Malary's Church, under the auspices of the Actors' Fund of America.

FISHER—Roland, London manager for the Australasia Films for many years, died in England September 22. A fire on his car burst and the auto turned over, pinning him beneath the wreckage.

FLETCHER—Col. Joseph E., former owner of the Providence (R. I.) Opera House and the Narragansett Hotel, died suddenly aboard his motor yacht, Juanita, at Pawtucket, R. I., recently. Col. Fletcher is estimated to have amassed more than a million dollars from the woolen manufacturing business. He was a member of the Lambs' Club. His widow and four children survive.

FLOOD—John, prominent New York actor, last seen in "The Wren," by Booth Tarkington, died recently at his home in Hester Conn., N. Y. Mr. Flood appeared in numerous Broadway productions during the past 20 years, among which were "Clarence," "As a Man

Thinks" and "The Third Degree". Funeral services, held October 9, were followed by interment in St. Mary's Cemetery, Kingston, N. Y.

FOSTER—John, 75, one of the foremost black-face comedians in his day, died October 7 at his home in Amelia, O., where he had been living in retirement for the last 30 years. He was a member of the one-time popular comedy team of Foster and Williams, previous to which he was a member of the team of Shay and Foster. Foster, whose name has appeared several times in Frank Y. Grayson's casting series, "211-0000's of Night Life on Avenue Street," in The Cincinnati Times Star, was a favorite with the Avenue street crowds of that city thirty years ago. He was a German comedian of rare ability, and, with his partner, Tom Williams, was a drawing card at various Cincinnati theaters. He and Williams were among the stars of the vaudeville shows presented at the old Vine Street Opera House, that city, when Tom Snellbaker was manager. The deceased also achieved considerable success on his theatrical tours of the country. When advancing years compelled him to retire from the stage he purchased a country home in Amelia, where he and his wife resided ever since. His widow survives.

FRANCE—Anatole (Jacques Anatole Thibault), 80, one of the world's greatest writers and winner of the 1921 Nobel prize for literature, died October 12 at Tours, France, after an illness of several months. France, an officer of the Legion of Honor and a member of the French Academy, was an essayist, a critic, a novelist, a poet, and he wrote also several historical studies. In 1920 he was married to Alice Emma La Frevette, more than 40 years his junior. During the world war he enlisted in the French army as a private soldier, but his years precluded his seeing a live service. In the passing of the deceased there is lost to

As a tribute to his memory Director Stock of the Chicago Symphony Orchestra played Richard Strauss' tone poem, "Death and Tranquillity," at its concert at Orchestra Hall, Chicago, Friday afternoon, October 10, and Saturday evening, October 11.

JACOBY—E. L. (Ed), well-known pianist, died recently at Perth, West Australia. He also was a conductor of metropolitan musical societies. In his day the deceased was a noted runner and ballplayer, but had been in failing health for some time.

KANE—Freddy, 31, for 11 years usher at the Trocadero Theater, Philadelphia, and well known to many burlesquists, died suddenly October 8 in that city when he was struck by a motor-driven sprinkling cart. Kane also had a reputation as a boxer under the name of Young Diggins. The deceased is survived by his widow and one child.

KNOPE—Mr., whose death is reported by his daughter, Ada Knope, musical director of the Ilija Morgan Company. The family lives at Holton, Kan.

LESTER—Kate, widely known motion picture character actress, died October 12 in a hospital in Los Angeles from the effect of burns sustained the day previous, when a gas heater exploded in her dressing room at Universal City. Miss Lester was born in Sloughham, England, but had lived at various periods in Paris, New York and Los Angeles. Previous to her entry on the screen in 1915, she had scored heavily on the spoken stage with such celebrities as Richard Mansfield, W. H. Crane, Julia Marlowe, John Hopwood and Mrs. Fiske. In the films she had supported Pauline Frederick, Geraldine Farrar, Tom Moore and other well-known screen stars.

MCALPIN—Mrs. Margaret Johnston, 56, formerly a well-known opera singer, under the name of Margherita Gliddin, died October 10 at

HARRY ENNIS

France and to the world the genius of a man who, as the interpreter of the French spirit during the last 50 years, was without a rival. He wrote for France, but the whole world read him, and the world united in commending him in heartfelt phrases on the occasion of his 80th birthday anniversary April 16, 1924.

GARVER—Mrs. Beth, stunt parachute jumper, member of the Garver Flying Circus of Wichita, Kan., was instantly killed Sunday afternoon, October 12, at the National Air Congress, Wichita, Kan., when the parachute in which she leaped from a plane piloted by her husband, K. R. Garver, failed to open. The parachute was cut from the plane when it was about 1,000 feet in the air. More than 10,000 persons witnessed the tragedy.

HADAWAY—Theresa Bryant, widely known actress and daughter of Dan Bryant, famous old-time minstrel, died October 6 at her residence in Montgomery, N. Y., after a long illness. Mrs. Hadaway had been an actress practically all her life. One of her most notable engagements was as a member of the "Floradora" Sextet on the road. She had played with Webber and Fields and was also seen in Ziegfeld's "The Soul Kiss" Company. Some of her other engagements included "The Jewel of Asia" with James T. Powers and "The Yankee Girl" with Blanche Ring. The deceased is survived by her husband, Thomas, now on tour in "Meridian of the Modes". Funeral services were held Wednesday morning, October 8, at her residence in Montgomery.

HOLDE—Mr., father of Nicholas Holde, manager of the "White Cargo" Company, now playing the Cort Theater, Chicago, died October 2.

HUDGINS—Andrew, well known in carnival circles, died September 20 in the Koch Hospital, St. Louis, Mo. He was formerly with the J. F. Murphy Shows. Burial was in Dexter, Mo.

HUTCHINSON—Charles L., pioneer member of the Orchestral Association of Chicago, died in that city October 7. An ardent music patron, Mr. Hutchinson for years was prominent among the group of public-spirited music lovers who paid the deficit that was an annual feature of the early history of the organization.

her home in Los Angeles. The body was sent to her former home in Cincinnati, where interment was made.

MCDONNELL—James E., 72, widely known hotel man of Lakewood, N. J., died October 6 at his home, 202 River Road, that place. Mr. McDonnell was a native of San Francisco and before locating in Lakewood was well known in the Harlem section of New York. Besides his widow, Mrs. Margaret Paly McDonnell, he is survived by a son, Gerard McDonnell. Funeral services were held at 1 p. m., October 9 in the chapel of St. Raymond's Cemetery, Westchester, N. Y., where interment took place.

MCINTOSH—J. L., veteran stagehand, died recently in Chicago. He was a member of St. Cecilia Lodge, No. 875, E. and A. M., under whose auspices the funeral was conducted. He also was a member of Chicago Lodge, No. 2, I. A. T. S. E., and Chicago Lodge, No. 4, T. M. C. A., since 1904. Interment was in the Masonic Cemetery, Chicago.

MCKEENEY—William, 60, who featured in the role of Seth in Deanna Thompson's "The Old Homestead" during the run of that noted play, died October 12 at his home in Gloversville, N. Y.

MARTIN—J. G. (Plunk), 41, musician, died suddenly October 10 at Topeka, Kan., from heart failure. He was born in Perth, Ill., and was well known in theatrical and vaudeville circles. The deceased was a member of the Elks' Lodge of Greensboro, N. C. The widow, a son and his mother and sister in Englewood, Cal., survive. The funeral services were held in Marion, Ky.

MARTIN (first name not disclosed) An article of the Century Press, Philadelphia, Pa., was found dead in Athens, Tenn., October 2. Two days after the snow's closing there in that city, the body was found in the possession of a party of 11 show employees, of which Martin was one.

MEEK—Mrs. Caroline, mother of John and Jesse Morgan members of Local 118, I. A. T. S. E., Ft. Wayne, Ind., died October 3 at her home in that city from apoplexy. Interment was made in Humboldt, Ill.

OWENS—Ted, 36, who presented a magic and

Hibson show under canvas and in theater throughout the county for several years, died at 10 p. m. October 10 on the Southwestern Fair Grounds, Atlanta, Ga., his native city, following a fight with W. L. McLain, a local incumbent, that concerned the moving of Owens' automobile to permit the McLain machine to pass. McLain was arrested on a charge of murder and his companion, Mrs. G. F. Brown, also is being held in connection with the case. The deceased is survived by his widow and four brothers, residents of Atlanta, where interment was made.

PETERSIN—Mrs., 88, died recently in the Lewisham Hospital, Christchurch, New Zealand. The deceased was the mother of George Petersin, advance manager of Wirth's Circus, and Ed Petersin, a New Zealand film exhibitor.

REDDING—Mattie (Mrs. Mattie O'Brien), 67, well-known vaudeville actress and widow of Thomas O'Brien, an actor, died October 2 in both Bahal Hospital, New York. Funeral services, under the auspices of the Actors' Fund of America, were followed by interment in the Actors' Fund plot in Brooklyn.

BOUGH—Edwin, a member of Chicago Lodge No. 4, I. A. T. S. E., died October 1 in Hammond, Ind. The funeral was held October 4 from 359 Logan street, that city, with interment in the Hammond Cemetery.

SHARPE—C. W., 70, pioneer theatrical man of Winnipeg, Can., died recently at Saskatoon, Can., as the result of a fall from the station platform there. The deceased was prominent in bringing companies to Winnipeg in the early days. He had the Princess Opera House remembered by many oldtimers of the stage.

SCHARFF—John R., widely known as a breeder of Clydesdale and judge at county fairs, died suddenly October 7 in the field near home at Hartney, Man., Can., of heart failure. He was the owner of the famous "Saddlers' Farm" at Methuen. Always a prominent horseman, being a breeder of Clydes, he had taken many prizes in years gone by. Of late years he was president of the Clydesdale Horse Breeders' Association. He was a member of the executive board of Brantford winter and summer fairs and had always been a very active worker in same and in community affairs. The deceased was a just master in the Hartney Lodge, No. 52, I. O. O. F., and a member of the Royal Arch Masons, also the Eastern Star. The widow, three sons, two brothers and a sister survive. The funeral was October 9 in Hartney under the auspices of the Masonic order.

SCHUEER—Charles, 63, publisher of the Ventura News and a book called Amusements, died suddenly October 6 in Atlantic City, N. J. While walking along the boardwalk near Mr. Schueer suffered an attack of heart trouble and succumbed almost instantly. The deceased was a well-known newspaper man before entering the publishing business in Atlantic City. He had been a member of the staff of the old Dramatic Mirror and The New York Herald, also Variety. A special chair of Journalism was to have been bestowed for Mr. Schueer at Princeton University, where he would have been made a professor of journalism in 1925 had not the untimely and interrupted funeral services were held October 8 at 2 p. m. at St. Andrew's Lutheran Church, Atlantic City, where the Rev. Lewis E. Ween conducted. The services included the ceremonial ritual of the Masons and Elks. Interment was in Pleasantville Cemetery.

SHERBROOK—Ester J., well-known New England pianist, died recently at her home in Brookline, Mass. Miss Sherbrook was a daughter of March 29, 1873, the daughter of Ross and Albert Pick, former Austrian consul. One of her earliest teachers was the late Emil Klindworth of Chicago. She married Oscar H. Sherbrook May 22, 1891 and since 1904 made her residence in Brookline. She was personally acquainted with many of the leading concert artists, having coaxed with Miss Hopkirk, George Gould and Heinrich Gebhart, Mrs. J. J. Grover, Percy Lavender, Levinsky, Arthur Schnitz and others. Her clubs included the Chromatic Club, the Brookline Morning Musical Club and the Brookline Women's Club. She was active in war work, donating the proceeds of her concerts to the American Red Cross, the French Orphans' Fund, the Boston Floating Hospital and other charities. The deceased is survived by three sons, Walter, Roscoe and Herbert, all living at 1905 Beacon street, Brookline.

SIDNEY—Mrs. Carrie Welber, 47, actress, and member of the "Miss Izzy" Company, playing the Star & Haven Circuit, in which her husband, George Sidney, was featured, died suddenly October 5 at her home in Hollywood, Cal. Funeral services were held Sunday, October 12, at the home of Mr. and Mrs. Theodore Burlew, 842 Atlantic avenue, Point Pleasant Beach, N. J.

STEVENS—Harvey, 26, brother of Jimmie Coomer, widely known "Columbia Burlesque" pianist, died suddenly September 27 in Kansas City, Mo.

THREDA—Ethel, 23, died recently at Perth, West Australia. The deceased had been a conspicuous worker at the Paramount Exchange, that city, during the past two years, prior to which she had been in the service of the Union Theaters, Ltd. She was exceedingly popular with all and was to have been married soon.

TRIMMER—Joseph Morrell, husband of Gail Trimmer, died September 29 in New York. The Trimmer home is at 411 W. 115th street, Morrisdale Heights, N. Y. Funeral services were held at Parkside Funeral Church, 66th street and Broadway, conducted by the Rev. Dr. Charles E. Jefferson of the Broadway Tabernacle. Interment was in Fairview, N. J. The deceased is survived by his widow, Gail Trimmer Trimmer.

VAN STUDDFORD—Charles, well-known fair exhibitor, died recently in St. Louis, Mo., following an operation. Mr. Van Studdford had only recently returned to that city from the Illinois State fair where some of his saddle horses were on exhibition. The deceased was a former husband of Gertrude Van Studdford, who now conducts a vocal school at Fort Wayne, Ind. The former Mrs. Van Studdford was a member of the funeral cortege.

VERMONT—J. J., well-known theatrical publicity agent, was asphyxiated October 12 in his apartment in New York by escaping gas from a hot water heater. He had been lying in bed when overcome. The odor of gas at untraced neighbors, who broke into Vermont's apartment and found him dead.

WALDROP—Mrs. Eliza, mother of Peter Bert, souther at the Hippodrome Theater, Dallas, Tex., died October 1 in Tulsa, Ok. She is survived by a son, Clarence Bert, head usher with

the John Robinson Circus. The remains were sent to Logansport, Ind., for burial.

WHALEN—Charles, 54, one of the best soft-shoe dancers and a member of the team of Whalen and McSane, died October 4 at his home, 102 W. 15th street, New York, after a lingering illness. Mr. Whalen had been in poor health since last January, when he was seized with a serious attack of pneumonia. A week prior to his demise complications set in which weakened his constitution to such an extent that his widow, professionally known as Marie West, survives, as do two sons, Harold and Walter. Funeral services, October 6, were followed by interment in the Gate of Heaven Cemetery, Westchester County, N. Y.

WHITE—Arthur S., noted scenic artist and brother of Jack White, assistant manager of the Moscow Theater, Los Angeles, died recently in that city. His widow and three children survive.

WILLIAMS—Jack, stage manager at the Victoria Palace Theater, London, Eng., for the past 12 years, died October 2 at his home in London. He had been ailing some months.

IN LOVING MEMORY OF MY PRECIOUS HUSBAND. ZENO "THE WIZARD" Who died October 14, 1923. Although you are gone, my darling, you will never be forgotten. Your lovelorn wife, LITTLE ZENO.

WING—Frank Luman, 74, of the New York piano firm of Wing & Co., died October 11 at his home in Montclair, N. J. A native of Montclair, Mr. Wing received his education in New York, graduating from the College of the city of New York and shortly thereafter entering the piano manufacturing firm which had been founded by his father, Luman F. Wing. He was a member of Alpha Delta Phi and several clubs and organizations in New York and New Jersey. The deceased is survived by his widow and seven children.

MARRIAGES

In the Profession

ALLEN-BURROWS—James L. Allen and Nancy Burrows, who under the stage name of Nancy O'Rourke, a member of George Burrows' Chaslet Entertainers (owned by her brother) at Skegness, Eng., were married at that place September 20 in St. Matthew's Church. They are spending their honeymoon touring the Italian lakes and will reside in London.

ALLEN-DILLINGHAM—Julian R. L. Allen, son of the prominent New York attorney, and Mrs. Charles B. Dillingham were married recently in Paris, cables from there stated last week.

ALT-GORMAN—Al Alt, screen comedian, who has been featured in Century comedies, and Bebe Gorman, vaudeville, were married recently in Hollywood, Calif. The couple spent their honeymoon at Catalina Island, Calif.

BLACK-McNAMARA—Charles Black, well-known steeplechase jockey, and Catherine McNamara were married September 6 in St. Mary's Cathedral, Sydney, Australia. The groom is the son of Lila Thompson, well-known Australian comedienne, and the late Charles Black, who also was prominent on the Australian stage.

CARR-CRESSMAN—Alexander Carr, well-known actor on the stage and screen, was married October 2 in Los Angeles to Helen Cressman, screen actress.

GROSSMAN-HICKS—Harry Grossman and Paula Hicks were recently married in Pensacola, Fla. They are members of the Christy Show.

IBRAHIM-SHEPARD—Prince Mohammed Ali Ibrahim, of Egypt, and Pearl Shepard, former motion picture actress, were married October, 1923, according to word just reaching New York. The bride had made her residence with her parents, Mr. and Mrs. Morris Ginsburg, at 222 W. 125th street, New York.

MEMEL-MEMEL—Edwin Memel and Mrs. Eleanor Robinson, one of the twin daughters of Mr. and Mrs. O. G. Robinson, of Cincinnati, were wed in that city October 10 in the Divine Science Church. The groom is well known in insurance circles there, representing the Travelers' Insurance Co. The couple will reside in Hyde Park, a suburb of Cincinnati.

MOREY-DOCKSTADER—Charles H. Morey, 60, screen actor, of Los Angeles, and Mrs. Dina Henkelman Dockstader, a saleswoman of that city, recently were married there. For many years Mr. Morey has been appearing in vaudeville with a series of odd-time songs. On the stage he is known as the "Kentucky Colonel" and has been seen in many films depicting the ebullient Southern gentleman. Following the close of a professional engagement in Sacramento, Calif., they will make their home in Los Angeles. It is said.

POWELL-RABINOWITZ—Jack Powell, head of the Jack Powell Sextet, well-known vaudeville act, and Ethel Rabinowitz, nonprofessional, of Port Chester, N. Y., were married October 1 at Niagara Falls, N. Y.

FUSEY-BRINE—Arthur Fusey, member of the cast in "Storm", playing the Royalty Theater, London, and Adrienne Brine, featured player in the "Merry Widow", also in London, were married there September 20.

SMITH-BURN—W. L. Smith and Charlie L. B. Burn, daughter of Mrs. Hiram Neal, members of the Wise Shows, were married October 5 in St. Catherine's Church, Anderson, S. C., while the show was filling an engagement in that city. About 25 of the showfolk attended the ceremony, following which a wedding breakfast was set off in the Plaza Hotel.

STUBBFIELD-MILLER—Frank Stubbfield, manager of the "whip" with the Don T. Kennedy Shows, and Delores Miller, were recently wed in Allene, Kan. The couple left Allene on board the "Kennedy Special" for an extended honeymoon trip. During the tour the groom will look after a large "whip" belonging to the show.

THOMAS-COTTON—Edward R. Thomas, musician and nonprofessional publisher, and Lucy Cotton, actress, formerly of Houston, Tex., were recently wed in Paris, according to a cablegram received from there. Mr. Thomas is one of the owners of The New York Morning Telegraph. He is the son of the late General Sam-

uel Thomas and a brother of the late Mrs. Eleanor Thomas Beekman, wife of the former Governor of Rhode Island. Mr. Thomas once owned a large racing stable. His present bride is his third wife. Miss Cotton has appeared in "The Quaker Girl", and the New York production of "Turn to the Right" and "Up in Mabel's Room". She also appeared in motion pictures.

THOMAS-FORBES-ROBERTSON—Captain Inigo Freeman Thomas, heir to Viscount Wellington of England, and Maxine Forbes-Robertson, daughter of Sir Johnston Forbes-Robertson, famous actor, and Lady Forbes-Robertson also widely known on the stage as Gertrude Elliott, were married October 8 at St. Mark's Church, London. Nearly 2,000 people, prominent in society, attended the reception at the home of the bride's aunt, Jayne Elliott.

THOMPSON-GILES—Caroline Bert Thompson, of Norfolk, Va., and Margaret Giles, nonprofessional, of Covey Island, N. Y., were married October 1 at that place. Captain Thompson, said to be one of the finest tattooed men in show business as well as one of the first tattoo artists on Covey Island, has for the past two seasons been with the Naylor Shows and the Miller Shows. After an extended honeymoon thru the South the couple will make their home in Norfolk, Va.

WIDMER-BROWN—George E. Widmer, 35, of the Star Corrugated Box Company, New York, and Betty Brown, dancer, last seen in the musical comedy, "Boss of Stamboul", were married February 9, 1923, in Darien, Conn. The marriage had been kept a secret until last week.

YORKER-LEHR—Jack York, member of the R. P. Whistley executive staff, and Gladys Leir of "Bill Say She Is", playing the Casino Theater, New York, were married October 7 in New York at the Little Church Around the Corner. The Four Marx Brothers attended the ceremony.

COMING MARRIAGES

In the Profession

Laure Moore, daughter of Bert Moore, of the Granville Theater, William Green, Eng., and Douglas Wylie will be married shortly, according to the announcement made in England.

According to announcement made in Los Angeles October 6 Marie Prevost, the motion picture actress, and Kenneth Harlan, film star, were to be married October 11. Miss Prevost was recently granted a divorce from H. L. Gerke by the Superior Court of Los Angeles.

BIRTHS

To Members of the Profession

A son was born to Mr. and Mrs. Ray F. Hodgson, October 5, at their home in Freeport, L. I. This is the fourth addition to the family of the well-known vaudeville agent.

Mrs. Walter Williams presented her husband, well known in Negro professional circles, with a daughter, October 2, at Woodbury, N. J. The addition to the Williams family weighs 14 pounds. The mother and baby are doing nicely.

Mr. and Mrs. Charles Henry are the proud parents of a daughter, presented by Mrs. Henry, September 17, at their new home in Golders' Green, Eng. The father is at present preparing the new Harry Bay production, "Events". Mr. and Mrs. A. Preston Hughes announce the birth of a daughter, Carolyn Edith Hughes, September 21, at the Homeopathic Hospital, Washington, D. C. The parents are well known in tabloid circles.

DIVORCES

In the Profession

Justice Black, of the New York Supreme Court, September 30 granted Mrs. Patricia de Grandcourt of 341 W. 45th street, New York, \$10 a week alimony and \$250 counsel fees, pending decision on her suit for separation brought recently against Charles Amadee Grivat de Grandcourt.

Victor Nulty was granted a divorce recently by Superior Court Judge Mahon of Los Angeles from Louise Hughes, a Mack Sennett bathing girl. The couple were married two years ago, but have been separated since last June.

Judge Summerfield, of the Superior Court of Los Angeles, recently granted a divorce to Eileen Sedgwick, noted picture actress, from Justin H. McCloskey, director, on ground of desertion.

Alva Mensing, professionally known as Alva Reynolds, was named defendant in a suit brought by Anthony B. Mensing, 189 W. 49th street, New York, before Justice William Burr, of the Supreme Court, asking for dissolution of his marriage to her in 1910. Desertion is alleged. The hearing was adjourned until November 14.

BRADY WON'T TAKE PITY TO NEW YORK (Continued from page 5)

Called Peter, and this company is the one I am sending to the Coast. One company will play the East, one will go to New Orleans and the South and this one will play all the principal cities west of the Mississippi and then go to San Francisco for a run.

Speaking of the fact to which attention was called in the New York newspapers a few days ago that none of the companies was scheduled for an appearance in the Metropolis, Mr. Brady said:

"The newspapers express surprise that I am not taking any of the companies into New York. Well, I am making money with this play on the road and I am taking no chances on losing it in New

York. I'll go to New York with it last; then I am taking no chances with a piece of good property.

"New York can kill a good thing, but it can't make a bad thing. Several years ago there was a play called *Janice Meredith*, in which Margaret Mather starred. It went on the road and did just what this play has been doing—it made a bunch of money. The manager took it into New York and New York wouldn't have it on a silver platter. Then the manager went back on the road and it did there.

"Then there was H. Rider Haggard's *She*. It opened in Niblo's Garden in New York, where it ran for three weeks to disastrous business. Then it was taken on the road and it cleaned up four or five fortunes."

There is little doubt that Brady's decision to keep *Simon Called Peter* on the road, rather than bring it to Broadway, was inspired in some measure by the failure of *That Awful Mrs. Eaton* here. This play was tried out by Jesse Bonstelle last summer with her stock company in Detroit. It proved such a hit that it was kept on for two weeks instead of the customary one. When Brady produced it here, the critics hopped all over it and it is being withdrawn tonight after playing two weeks. As told in last week's issue of *The Billboard*, Brady expressed his resentment at the critics' treatment of the play in speeches at the performances. Another contributing factor to Brady's decision may have been his lack of a theater of his own to put *Simon Called Peter* in. The Equity Players have his Forty-Eighth Street Theater on a lease and *The Show-Off* is solidly entrenched at the Playhouse. This means that any Brady production will have to be made in a house owned by another. Playing such a theater, Brady would have to share his earnings, whereas in his own theater he takes them all.

R. J. LYDIATT NEW HEAD OF W. V. M. A.

(Continued from page 5)

speak in high terms of his ability and agreeable personality. Some of the showmen here believe that Mr. Lydiatt was chosen for manager of the W. V. M. A. by the Orpheum Circuit, because of his strong Canadian prestige and because the Orpheum may have in mind the strengthening of its circuit in the north country. It is pointed out that the Orpheum is always open to every opportunity to add towns or territory that will stiffen its chain of theaters, when such addition is deemed desirable.

BIG MOVIE DEAL IN ST. LOUIS EFFECTED

(Continued from page 5)

Grand avenue, now under construction. The new house adjoins the New Grand Central, one of the Skouras Brothers' houses. Goldman's new purchase will in no way affect this new theater, he advises.

GENTRY-PATTERSON SHOW NOT FOR SALE

(Continued from page 5)

I was doing at that time and from the reports I had of conditions in the South. I considered it good business judgment to close the circus. This I did and shipped direct to winter quarters. The Gentry Bros.-James Patterson Circus will go out next season with the same number of cars, the same management, and with the same high-class performance that we presented the past season, which I know made a great reputation in all territory covered."

SPOKEN DRAMA RUINED BY FILMS THE BUNK

(Continued from page 5)

by attractions will be guaranteed to be of a certain standard. Under this plan every touring company will be checked up as soon as it opens and theaters, managers, newspapers and organizations of local playgoers will be informed in advance as to the exact nature and quality of the coming play.

"The theory that the spoken drama is being ruined by the motion pictures is the bunk," said Golden. "We have at last reached the conclusion that certain managers alone are to blame for the lack of interest in it, particularly in smaller cities. The man in the one-night stand has no opportunity to learn that the play is not as represented until after it has his money. So he has adopted a sensible plan, from his standpoint at least, of staying away altogether. It is because this situation is having its effect upon me and the other managers who still send out first-rate companies that I must get into this fight. In every city into which we send plays we must overcome the impression that all road shows are of poor quality. My companies give good performances. That is indicated by the newspaper reviews, which in addition to approving of the plays express regret that for a first-class play the attendance was not greater. The reputable managers have two alternatives. They can create such a row that the cheating manager must come up to their standards or go out of business, or they can remain passive until there is no road for anyone honest or crooked. The cheap play producer, who is spilling the road with his phony attractions, squeals that he can-

not send a first-class attraction on tour and make a profit. My experiences with all my plays prove that this is not a truthful assertion. For ten years I have been sending out first-rate companies. *Three Wise Fools* was presented in every city in the land, large and small, with Oland Gillingwater, Harry Davenport, Helen Monken and the rest of the original New York cast. *Lightnin'*, altho in its seventh year, is headed by such an established player as Thomas Jefferson. The scenic equipment is a duplicate of that used in New York, with two carloads of scenery, electrical apparatus and properties.

"The road *Thank U* had Harry Davenport, Frank Monroe, George Schiller, Donald Foster and most of the other New York originals. *The Seventh Heaven* road companies are headed in one cast by Ann Forrest and Louis D'Arcy, and in the other by Remy Carpen, John Ramsay and Douglas McPherson. Each of these organizations carries two carloads of scenic equipment into every city in which it plays. But the situation has reached the stage where I have got to quit the road, and many other managers will have to quit unless fakes are stamped out. Austin Strong, author of *Seventh Heaven*, during the past two or three weeks, has visited with me a dozen cities, among them such representative ones as Scranton, Harrisburg, Cleveland and Columbus. In each the mayor, because of my stand for clean, humorous plays, honored me with a key to the city. But how could a public many times fooled believe until it saw that I was bringing it a company with two carloads of scenery and an expense bill of \$5,000 weekly? So we suffered on our opening night in each instance, and it took the local newspaper reviews to send business to capacity. A few years ago the New York reputation of such a play would have guaranteed capacity for the first performance in any city. On investigation I was surprised that anyone goes to the first-night performances in those cities. One town's theater visitors of the previous week had been the number three company of a New York melodrama with a cast that never saw New York, and a number two company of a second-rate musical show which transported its entire production in one small truck. Yet both represented themselves as direct from New York with metropolitan casts and productions, and both were asking the same prices that I was trying to get for a full-measure entertainment. I have found that people and newspapers in these cities look upon a good show as an event and welcome it accordingly after they see with their own eyes that it is an honest attraction. A surprising amount of editorial comment from all over the country reaches me and the theme of it all is that local theatergoers should support clean plays well produced, so that the managers will be warranted in sending out more of them. I have received editorials in which newspapers chided their readers for not according my plays a more liberal support, all of which indicates that if a good road attraction does not do well it is because theatergoers have been fooled to the point of despair. The tragic thing is that this era of deception has been based upon greed alone. First-rate plays and companies until the deluge of cheaters assumed its present proportions have been able to operate profitably."

DRAMATIC NOTES

Mary Carroll will have the leading role in *The Back-Slapper*, a play by Paul Dickey and Mann Page which Sam H. Harris is about to produce. The title role will be played by Harry C. Browne and Thomas a Ross will also be in the cast. Sam Forrest will direct and rehearsals are due to begin this week.

Myron C. Gagan, so soon as he is thru producing *Judy O'Grady*, will turn his attention to *The Adorable Spartan*. The author of this opus is not revealed, but Mr. Fagan being a playwright the wise-acre are putting two and two together and find the result is about what they expected.

Philip Goodman, having received a wallop with the failure of *Dear Sir*, which set him back a hundred or so thousand dollars, has passed *Soft Music* over to Arthur Hopkins. This play, by Dorothy Parker and Elmer Rice, was to have been his next offering.

Florence Eldridge, now appearing in *Revisited* at the National Theater, New York, is playing a part which calls for much versatility. It is hard to think of any young player who could have done the role better and her playing of it points to a brilliant future in the theater.

Georges Renavent is giving a highly polished performance in *Grounds for Divorce* at the Empire Theater, New York. It seems, tho, as if this splendid French actor had played enough of those excitable Italian and French parts. Some manager should give him a chance at a leading role.

If you hear of a death, birth, marriage, divorce, or matrimonial engagement, in the profession, you will confer a favor by notifying *The Billboard* immediately. Thank you.

TEXAS STATE FAIR HAS BIG OPENING

Fine Weather and Record Crowds Inaugurate Lone Star State's Big Exposition

DALLAS, Tex., Oct. 12.—Opening day of the thirty-eighth annual State Fair of Texas broke all previous opening day records with an attendance of 53,918. Fine weather and the football game between Texas A. & M. and Swarthmore brought thousands of college students to town.

Two band concerts were given in front of the exposition buildings. At 2 p.m. horse races were held. The Olmstead trophy was the feature of the horse races. Barnes' hippodrome circus was held in front of the grand stand, with 20 acts. Light Tomy also gave an exhibition of his flying auto.

In the tent theater Ernie Young's *Passing Parade of 1924* was held. The main exhibit building featured the Spanish Village, housing merchants' displays. The fine arts and live stock buildings were filled with displays and people.

Wortham's World's Best Shows and the Pearce permanent rides furnished the attractions on the amusement plaza.

It is predicted that excellent weather will continue thruout the fair.

At night Lieut. Toneray in a flying exhibition and the Theatre-Duffield fireworks spectacle, *Tokyo*, were the attractions.

Editors of Texas were guests of the fair management on opening day.

Exhibits are still arriving and all records are expected to be broken on Dallas Day.

The Belle Meade Band of Waco furnished music.

PROGRESSIVE METHODS

Followed by Pottsville (Pa.) Fair Officials

While covering the Cambria County Fair a *Billboard* representative encountered William Buechly of the Schuylkill County Fair of Pottsville, Pa., and in him found an example of the wide-awake fair official.

Mr. Buechly was accompanied to Ebensburg by A. S. Dwyler, president of the Reading (Pa.) Fair, and his speed secretary, J. Wm. Kline. *The Billboard* representative happened upon them just as they were about to make their first tour of the new plant. The Pottsville man is a keen business man who co-ordinates his observations and subconsciously makes an immediate application of them to some problem of his own.

Speaking of advance ticket sales Mr. Buechly said: "We have found that the policy of advance ticket sales at reduced rates not only provides us with an advertising stimulant but at the same time brings in a tidy sum of useful cash that is at once available for operating expenses. We sell a special type of ticket at one dollar each, good for three admissions on any day or days of the week. The regular admission is fifty cents. Thus these tickets average 33 cents per admission on the face. However, from the best tickets those who fail to use them, those kept for souvenirs, those sent to persons out of the territory or for the many causes that prevent their use, it has been our experience that this year just closed were actually collected to make the average income from them 48 cents each, or but two cents less than the normal gate charge.

Fifteen thousand of these special advance tickets were sold this year thru responsible merchants, some of whom presented them to their employees and families. Some used them as premiums for purchases over a certain figure, others gave them out to good customers for consistent year-round patronage, all of them going to good purpose, many of course being sold outright in response to the great American desire for a bargain. They were sent into every community in our county and trade territory. One week before the opening date we made settlement with those who had handled them, which, of course, virtually closed all detail work in connection with them.

"As a rule we placed them in the hands of merchants most interested in the fair. Usually to one man in each line of business, and in the smaller communities to the most progressive dealer. To all of them we gave some window cards announcing that fair tickets were for sale here. This was supplemented by newspaper announcements."

Another thought handed out by the astute official was that every employee on the Pottsville fair grounds is numbered and in some instances the badges bear names and titles. "These badges of different colors for the different departments are comparatively inexpensive," said he, "and may be used from year to year, and their value as demonstrated is

AT LIBERTY--PROMOTER, SPECIAL AGENT

Years of experience on the Pacific Coast. If you are looking for a real Promoter, with brains and personality, who gets promotions over, I am the man. Thoroughly conversant with all details of promotions for Indoor Circuses or anything pertaining to the promotion business. Five years with Levitt-Brown-Huggins Shows. My reference: The entire Pacific Coast. Offers from reliable Indoor Circus companies only will be considered. Go anywhere. Address

HARRY L. GORDON, Commodore Hotel, Seattle, Wash.

THE OHIO

The Great Ohio Tornado Walk-Through Show

IS THE BEST PROPOSITION FOR THE SOUTH THIS SEASON.

Absolutely new. Nothing like it anywhere. Has absolutely changed up wherever shown. No mit. Requires but 10 ft. front, and will show may be carried in a suitcase. This exhibition cleared \$1031 at the Ohio State Fair this year. Price to all, including beautiful Tornado Banner, 20 Viewing Boxes and Pictures, Clats, Cards, and all ready to set up, only \$75.00. Send \$25.00 and outfit will be sent at once, remainder over t. Order now and go South. The white South is open.

CHAS. T. BUELL & CO., Sole Distributors, 92 North Williams St., Newark, Ohio.

OLD HOME WEEK--CARLISLE, PA.

6 BIG DAYS--OCTOBER 19th to 25th

THOUSANDS OF VISITORS. PARADES DAILY.

WANT SHOWS, RIDES, LEGITIMATE CONCESSIONS, No Wheels, No Gambling, Concessions, \$25.00.

A. V. MAUS, Director.

4948 Brown Street, Philadelphia, Pa. After October 17, Argonne Hotel, Carlisle, Pa.

C. R. LEGGETTE SHOWS WANT

Few more Concessions: Popcorn, Candy Floss, Hoop La or Watch La, Plaster Doll Wheel, Fruit, Ham, Roaster, Bacon, Groceries, Floor Lamp, Aluminum Wheels, Pop-Em-In Ball Games. Benton, Arkansas, week October 13th; Malvern, Arkansas, 20th.

indeed great. First it gives to our patrons a great degree of confidence to know that any attaché of the grounds may be easily identified. It saves the time of any of the more important employees and officials that otherwise might be wasted in answering numberless questions with which they should have no concern and the handling of which takes time that would be better used in their specific duties.

"The badge is also a great deterrent against the trilling employee who, engaged for service in one department, inclines toward being anywhere else than where he is hired to stay. Officials by virtue of the badge color and number may at once detect these fellows. The result has been, with us, that waste time has been greatly reduced and the employees have been made to feel a greater sense of responsibility towards their jobs."

BILLBOARD CALLERS

(NEW YORK OFFICE)

Miss Ethel Cohen, a former concessionaire with tented attractions, now located in Boston, Mass., and declares having forsaken the road for good; Geo. Clifford, of the Clifford Amusement Co., Montreal, Can.; Robert Sparks, former manager of the St. James Theater, Boston, Mass.; Lottie Pictoria, tattooed woman, platform attraction; H. A. Smith, special representative Brown & Dyer Shows; Milton Holland, manager World at Home Shows, accompanied by his sister, Mrs. Jack Kornfeld; Joseph C. Herbert, former owner Herbert Greater Minstrels, now associated with Miller Brothers' Shows; Lorna Standish and Ramon Weaver, members "Cameo Girls Revue", vaudeville act; Larry Boyd and Max Linderman, owners World of Mirth Shows, accompanied by Shirley Fink, of Ottawa, Ont.; Al Holstein, general agent; Ray Marsh Bryden, press representative Boyd & Linderman Shows; Jerry O'Reilly, former secretary Hamda Ben Attractions; Clarence Hibbert, black-face comic and harmonica player (returning from the Catskills after nineteenth season as entertainer in that region); Mike and Ike, midget entertainers on the Boyd & Linderman Shows; De Phil and De Phil, aerialists; Louis William Sterns, formerly of the Bob Morton Circus; Mr. and Mrs. H. D. Johnston, well known in rodeo circles; Bert Ibberson, "the man who never smiles", advertising attraction at the Radio World Fair, Madison Square Garden; Fred A. Danner, of the promotion staff I. J. Polack Indoor Circus; James Vermont, director new ballroom Winter Garden Park, Hialeah, Miami, Fla.; Earl G. Hennings, concessionaire, in from Biddford, Me. (announces the Ketchum 20th Century Shows will winter at Peterson, N. J.); Louis G. King, agent and promoter (in from Rochester, N. H. just closed with Lew Dufour Shows. The show property, now owned by Mrs. Mary Veal and George W. John-

son, will be wintered at Rochester, N. H. fair grounds); Nick Sarno, Charles Devito and Bob (Buck) Jones, concessionaires; M. A. Spillman, secretary Spillman Engineering Co.; Stewart B. Moss, publicity director; Harry E. Reed, president Reed Fair Co., of Salem, Mass.; Frank Haggerty, former general agent World at Home Shows (now booking big indoor events); Nick Corelli, advertising department, *Bridgeton* (N. J.) *Evening News*; Samuel Mass, formerly of the Mass, Arnold and Earle Trio, now with Sid Lewis in vaudeville; Jeanne V. LeMar, lady boxer and president International Art of Self-Defense League; Charles H. Pronto, general representative H. N. Endy Shows; Sam J. Banks, former press agent for the "white tops", now a columnist on *The Albany* (N. Y.) *Evening News*; Charles Lindau, amusement promoter; Harold (Pickles) Glennon, concessionaire, until recently with the Lew Dufour Shows; Julia Taffet, general representative Thos. Brady Attractions; Bart Doyle, monologist, now associated with the DeForrest Phonofilm Co.; Harry Bentum, agent and promoter indoor events; Kenneth Casey, director of Steeplechase (Coney Island) ball-room orchestra; Harry Hammond Beall, publicity director, with offices in Paramount Theater Bldg., Los Angeles; Marie Stefanik, escapist (an attraction with the Thomas Brady, Inc.); H. O. Henry, general agent of tented attractions.

SAN FRANCISCO

E. J. WOOD

Phone, Kearney 6496. 511 Charleston Bldg.

San Francisco, Oct. 10.—The Al G. Barnes Circus opened here Monday and has been doing big business all week. The circus is in good shape despite the big mileage it has covered this season. Barnes will play circus "daddy" to orphan kiddies Saturday morning at a special performance.

Minor Glyn, author, is coming for the initial showing of *His Hour* film next week at the Warfield Theater. Fifteen Samoan dancers will also appear there in *The Fanchon and Marco Ideas*.

The premiere of the new musical comedy, *Polly of the Circus*, scheduled for Sunday evening at the Alcazar Theater, has been postponed until October 17.

Miss LeLachur, billed as "the silver-haired lady with the golden voice", at the Pantages Theater this week, is inviting all folks of 60 years and over to attend matinees as her guests.

The recent grand opera season in San Francisco made a profit of \$25,000 besides which the opera association has on hand and paid for about \$20,000 worth of props and scenery. The success of last year and that of this season has re-

vived talk of building a municipal opera house.

The showing of Will King and his company at the Strand Theater, which started October 4, has been so profitable that plans for its early showing in Los Angeles have been called off.

Laura La Plante, screen star, made her first stage appearance Saturday at the premiere of the film, *The Fast Worker*, at the Granada Theater.

Wm. H. Smith and Daniel Martwarce, employees of the Al G. Barnes Circus, were attacked while sleeping in their tent Tuesday morning by unidentified men who gave them a severe beating with clubs and fled. They were treated at the Emergency Hospital.

Villa Morel, Inc., is a new \$1,000,000 corporation, with home offices in San Francisco, for the publication of music.

Eddie Dowling, musical comedy star, was surprised when Chief of Police O'Brien and a band met Dowling and the members of the *Sally, Irene and Alvy* Company on Sunday morning at the Southern Pacific depot. Incidentally Dowling is making a hit with the town at the Curran Theater this week.

Vilhjalmur Stefanson, arctic explorer, opened his lecture season here Monday.

The outstanding film feature here this week is *The Navigator*, being shown at the Warfield Theater.

Erwin Nyiregyhazi, young Hungarian pianist, played here a few days ago for an audience of critics and created a favorable impression.

The Pacific Musical Society held its first meeting of the season last night with the following artists: Anna Louise David, harpist; Max Gegne, cellist; Isabella Arndt and Etta Marshall, pianists.

Blanding Sloan is to conduct three courses for the University of California extension division in theory and of painting and design with special reference to the theater.

Agnes Ayres has signed with the Peninsula Studios to appear in three pictures at the San Mateo Studios.

Dora Lindsay, the "female Harry Lauder", and Johnnie Walker, her accompanist, arrived here on the liner Manchuria Monday.

Little Jessie James is booked to open at the Curran Theater October 19.

The Man in the House is next week's offering at the Casino Theater. Richard Allan and Ivy Merton's head the cast of the co-operative stock company, which is in its sixth week, playing to increasing audiences.

The *Stephens' High Company* is to give a special performance today at Alcatraz Barracks for the soldiers.

Alfred Hertz, director of the San Francisco Symphony Orchestra, has issued a call for festival singers to participate in the spring festival next year. Dr. Hans Leschke, chorus director of the Wagnerian Opera Company in New York last season, will direct the chorus here. It is the intention of Hertz and Leschke, to build up a permanent chorus of 1,000 voices for the presentation of the great choral works of the masters.

LOS ANGELES

(Continued from page 4)

The cast of the stock company has been greatly enlarged for the piece.

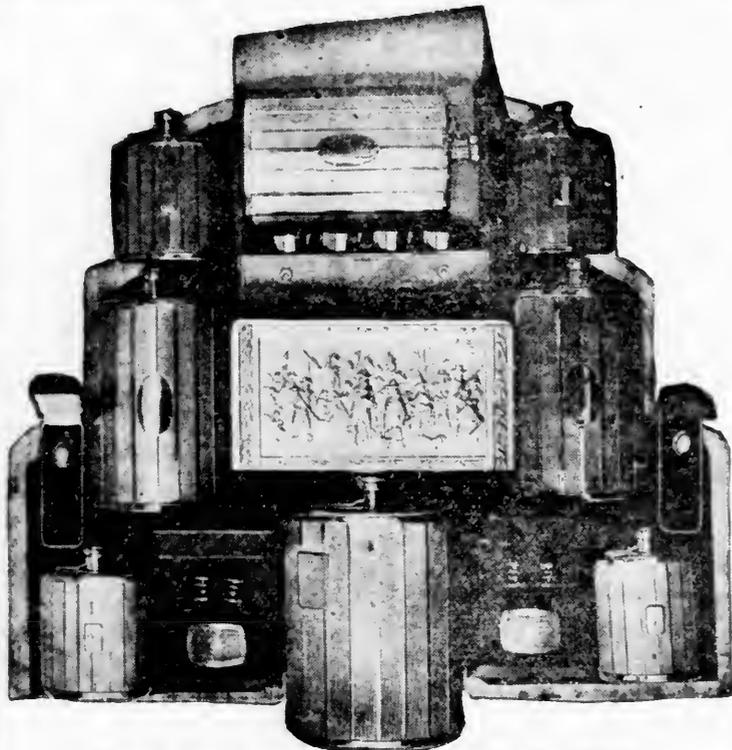
All motion pictures produced by Art Mix must bear the caption, "Arthur J. Mix Productions," according to the settlement by stipulation of the injunction case brought by the Fox Film Company against Art Mix here last week. According to the terms of the settlement Art Mix pictures will be clearly differentiated from Tom Mix pictures in the future. The Art Mix company has agreed to advertise the name of future pictures to be released in type at least three times as large as the name "Art Mix".

Fire from an undetermined cause broke out in the "Coal Mine" on the Venice Amusement Pier last week, and for a time threatened to spread to other amusement concessions. The "Coal Mine" is owned and operated by Harry Wooding and Vic Cooper. The blaze could be seen for a mile.

It was announced last week that it is more than likely that the Mayor will veto the ordinance creating a huge amusement park here opposite Lincoln Park. The ordinance was passed by council, but members of the Board of Education protested that the different rides, etc., would interfere with the children at the school nearby. The proposed amusement park was to be built at a cost of \$2,000,000.

B. R. Bircher has returned for the winter. He was stationed at Big Bear for the summer, and says the season was very quiet.

SALESBOARD OPERATORS—NOTICE—CAMPAIGN OPERATORS



HERE IT IS—IT IS A PEACH—FLASK ASSORTMENT.

- 1—FLASK SET, consisting of 1 Flask, capacity 10 ounces, and 4 Goblets in genuine leather case.
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- Complete with any size BABY MIDGET BOARD that you require. When ordering, tell size of Board and if you want it for 50 or 100 sales. Each item on this assortment is guaranteed.
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100-Hole Sales Cards, each 7 Cents.

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Boards have advanced. We will sell you our Salesboards at prices far below your expectations. We sell Boards at positively NO PROFIT.

Quite a few items have been reduced in the past few weeks. Our customers are given immediate benefit of any reduction.

Our Junior Lamps are saleable—ask the boys. New and latest designs, including the well-known Butterfly Shade. Our Lamps are complete with pull cords and fancy top ornaments. Price, each \$9.50. Packed 6 to the crate.

- SWAGGER STICKS, value guaranteed or will refund money. Per dozen... \$4.00
- LARGE PARAMOUNT BALLS, 12 inches in diameter, striped. Each... 2.75
- 6-INCH BALLS, striped. Per dozen... 5.50
- PERFECTO PLAY BALLS, 4 1/2 inches circumference. Per dozen... 7.50
- TORCHERS, not the cheap kind. Ours have the metal rim. Per dozen... 6.50
- 15-INCH DOLLS, Fan Dress, with Marabou Trimmings. Per dozen... 6.00
- 15-INCH DOLLS, Fan Dress, with Tinsel Trimmings. Per dozen... 7.00
- 26-IN. DOLLS, Fan Dress, with Tinsel and Marabou Trimming. Per doz., 15.50
- OVAL ROASTERS, 18 inches. Per dozen... 17.50
- 8-QUART paneled PRESERVE KETTLES. Per dozen... 8.40
- BEACON INDIAN WIGWAM BLANKETS, bound all around. Each... 3.50
- ESMOND BLANKETS, 2-1 Size, 66x80. Each... 3.50

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OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Cowgirl Claims Unfair Treatment at London Rodeo
San Antonio, Tex., Oct. 5, 1924.
Editor The Billboard:

Sir—There are some things about the London Rodeo which I would like to ask Tex Austin and Ed McCarthy thru The Billboard. To get me to go Ed told me that he was giving no one a contract, and Tex said the same—that it was a contest where everyone was supposed to get a fair shot at the money. After I got there I learned that almost everyone had a contract with Ed. Anyway, it was not a contest. I have never asked anything from any manager in my life but a fair deal. This letter may make Tex mad, but if he did not know anything about the contracts, as he told me he did not—well, he will know how I feel about it, and see that Ed does not contract the hands that were in London for the New York show. Mr. and Mrs. Tommy Kirnan, Nowata Sim, Ruth Roach, Vera McInnes—these are the ones that I know had contracts. Among those who were offered contracts and did not go were Bob Cain and Mabel Strickland. Is that right for a contest manager?

(Signed)
FLORENCE HUGHES FENTON.

"SAWDUST FROM THE SAWDUST RING" AT OK. STATE FAIR,

By FRANK (DOC) STUART

The Joe Hodgini riding act went over with much pep and the audience reciprocated with much applause. Even the high-kicking circus team of O'Connell and Cushionberry wore blisters on their paddles thru sheer enthusiasm and both boys are homesick for the big tops. Yes, O'Connell goes out again next season and it is said that he has the connections with Robbins Bros.' Circus.

ASSORTMENT No. 267B.

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PRICE \$39.75

Terms: 25% cash with order, balance C. O. D. Write for CATALOG B and new Price List.

SINGER BROS. MPT. & EXPT., Inc.,
536-538 B'dway, N. Y.

Charlie Martin, late announcer and chief ticket man with the John Robinson Circus, did himself proud via the Billboard speaker. Charlie wanted to listen to himself speaking to some 50,000 folks and he sound-d like Lew Graham himself—only Charlie ain't Lew.

The Six Bel-fords put the right and proper punch into the Winter Garden Rodeo and it needed some such act to "put it over". That proves that circus acts can well afford to swell with pride when musical and theatrical productions would fall flat (under certain conditions) if it were not for the snappy big-top atmosphere. Long live the circus!

Ralph H. Amphill, of the Oklahoma State Fair, is a secretary who insists that "circus" acts are the prime foundation in drawing crowds to the State fair. More power to you, Ralph!

Al Sweet's Singing Band again won its well-merited applause. When circus acts were presented Al saw to it that they had real circus music, and what a difference

when a circus act works to real circus music. Yes, Sweet returns to Oklahoma again next season.

The Flying Cardonas "flew" thru their act and the applause demanded that they "fly" some more.

Fred Beckmann (associate owner of the Worham Shows) was caught reading the circus section of The Billboard. Fred sighed a couple of times and then sighed again. It was not necessary to ask why Fred sighed. We've sighed every day for two and a half years.

Why is it that the Worham Shows can "get on and off" a lot so quickly? No answer is needed which will exceed three words—Fast Circus Experience!

John Dusch, band leader of the Gentry Bros.-Patterson Circus, which closed September 20, was in Cincinnati October 1 and gave The Billboard a call. Dusch's band was highly commented upon during the season.

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Full Size—5 Sticks to the Pack

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30-inch Opaque Necklaces, at... 8.00 per Dozen
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Heart or Octagon, Velvet Covered Boxes, at... 6.00 per Dozen
20% deposit with all orders

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Hair Nets Going Strong.

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 - 2 Gold-Plated Pen and Pencil Sets.
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 - 1 \$7.50 Penn Safety Razor.
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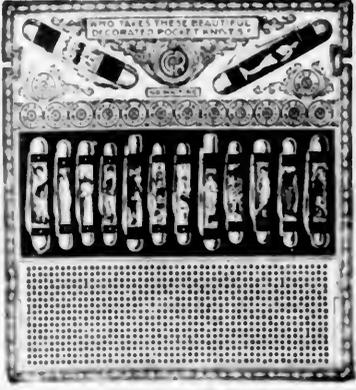
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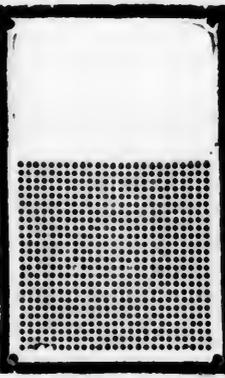
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2500	2.34
3000	2.80
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4000	3.70
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600	.84
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1000	1.20
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1500	1.80
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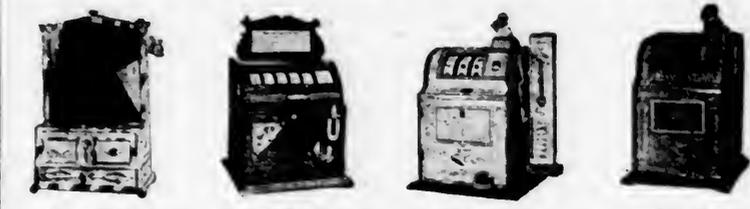
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Send for a sample assortment and if it doesn't prove to be the best you have ever seen for the price send it back, and your money will be returned at once.
Send for list of Candy Salesboard Assortments. All new assortments this season.

BANNER CANDY CO., 117-119 NORTH DESPLAINES STREET, CHICAGO, ILL.

Rings, Look! Rings, Ten for \$6.00

The "1849" SOUVENIR MINT Salesboard, Concession Men, Agents, Wanted At Once
CALIFORNIA GOLD SOUVENIRS
QUARTERS AND HALVES
Send no money—we will send you (prepaid) Assortment of 10 Rings for \$6.00, similar to cut, \$60.00 per Gross. WITH OUR USUAL GUARANTEE.
J. G. GREEN CO., 991 Mission Street, SAN FRANCISCO, CALIFORNIA.



OPERATORS! NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots.
IDEAL POSTCARD VENDER, with double slots and steel cabinet, finished in green enamel.
GEM POSTCARD VENDER, with single slot and steel cabinet, finished in green enamel.

OPERATORS say that these two machines, backed up by our large, growing line of attractive postcards, are the fastest penny getters and biggest repeaters on the market. A trial will convince you. Write for descriptive circular and operators' prices, including free cards with each machine.

EXHIBIT SUPPLY COMPANY

4222-30 W. Lake Street, Chicago



THE IDEAL.



THE GEM.

EATON, OHIO Fall Festival and Free Street Fair

OCTOBER 20th. ONE WHOLE WEEK.
Concessions open: Dolls, Lamps, Blankets, Shawls, Ham and Roasters, Lunch, Novelties, Ball Games. All Wheels operate. Prices reasonable.
WANTED—Ferris Wheel. Never had one here. Will get top money. Liberal per cent. Write, wire, Phone 141-R. Address COLIN L. CAMPBELL.

The Gold Digger

Can't help but make you **BIG MONEY** if you only get out and place them. Store keepers jump at the chance to get something new. We make four different styles to satisfy all classes of trade.

- 2500—5c Midget\$4.50
Takes in \$125.00. Pays out \$45.00.
- 2500—10c Midget\$4.50
Takes in \$250.00. Pays out \$80.00.
- 4000—5c Baby Midget.....\$7.50
Takes in \$200.00. Pays out \$50.00.
- 4000—10c Baby Midget.....\$7.50
Takes in \$400.00. Pays out \$100.00.

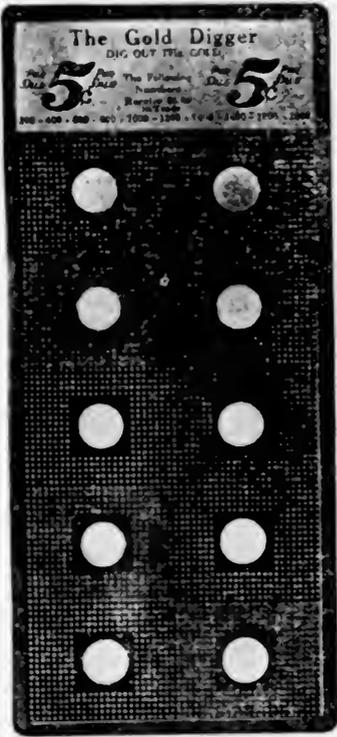
20% discount on orders amounting to \$75.00 or more.

Our Midget Gold Digger becomes an active selling force with the appeal of the salesboard increased by the novel manner of presentation.

Be the first with this idea in your territory. Order Today.

WRITE FOR FREE CATALOGS.

The Field Paper Products Co.,
Peoria, Ill.



Beacon Shawls \$4.50 Each

With Wool Fringe

Beacon Indian Shawls, in bright, flashy Indian colors, artistic Indian designs. Complete with long real wool fringe all around edges. A whirlwind value. Each.....\$4.50



INDIAN BLANKETS

FOOT BALL BADGES No. B3N73—Metal Foot Ball, suitable for badges, a true reproduction of a foot ball. A Shure winner during the football season. Length 2 1/4 inches, enameled brown with lithographed seams. **Per Gross, \$4.00**



Acrobatic Dog \$7.00

No. BN10628—"Trixie", the Acrobatic Dog. A very clever novelty, an exact reproduction of a spotted terrier, molded in tin and painted in natural colors. Made very strong and durable. Place the dog in a sitting position, touch the spring and "Trixie" will turn a complete somersault, head-over-heels, always lighting firmly on all four feet. Size 3 1/2 in. long, 2 1/2 in. high. Each in box.



Per Gross, \$7.00 Per Doz., 60c

POLITICAL CAMPAIGN BUTTONS AND WATCH FOBBS

Celluloid Button, 36 ligne.....	COOLIDGE No. N10357.....	DAVIS No. N10359.....	Per 100 \$1.25
Celluloid Button, 50 ligne.....	No. N10385.....	No. N10381.....	Per 100 1.50
Celluloid Button, 70 ligne.....	No. N10386.....	No. N10382.....	Per 100 2.25
Celluloid Button with Metal Rim, 28 ligne.....	No. N10384.....	No. N10380.....	Per 100 1.25
Celluloid Button Feb. 50 ligne.....	No. N10403.....	No. N10404.....	Per Doz.80
Celluloid Button Feb with Metal Frame, 36 ligne.....	No. N10400.....	No. N10389.....	Per Doz. 1.20

CASH WITH ORDER IN FULL. NO C. O. D. ON CAMPAIGN GOODS.

\$1.30 Each A "Shure" Scoop



The Biggest Watch Value on the Market Today

We have just received a large consignment of Watches which will be sold at \$1.30 each as long as present stock lasts. Order liberally at once, as Watches of this quality and price will go fast.

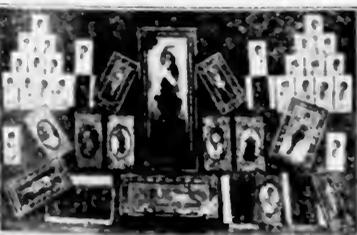
No. 2W65—Gold-Plated Watch, 16 size, open face, thin model, plain polish, bassine case, jointed back, antique bow, stem wind and stem set, complete with lever escapement movement and extra fancy gilt dial.

Each, \$1.30

Thousands of new and dependable items in our fall and winter "SHURE WINNER" Catalog, No. 104. Yours for the asking.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

GOLDEN BEE CHOCOLATE

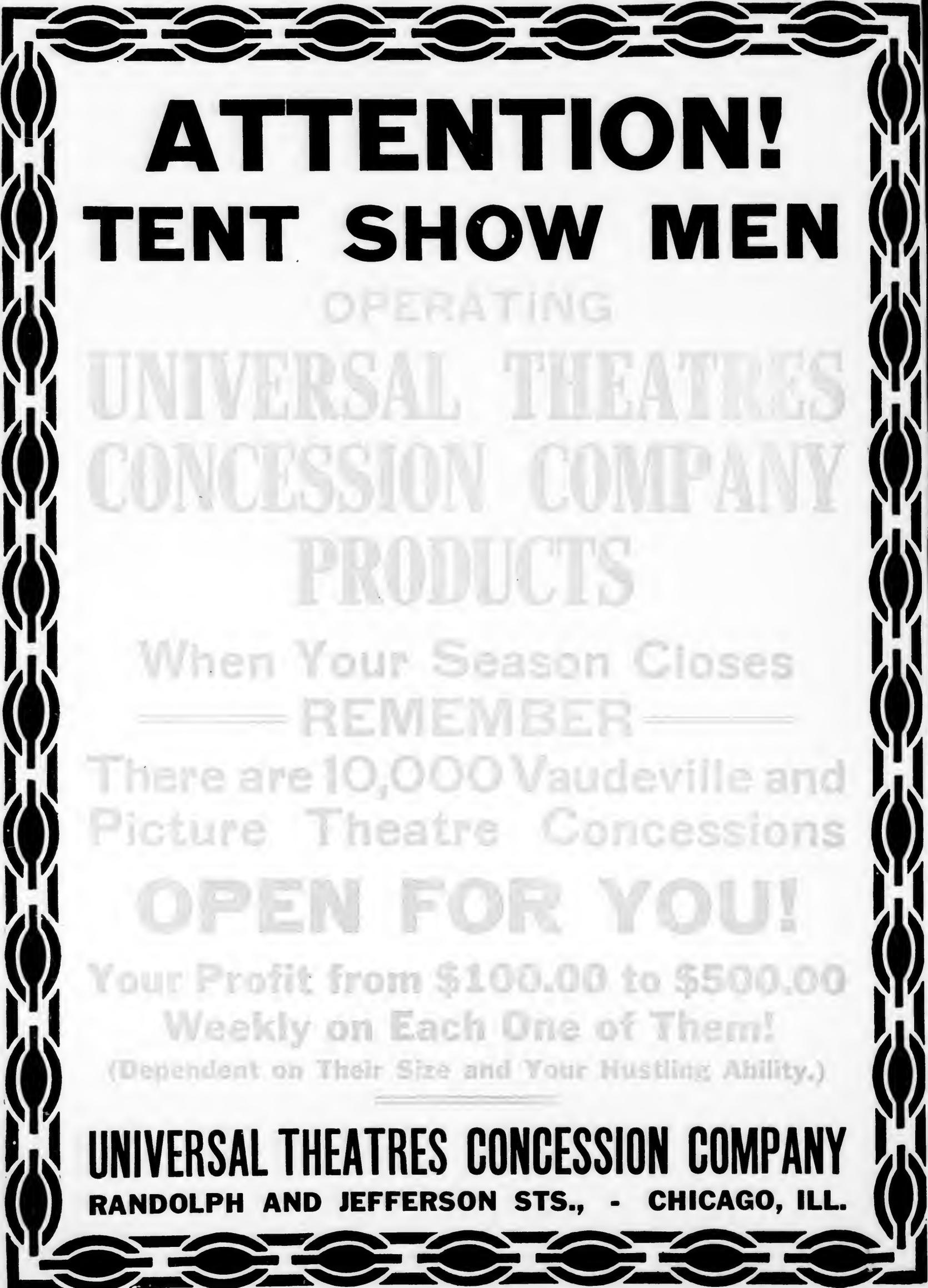


SALESBOARD ASSORTMENTS

No. 1 Assortment—37 Boxes
24—40c Boxes
6—50c Boxes
3—75c Boxes
2—\$1.25 Boxes
1—\$2.00 Box
1—\$5.00 Box
PRICE, \$11.00

No. 5 Assortment—37 Boxes
The All-Maraschino Cherry Winner.
30—70c Boxes Cherries
6—\$1.50 Boxes Cherries
1—\$5.00 Box for last sale
PRICE, \$16.00

800-Hole 5c Board Free, Brings in \$30.00
1,000-Hole 10c Board Free, Brings in \$50.00
5c, 10c, 15c, 20c, 25c, 30c, 35c, 40c, 45c, 50c, 55c, 60c, 65c, 70c, 75c, 80c, 85c, 90c, 95c, 1.00, 1.10, 1.20, 1.30, 1.40, 1.50, 1.60, 1.70, 1.80, 1.90, 2.00, 2.10, 2.20, 2.30, 2.40, 2.50, 2.60, 2.70, 2.80, 2.90, 3.00, 3.10, 3.20, 3.30, 3.40, 3.50, 3.60, 3.70, 3.80, 3.90, 4.00, 4.10, 4.20, 4.30, 4.40, 4.50, 4.60, 4.70, 4.80, 4.90, 5.00, 5.10, 5.20, 5.30, 5.40, 5.50, 5.60, 5.70, 5.80, 5.90, 6.00, 6.10, 6.20, 6.30, 6.40, 6.50, 6.60, 6.70, 6.80, 6.90, 7.00, 7.10, 7.20, 7.30, 7.40, 7.50, 7.60, 7.70, 7.80, 7.90, 8.00, 8.10, 8.20, 8.30, 8.40, 8.50, 8.60, 8.70, 8.80, 8.90, 9.00, 9.10, 9.20, 9.30, 9.40, 9.50, 9.60, 9.70, 9.80, 9.90, 10.00, 10.10, 10.20, 10.30, 10.40, 10.50, 10.60, 10.70, 10.80, 10.90, 11.00, 11.10, 11.20, 11.30, 11.40, 11.50, 11.60, 11.70, 11.80, 11.90, 12.00, 12.10, 12.20, 12.30, 12.40, 12.50, 12.60, 12.70, 12.80, 12.90, 13.00, 13.10, 13.20, 13.30, 13.40, 13.50, 13.60, 13.70, 13.80, 13.90, 14.00, 14.10, 14.20, 14.30, 14.40, 14.50, 14.60, 14.70, 14.80, 14.90, 15.00, 15.10, 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