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# The Billboard

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NOVEMBER 1, 1924

WHAT THE WAR  
ON THE SONG SHARKS  
HAS ACCOMPLISHED

By FRED HIGH

(Printed in U. S. A.)

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and  
Review of the Show World

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## "Leap Year Blues"

FIRST VOICE

 I've been in love with you, dear,  
 In nineteen-twenty-one, two and I love  
 We often have kissed each other,  
 But you never proposed to me.  
 I have waited three long years for you,  
 Thinking that you'd propose to me.  
 But this you decided to do this year,  
 There is only one chance for me.

CHORUS

 I've got the blues, those leap year blues,  
 If you don't propose to me this year,  
 I'll put myself in your shoes, dear,  
 For I can't stand to have some leap year blues.  
 I wonder what you'd think of me, dear,  
 If I should propose to you this year.  
 My temper and nerves are getting loose,  
 I've got the blues, those leap year blues.

SECOND VOICE

 If I don't succeed in this leap year,  
 I'll repeat in nineteen-twenty-eight,  
 But I'd rather have you now,  
 Than see you come some other time.  
 Have pity on me, dearest pal,  
 I beg you on my bended knees,  
 I'm in love with you, that's all.  
 Accept me, dear, this leap year, please.

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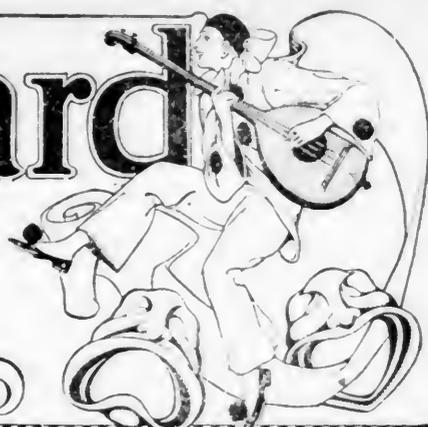
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# The Billboard



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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## UNIFORM CONTRACT PRINCIPLE AT STAKE

### Film Exhibitors of New York Up in Arms Over Changes Made by Some Distributors

WILL H. HAYS

To Be Called by Theater Owners' Chamber of Commerce on Important Clauses Unrightfully Inserted

New York, Oct. 27.—Exhibitors of the New York district are up in arms over the changes and insertions made by a number of distributors in the Uniform Exhibition Contract. Leaders in the Theater Owners' Chamber of Commerce, which originally developed the Uniform Contract with the Will H. Hays organization, the Motion Picture Producers and Distributors of America, declare that the whole principle of the Uniform Contract, now in use throughout the country, is at stake, since no changes or additions to the contract are supposed to be made unless with the agreement of exhibitor representatives called specially to confer about them.

Some of the insertions made in the Uniform Contract entirely pervert the meaning of important clauses which were written to protect the exhibitor's interest. Perhaps the changes most resented by New York exhibitors are those in the contract used by the Apollo Exchange, which

(Continued on page 105)

### ATTENDANCE NEAR THE MILLION MARK

#### State Fair of Texas Has One of Best Years in Its History

Dallas, Tex., Oct. 26.—This year's State Fair of Texas was one of the most successful in the history of the association. Perfect weather prevailed thruout. On Dallas Day—October 14—the attendance was 152,916. Attendance for other days was as follows: October 11, 53,918; October 12, 77,294; October 13, 152,916; October 15, 113,561; October 16, 19,417; October 17, 106,187; October 18, 155,191; October 19, 209,103; October 20, 20,172; October 21, 23,118; October 22, 14,316; October 23, 68,707; October 24, 18,269; October 25, 51,363; October 26, 4,118.

Total attendance was 989,650. The attendance on Sunday, October 19, was the greatest one-day attendance in the history of the fair.

### THEATER CHAIN IS ENLARGED

Schine Theatrical Co. Buys Controlling Interest in Associated Theaters, Inc.

Rochester, N. Y., Oct. 27.—The controlling interest of Harold P. Dygert of East Rochester in the Associated Theaters, Inc., operating 25 houses in the Buffalo exchange district, has been purchased by the Schine Theatrical Company, Inc., with headquarters in Gloversville, which also controls around 20 theaters. The purchase price of Dygert's interest is said to be around a half million dollars. This deal makes the Schine Circuit the leading circuit of picture theaters in Central and Western New York State. Besides the 50 houses now in the chain, the Schine company is building several theaters in up-State towns.

Associated Theaters, Inc., was started by Dygert, who became its president and general manager, with one house in East Rochester. In a comparatively short time Dygert has built this circuit to the point where it is the strongest movie house chain in the territory.

### 2,000 IN JEWISH THEATRICAL GUILD

#### 300 Recruited at Open Meeting ---Bijou Theater Packed--- Dinner-Dance-Entertainment February 1

New York, Oct. 27.—Membership in the recently organized Jewish Theatrical Guild, which obtained a charter from the Secretary of State last week, reached the 2,000 mark last night when an open meeting was held at the Bijou Theater, where many of the guild's get-togethers have been held since its inception a few months ago.

The little theater was packed to its capacity, and approximately 300 members were recruited during the evening. With the guild now duly incorporated and off to a good start, there is every indication that its roster of names will number 5,000 before long.

It is intended to hold rally meetings from time to time for the purpose of enlivening interest in the organization and securing additional support by membership or otherwise.

William Klein, Shubert attorney, came forward last night with a check to the order of the guild for \$250. He was enthusiastically cheered and called up on the stage, where officers of the organization and others were seated.

Daniel Frohman was spied in the audi-

(Continued on page 104)

### SWEDISH PERFORMING RIGHTS SOCIETY AND A. S. C. A. P. RECIPROCAL AGREEMENT

#### Members of Organizations Now Share in Each Other's Dividends Thru Use of Respective Music Catalogs Automatically Interchanged

New York, Oct. 27.—A reciprocal agreement was signed today between the newly formed Swedish Performing Rights Society and the American Society of Composers, Authors and Publishers whereby the members of both organizations share in each other's dividends thru the use of the respective music catalogs which are automatically interchanged. The A. S. C. A. & P. now has agreements with virtually every country abroad, including England, France, Germany, Italy, Austria and Sweden.

The Swedish organization was formed during the past year and set a high price upon the use of its catalog for public performance for profit. This resulted in American composition being used exclusively in most of the theaters in that country. Now the American music must be paid for and the use will result in additional dividends for the writers and publishers in this country.

The Swedish organization is called *Foreningen Svenska Tonsattares, International Musikbyra*, with the main office in Stockholm. As it is a new society, it is prepared to have a friendly test case

started in the courts in order to establish a legal precedent in future suits that may be brought against it.

In connection with the above-mentioned agreement Knut Husberg, of the A. B. Svenska Filmindustri, called at the offices of the society in this city, and asked General Manager J. C. Rosenthal to use his good offices toward getting the Swedish society to lower its license fees for the use of its catalog, now mostly American popular compositions. Husberg, who is the leading film magnate of Sweden, operates and owns more than 150 motion picture houses in that country. He said that the Swedish Performing Rights Society wanted a fee of 15,000 kronen per year as a license fee for his six houses in Stockholm. This he says is almost equivalent to \$2 a seat per year and highly exorbitant. It would take all the profit out of his venture.

The average price per seat in this country as the basis for a performing rights' fee is 10 cents and less per year. Mr. Rosenthal informed the Swedish film man that in this country the society's

(Continued on page 104)

### ENTHUSIASM FOR N. A. A. P. MEETING

#### Park Men and Exhibitors To Flock to Chicago for December Meeting

Chicago, Oct. 24.—Secretary Hodge today advised *The Billboard* representative that altho invitations for the forthcoming meeting are not as yet out dozens of letters have come to hand stating that parks even in the remotest corners of the country are going to be represented at the annual meeting of the National Association of Amusement Parks at the Drake Hotel December 3, 4 and 5. Jobbers and device makers too are so keen for the opportunity to display their wares that practically all of the 106 booths allotted for exhibition purposes have been taken, and Secretary Hodge advised that there would, no doubt, be a score or more disappointed thru delay in reserving space.

(Continued on page 82)

### ROUTE OF SELLS-FLOTO EXTENDED

#### Circus To Continue Until Nov. 30---Rumor It Would Be Combined With H.-W. Next Year Denied

The Sells-Floto Circus will continue on the road until November 30, owing to the lengthening of the route. That statement is official.

This is two weeks longer than originally planned—the stand, it is believed, was Rome, Ga., November 15—and during these two weeks, it is said, the show will make, among other stands, Hattisburg, Miss.; Pensacola, Fla.; Gulfport, Miss.; New Orleans for three days along about November 24, and then head north to Baton Rouge and close somewhere in Mississippi.

The rumor stating that the Sells-Floto Circus and Hagenbeck-Wallace Shows would be combined for the season 1925 and use from 60 to 75 70-foot cars has been denied.

## F. P.-L. CONTRACT HOLDERS MEET TO DEMAND REBATES

Exhibitors in New York District Claim Heavy Losses on "Monsieur Beaucaire" and "The Covered Wagon"—  
Mass Meeting Called

NEW YORK, Oct. 27.—A call for a mass meeting of exhibitors holding Famous Players-Lasky contracts, sent out by the Theater Owners' Chamber of Commerce, is expected to pack the Hotel Astor on Tuesday of this week with theater owners who paid enormous prices for *Monsieur Beaucaire* and *The Covered Wagon*, and allege that they lost heavily at the box-office.

This action was taken by the Chamber of Commerce officials as a result of the great number of complaints made by its members, who demanded that some effort be made by the organization to obtain satisfaction from the Famous Players-Lasky sales department.

The exhibitors claim they have been heavily over-sold by Famous Players, mainly because of the unusually high prices paid out for *Beaucaire* and *The Covered Wagon* in expectation of big box-office receipts. To the astonishment of the picture world as a whole, both of these pictures have been miserable failures in almost every case, at least in this territory. The Valentino picture was expected to register strongly, but the exhibitors report that just the opposite is the case. One important exhibitor, operating a chain in Brooklyn, paid \$450 for *Beaucaire*, and played an ordinary feature in another house, which is opposition to the theater that ran the Valentino comeback film. He states that he did more business with the cheap picture than with the highly touted *Beaucaire*. The picture is admitted to be good entertainment, but very few men will go to see Valentino, and the fact that the film is a costume affair also worked against it.

The only reason advanced for the failure of *The Covered Wagon* to draw in New York and its environs is that it has been over-advertised. Exhibitors explain this theory by saying that the picture played so long in New York, almost a year and a half, and was advertised so heavily all this time, and then was handed over to the Loew Circuit, which also played it up big, that by the time it got around to the second and third-run houses the public was tired of even hearing the name, *The Covered Wagon*. The fact remains, however, the tall prices were paid for it and money was lost, and the exhibitors intend to formulate some plan at the Tuesday meeting which may have some weight with Famous Players-Lasky.

"We will all take our ledgers under our arm and travel over to see Zukor if necessary," said one exhibitor. "We will let him see for himself how we have been taken in on the Famous Forty, and ask him what he will do about it. If he doesn't do the right thing, Famous Players-Lasky can't hope to do much business with us next year. Acting together, we will be able to accomplish something."

## PLAGIARISM SUIT STARTS

New York, Oct. 25.—Trial of an action for \$100,000 damages began yesterday before Federal Judge Knox against Leon Gordon and Earl Carroll. The suit is being brought by Vera Simonton, who charges Gordon and Carroll with plagiarizing her *Hell's Playground* in their *White Cargo*. Gordon is the author of the latter piece and Carroll is the producer.

Miss Simonton says *White Cargo* is an adaptation of a novel she wrote, called *Hell's Playground*, which was published by Moffat, Yard & Company in 1912. Her attorney, M. L. Malcevinsky, says Miss Simonton met Leon Gordon in 1920 and turned over her novel to him for dramatization. *White Cargo*, alleges Miss Simonton, was based on her novel without her consent.

Leon Gordon was the first witness called, and most of yesterday's session was occupied with the reading of the play. Among those who will probably be called to testify in the suit are Maude Hanford, Leroy Clement, Harry Kemp and Thomas Grant Springer.

*White Cargo* was first produced here November 5, 1923, and has been playing continuously since. In addition, there are five companies on tour thruout the country.

## SPARKS WITH STARR

New York, Oct. 25.—Robert Sparks, formerly manager of the St. James Theater, Boston, has become associated with David Starr as representative for the new musical comedy, *Dancing Diana*, in which Starr will present Bothwell Browne shortly.

## NEW PLAY PRODUCER

New York, Oct. 25.—Kampton Greene, personal representative for Earl Carroll, is to enter the producing field. He will produce a farce from the French and an intimate revue. Mr. Greene came into the theater first as an usher at the Gaiety Theater, Philadelphia. Since then he has been an actor, a writer and a manager.

## "BARNEY GOOGLE" CO. NOW IN "MUTT & JEFF"

New York, Oct. 25.—As a result of an alleged demand on the part of Billy DeBeek, originator of the cartoon, *Barney Google and Spark Plug*, that he be paid five per cent instead of two and a-half per cent royalty on the Hillside Amusement Company's road production, *Barney Google*, the attraction was closed at the Van Curler Theater, Schenectady, N. Y., last Tuesday night, and the personnel of the show switched into a *Mutt and Jeff* attraction. The *Barney Google* Company arrived in Schenectady Sunday, and immediately began rehearsing in *Mutt and Jeff*, continuing the rehearsals thru Monday and Tuesday, when the final performance of the DeBeek piece was given. From Wednesday on the company presented *Mutt and Jeff*. Among the principals in the show are James K. Wesley, Bella Belmont, John Mack, Florence and Marion Bower, Belle Belmont and others.

## ADVISES EXHIBITORS TO GET MUSIC LICENSE

Philadelphia, Oct. 25.—Exhibitors who are not yet being sued for music fees by the American Society of Composers, Authors and Publishers are advised to take out licenses with the society by George P. Aarons, secretary and counsel of the Motion Picture Theater Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. Mr. Aarons warns them that the M. P. T. O. will not defend them if the society starts suits.

The Composers' Society recently won a large number of suits against Pennsylvania exhibitors, who settled the actions on the society's terms.

## NEW MANAGER APPOINTED

Columbus, O., Oct. 25.—John E. (Johnny) Jones, publicity manager of the Majestic Theater, has been appointed manager of that house. He had been acting in that capacity for several weeks prior to the permanent appointment.

## NELLIE WESTON'S SMALL ESTATE

New York, Oct. 26.—Nellie Weston left but \$400 when she died October 17 in Bellevue Hospital after a brief illness. Maggie Weston, well-known actress, the only heir, has applied for letters of administration.

## UP-TO-DATE TROUPING



Ed. Wynn's Peerless Gasoline Caravan, consisting of about 25 closed motor cars, which carried the entire organization of "The Grab Bag"; Wynn's latest musical show, from Philadelphia to New York, Sunday, October 5. Photo shows Wynn and his mother, who were occupants of the car that led the procession.

## GEORGE, MAGICIAN, PLEASES HAVANA

Havana, Cuba, Oct. 25.—The fall-winter amusement season in Havana may be said to have really opened with the appearance here October 18 of George, the Magician, with his company of eight people and special scenery. The troupe opened at the Santos & Artigas theater, the Capitolio, and the night was a rainy one, the house was well filled with people who were delighted with the interesting performance, which lasted about two hours. The Misses Speer and Highes, pleasing and active young ladies, assist George ably. Betty Chandler (Amet) executed pretty and attractive mirror and fire dances.

After two weeks in Havana the troupe will make a tour, appearing in the principal cities of the interior of Cuba. From Cuba it will sail for Jamaica, where it will make a number of appearances, and from there proceed to the Panama Canal Zone, and so on down thru Central and South America. This tour, under the direction of Felix Blei, will last about two years and will include the principal cities and towns of Latin America.

## BIG LONDON FILM FIRE

London, Oct. 24.—Motion picture negatives valued at \$4,000,000 were totally destroyed in a big fire this week in Wardour street, London, the city's film district. The premises of Ideal Films were completely wiped out. Even the patent vaults could not resist the terrific heat. Many American films, including records of the war, were among the films destroyed.

## MAILMEN'S TRIBUTE TO MOLLIE WILLIAMS

Providence, R. I., Oct. 25.—The Rhode Island State Council of Postal Employees, consisting of Providence, Pawtucket, Woonsocket and other towns, recently attended a performance of the *Mollie Williams Show* at the Empire Theater.

A street parade was staged by the postal workers, headed by the Providence Letter Carriers' Band of 28 pieces, which marched from the Federal Building to the Empire and played in front of the theater till curtain time.

Miss Williams was presented with a huge basket of flowers immediately after her appeal to the audience urging them to write their Senator a letter to support and vote for Senate bill 1898 at the next session of the 68th Congress, December, 1924, for an increase of salary for postal employees.

Thomas P. Rogers, secretary of Rhode Island State Council of Postal Employees, made the presentation speech.

## TRANSFERMEN'S ACHIEVEMENT

New York, Oct. 25.—At a meeting of theatrical transfer men last week arrangements were completed whereby shows can be hauled out of Newark (N. J.) theaters on Saturday night, brought to this city and held over by the transfer men at the flat rate until they can be taken in by the regular stage crew at the respective theaters Monday morning. This will eliminate overtime charge for stage crews taking in shows coming from Newark into this city after midnight Saturday. The transfer men have also arranged with the N. Y. C. R. R. to have scenery and baggage cars placed at the West 33d street yard instead of at the Grand Central as heretofore.

## No Opposish for New Madison Sq. Garden

Hotel Instead of Arena Will  
Be Built on Site of Seventh  
Avenue Car Barns

New York, Oct. 25.—All possibility of John Ringling and Tex Rickard having opposition to the New Madison Square Garden Building, which they are to erect on the site of Eighth avenue car barns, was removed this week, when Bing & Ring and the Realty Associates announced that they had changed their plans regarding the development of a similar project on the site of the Seventh avenue car barns.

The latter interests first announced that they would build an arena on the Seventh avenue site, which like that of the Ringling-Rickard group would be the "largest in the world." Instead they have sold the plot, which is one block square, to the Manger Brothers, owners of the Manger string of hotels in this city. Consequently a \$5,500,000 hotel will be erected on the site.

Both car barn sites are bounded by the same side streets, Fifty-first and Fifty-second streets. But two blocks separate them. Had the Realty Associates and Bing & Ring carried out their original plan their arena would have been in direct opposition to the new Madison Square Garden.

## COLUMBIA CIRCUIT CHANGES

New York, Oct. 25.—Joseph Hurtig has made some changes in the cast of *Temptations of 1925*, Marty Barrett, Harry Beasley and Irving Brooks leaving the company to be replaced by Will Rogers, straight man, and Elmer Redmond, German comedian.

Joseph LeBrant, a producer new to burlesque, has been rearranging the presentation of *Go to It* for William S. Campbell. In the decade of melodrama popularity LeBrant was an active producer and since then his experience has been made useful to stock dramatic companies and in the motion picture field, where he has been director, scenarist and producer.

*Take a Look* has been undergoing revision at the hands of Bert Weston, who produced some new numbers and otherwise improved the performance during a visit he made for the purpose. Jack Erickson has been added to the cast for eccentric comedy roles.

Ella Johnson is a new member of Joe Wilton's cast supporting him in *Broadway by Night*. Miss Johnson replaced Lillian Shepherd. Another individual change in cast came when Allan Lewis replaced Sid Green with *Come Along* at Providence, R. I.

Unauthorized statements have been printed (but not in *The Billboard*) that the franchise recently issued to the late Harry Hastings would revert to the Columbia Amusement Company at the end of this season. As a matter of fact the franchise became a part of the Harry Hastings estate and will be operated for its five-year term by his widow, who under her professional name, Viola Sheldon, was star of the Hastings show during several seasons and until her retirement from the stage. Indeed Miss Sheldon had been closely associated with her husband in the active work of designing and producing the more recent Hastings shows, the current *Silk Stocking Revue* having been conceived and executed for the stage during a time when Mr. Hastings was far from well and unable to give his personal application to many of the details.

## BERMAN GOES ABROAD

New York, Oct. 25.—Sam Berman, secretary of the Motion Picture Theater Owners of New York State, sailed aboard the S. S. Duilio today for an extended sojourn in Europe and England. He was accompanied by his wife. Berman will be gone until December. A large number of friends, including a delegation of exhibitors, saw him off at the pier.

## GEORGE WINTZ PUTTING OUT "SHUFFLE ALONG" AGAIN

On account of the many requests from all sections of the country for *Shuffle Along*, George E. Wintz has decided to put out the show, opening near New York about November 15. For the convenience and comfort of the company Mr. Wintz will have two cars, one a Pullman sleeper and the other a combination kitchen and baggage car.

## VERA TREVOR ON PAN. TIME

New York, Oct. 25.—Vera Trevor, who was reported as engaged for the *Irish Daisies Show* on the Mutual Circuit, did not join the company. After closing with the *Temptations of 1924* she organized an act of her own, with four boys, and it is now billed on the Pan. Time as Vera Trevor and Company.

## Home for Chorus Girls in Chicago

Chicago Society Leaders Co-Operating With Actresses Toward Charlotte Cushman Club

Chicago, Oct. 25.—Chorus girls are on the way toward a cozy home in Chicago. The prominent society women of the Gold Coast and other sections of the city have organized that the desire of chorus girls to have a Charlotte Cushman Club in Chicago like the one of the same name in Philadelphia shall be gratified.

At a meeting at the home of Mrs. Arthur Meeker Thursday, where the subject took tangible form, Newton Murray told the members of the Drama League that in Philadelphia chorus girls do not go out to cafes and restaurants after the show, but hurry home to their club, which they prize most highly. Mr. Murray said a handsome room and three beds in a day cost the girls \$18 a week, and less when two girls occupy one room. He said the club dispels loneliness and affords genuine comforts and companionship.

It has been decided that the Charlotte Cushman Club in Chicago will be sponsored by Mrs. Joseph Long, president of the Drama League, and that its location will be in some desirable spot on the near north side. A large house will be leased and it will be furnished by women stars giving labor. It is planned to have a parlor, a dining room, a Louise Groody suite, a luncheon room, an Eva Le Gallienne room and so on down the line. The original Charlotte Cushman Club in Philadelphia has been in existence for sixteen years. Adele Ritchie, Fanny Davenport, Maxine Elliott, Lillian Russell, Julia Marlowe and many others furnished the rooms in this club with their own hands. All of the actress stars in Chicago have promised to do likewise in the new venture. Memberships will be sold to the public at \$10 each, which will entitle the holders to attend teas and receptions given semi-monthly for various stars appearing in this city.

## ROSA RAISA AND HUSBAND RETURN TO CHICAGO

Chicago, Oct. 25.—Rosa Raisa, prima donna soprano, and her husband, Giacomo Rina, in baritone, both stars in the Chicago Civic Opera Company, arrived in Chicago today. They came direct from their villa near Verona, Italy, where they rested during the summer. Mme. Raisa will begin preparations for her starring role in *Giocanda*, with which she will open the new season of grand opera in Chicago November 5. The diva and Mme. Edith Mason have been chosen by Toscanini to create the two leading roles in his new opera, *Turandot*. In La Scala Opera House, Milan, next spring, and as La Scala is the final goal in the dreams of all opera singers the two women are being roundly congratulated in opera circles.

## "ROSE-MARIE" FOR LONDON

New York, Oct. 25.—Arthur Hammerstein has disposed of the English rights in *Rose-Marie* to Daniel Mayer, Inc., who will produce it in association with Sir Alfred Butt at the Drury Lane Theater, London, about Christmas time. A stupendous presentation will be given the piece. Fred G. Latham and David Bennett will go over to do the staging and Hammerstein himself will make a trip to London at that time, which will necessitate his postponing the rehearsals of *Bobby*. Dorothy Dalton's new vehicle, until after the holidays.

## HALE TO STAGE DANCES

New York, Oct. 25.—Chester Hale, who is appearing in *Hassard Short's Ritz Revue*, at the Ritz Theater, has signed a contract with Short calling for his services both as a dancer and as a director of dances in the forthcoming productions staged by this producer. Hale is responsible for several of the ballet numbers in the *Ritz Revue* and recently, with the consent of Short, signed a contract to stage the dances in Henry Miller's production of *The Magnolia Lady*.

## MIDGETS FOR "FOLLIES" HERE

New York, Oct. 26.—The troupe of nine midget acrobats from Russia, which arrived here Friday on the Aquitania, was held at Ellis Island yesterday when representatives of Florenz Ziegfeld provided a bond of \$500 each as a guarantee that the Hillpulkians would not become dependent on the country. The midgets are to appear in the new edition of the *Follies*. They have recently performed at the London Hippodrome and in Paris, Berlin and Vienna.

## ACTRESS SERIOUSLY ILL

New York, Oct. 25.—Mrs. Ethel Brandon, 73, who has appeared in many productions, is seriously ill in Bellevue Hospital, suffering from heart disease. Her daughter, May Stockwell, has been appearing in *Blossom Time* in Chicago.

## COPYRIGHTS DANCE STEPS

New York, Oct. 25.—Charlotte Greenwood, featured player in *Hassard Short's Ritz Revue*, and best known for the unique manner in which she performs with her long legs, has secured a copyright on all the dancing steps used by her in the Ritz Theater production. The script submitted to the copyright bureau at Washington contained about 120 pages and gave all the minute details involved in the execution of each dance motion.

## ZIEGFELD NOT TO RAISE PRICES THRU HOLIDAYS

New York, Oct. 25.—There will be no increase in box-office prices during the holidays for any of the Ziegfeld attractions, the *Follies*, *Kid Boots* and *Annie Dear*, according to an announcement by the producer this week. This goes for all performances, including New Year's Eve, and the decision will cause Ziegfeld to pass up about \$20,000 in easy money, the same as he did last June when his *Follies* opened. His purpose in holding to the regular scale is to prevent the speculators from gouging the public and also to spread a little of the holiday spirit among theatergoers and please the people who have supported his productions so generously. Other managers are expected to follow Ziegfeld's example.

## "MADAME POMPADOUR" OPENS

New York, Oct. 27.—The Dillingham-Beck production of *Madame Pompadour* will have its first showing tonight at the Forrest Theater, Philadelphia. Hope Hampton heads the cast, which includes Frederick Lewis, John Quintan, Eva Clark, Wanda Lyon, Florenz Ames, Oscar Figman, Louis Harrison, Edgar Kent, Henry Vincent, Raymond Cullen, Curt Peterson, Elliott Stewart, Pauline Miller, Margot Greilich, Janet Stone, Elaine Palmer, Irma Bartlett, Dorothy Krag, a chorus of 36 and 22 musicians under the direction of Oscar Rodin.

Among those attending the Philadelphia premiere are Charles Dillingham, Martin Beck, Leo Fall, of Vienna, who is composer of the score; R. H. Burnside and Julian Alfred, who directed the production; Willy Fogarty, scenic artist; Veronica Blythe, representing Wilhelm, of London, who designed the costumes; Albert Herter, who painted the murals of the new Martin Beck Theater, and G. Albert Lansburgh, its architect. After a fortnight's engagement in Philadelphia *Madame Pompadour* will come to New York and open the New Beck playhouse about November 10.

## JACOBS' ESTATE \$81,000

New York, Oct. 26.—Joseph Warren Jacobs, late general manager and treasurer of the Shubert enterprises, left an estate of \$81,000 when he died in 1919. It was revealed yesterday by a first accounting filed in Surrogate's Court. With payments of legacies to friends and relatives and expenses of administration deducted the net estate amounts to \$58,988.25. Under the provisions of Jacobs' will it goes in trust to his brother, Joshua Jacobs, of Syracuse, N. Y., who is entitled to draw as much as may be necessary for his proper maintenance. After his death the remainder goes to relatives. Henry Leon and Eugene M. Srouse are trustees.

## "THE PELICAN" LOOKS LIKE A GOOD DRAW

London, Oct. 25 (Special Cable to *The Billboard*).—*The Pelican*, by H. M. Harwood and his wife, E. Tennyson Jesse, was presented here this week. The play revolves around the famous Russell divorce case and the legitimacy law. It is incomparably inferior to Harwood's previous work, but is not without wit and charm. Josephine Victor made good in her first London appearance as the heroine Wanda. The piece should draw.

## STAGE KIDDIES TO ASSIST IN BOOK WEEK CAMPAIGN

New York, Oct. 25.—A group of children from the Professional Children's School, this city, will take part in the Children's Book Week campaign, November 9 to 15. They will ride about the city in a governess cart, drawn by ponies, the entry in the campaign of Ruth L. Sharpe, proprietress of the Theater District Bookshop, 1650 Broadway.

During book week national interest will be centered on children's reading. Various clubs and parent-teacher associations will sponsor the cause.

## PARTNERSHIP PLAYERS' SECOND PRODUCTION

London, Oct. 25 (Special Cable to *The Billboard*).—The Partnership Players, at the Grand Putney, have made their second production of the season, *All's Fair to Love*, by Frederick Whyte. It is a confused, uncertain piece, wabbling between sentimentality and farce. The play defied the best efforts of a sound cast to make bricks without straw.

## Belasco Collection Sells for \$37,461

But Few Stage Folks Make Bids at Any Time During Auction

New York, Oct. 25.—The last piece of the Belasco collection went under the hammer today at the final session of the auction sale which has been holding forth since last Monday at the American Art Galleries. The sum realized on the day's sale was \$9,996, bringing the total amount to \$37,461.

Early American prints, lithographs, brasses, hooked rugs and textiles marked the cleanup of the producer's art works, many of the pieces selling cheaply with spirited bidding for the more desirable objects.

An interesting old French harp, once in possession of Empress Eugenie, went for \$115, while a historic American velvet cloak, which was worn by Edwin Booth in *Don Cesar de Bazan*, sold for only \$20.

A large early American mosaic tile hooked rug brought \$110; two old English brass cannons, \$105; a circular mahogany table, \$120; a rosewood work table of historic interest, \$100; a carved mahogany settee, \$165, and a carved four-post bed of the late 18th century period \$120. Three bronze chasses that were used in Belasco's most recent production of *The Merchant of Venice* brought \$385.

Quantities of early American and European silver, old velvets and brocades brought \$7,778 during one of the days of the sale. Most of the sales were made outside of the theatrical profession, but few stagefolk entering bids at any time during the auction.

## DETROIT M. P. CO. STILL PLANS TO CONTINUE

Detroit, Oct. 25.—At a meeting in the company's studio Tuesday directors and stockholders in the Detroit Motion Picture Corporation proposed a bond issue of \$150,000 with which to wipe out the debts of the company. Details of the proposed bond plan will be worked out by a committee of three stockholders and three directors. The committee has been instructed to ascertain whether the creditors would be willing to accept bonds, in the event of their issue, in lieu of cash.

Howard Colby, attorney for the company, estimated that a \$150,000 bond issue would not only wipe out all outstanding debts but would leave nearly \$40,000 with which to continue the production of a film the firm is now making. A general meeting will be held by the stockholders October 29, at which time a report on the progress of the bond issue will be made.

## TEN-CENT MOVIES FADE

Denver, Col., Oct. 24.—Several of the cinema theaters here that have been operating with a 10-cent admission scale will raise prices beginning tomorrow. The Plaza will have a 15-cent admission and the Isis will raise to 25 cents. These are Fox houses and it is understood that the Strand, controlled by the same company, will be closed. Better-class pictures will be offered at the Isis.

"It's a case of raise prices or go out of the motion picture show business," explained J. B. Milton, owner of the Colonial Theater. "Film rents are high, and unless we increase our admission prices it would be more profitable for most of us who operate 10-cent theaters to go into some other business. The Colonial will charge 15 cents admission after today."

## CARROLL BOOSTS SALARIES OF GIRLS WHO GOT \$12.50

New York, Oct. 26.—Instead of discharging the girls in *Vanities* who were being paid \$12.50 a week, as Earl Carroll announced he would do following a protest of the Chorus Equity Association, 16 girls have joined the Chorus branch of the Actors' Equity Association and are in the show receiving \$30 a week, the minimum wage, while others have been discharged.

## RECEPTION FOR SKINNERS

New Orleans, Oct. 25.—In accordance with its custom of entertaining visiting actors, the La Petite Theater gave a reception yesterday afternoon for Mr. and Mrs. Otis Skinner. Mr. Skinner is appearing in *Sancho Panza* at the Tulane Theater. Mrs. Oscar Nixon was hostess, and active and sustaining members of the organization attended.

## FLYING BALLET RETURNS

New York, Oct. 25.—The Flying Ballet of the Schulzes, a feature of the Hippodrome for several seasons during the Dillingham regime, will return to this producer's fold after an absence of three years and appear with Marilyn Miller in *Peter Pan*, which opens at the Knickerbocker November 6.

## EQUITY HONORS FRENCH PLAYERS

New York, Oct. 25.—Frank Gillmore, executive secretary of Equity, has notified the players of the Theater National de Tolson, who are to play a season of French plays here, commencing November 10, that they have been elected honorary members of Equity for the duration of their stay in this country. Mr. Gillmore sent the following message to the players by radio: "Your brother and sister artists of the American stage extend to you a cordial welcome and have this day elected you and the Odeon company honorary members of our organization for the duration of your stay. (Signed) Actors' Equity Association, Frank Gillmore, Executive Secretary."

The engagement of the Odeon Players will be played here at the Al Johnson Theater and nine plays will be presented in French, including *L'Homme et ses Fantomes*, by H. R. Lenormand; *L'Homme qui Assassina*, by Pierre Fondade, from Claude Farrere's romance, *Monsieur Breuch*, by Mm. Iser and Verneuil; *Le Procureur Hallers*, by Mm. de Grosse and Forrest; *Le Balcon*, by Mm. de Grosse and Forrest; *Le Mariage de Figaro*, by Beaumarchais; *Baboules*, by Emile Fabre, from Balzac's novel and Shakespeare's *The Merchant of Venice*, and *The Taming of the Shrew*, in French versions.

## TINNEY TO STAR IN LONDON

New York, Oct. 25.—Ernest Edelstein and Julia Willie have purchased from Arthur Hammerstein the English rights to *Sometime* and will produce it very soon with Frank Tinney in the leading role. *You're in Love* also has been bought by the same firm for production in London about six months hence. In addition, Hammerstein has disposed of the Australian rights to *Rose-Marie* and *Wildflower* to Tate and Williamson, and the English rights to *Wildflower* to Louis Dreyfuss, who will produce it in London soon with Jose Collins in the role created here by Edith Day.

## DENVER FILM MEN CHARGED WITH EXHIBITING FIGHT FILMS

Denver, Col., Oct. 25.—A United States marshal Wednesday arrested three widely-known film men of Denver on indictments returned last week by the federal grand jury, charging violation of the statute against prize-fight films. The men are Eugene Gerbase, manager of the Universal Film Exchange; Max Schuback, secretary of the Midwest Theater, and Alton Burke, a film "freelancer". The trio made bond in the sum of \$1,000 each when brought before Commissioner Foote, and were released to await trial.

This is the first time an indictment has been returned in Colorado in a case of the kind. Burke is named in three indictments—one against him individually, one in which he is charged jointly with Gerbase, and one in which he is made a joint defendant with Schuback. The three men are charged with conspiracy. Gerbase and Schuback are charged with importing the Dempsey-Firpo fight film, shipping it from Denver to Gallup, N. M., and selling it. Burke, Gerbase and Schuback are accused of importing the film, shipping it to Salt Lake City and selling it.

## "THE DUENNA" REVIVED

London, Oct. 25 (Special Cable to *The Billboard*).—On Thursday at Hammerley *The Duenna*, by Richard Brinsley Sheridan, was revived. This is another clever handling of the 18th century comedy by an expert in this genre, Nigel Playfair.

Elsa MacFarlane as Louise and Isabel MacLaren as Clara acquitted themselves admirably. Elsie French, an old favorite with Hammerly audiences owing to her fine performance in *The Beggar's Opera*, made an amusing characterization of the name part and obtained a cordial reception.

A long run is expected for the piece, which gives Nigel Playfair great opportunities to embody his happy ideas of production and humor.

## ACTORS AIDING CHARITY

New York, Oct. 25.—Eddie Cantor, star of *Kid Boots*, has been elected chairman of the entertainment committee of the \$125,000 drive of the Federation for the Support of Jewish Philanthropic Societies. Will Rogers and George Jessel will serve on Cantor's committee. The Federation consists of 91 organizations which look after the orphaned, the aged, the sick and the poor.

## ARCH SELWYN RETURNS

New York, Oct. 25.—Arch Selwyn returned on the Aquitania yesterday from a six weeks' trip to London and Paris. While abroad he signed Groat, the Swiss clown, whom he will temporarily turn over to Ziegfeld for use in the *Follies*, and also completed arrangements for the new *Charlot Revue* to make its New York debut about the middle of February.

## NATION-WIDE CAMPAIGN FOR MUNICIPAL AID TO MUSIC

### Steps Taken at Eleventh Recreation Congress in Atlantic City---Almost Two Million Dollars Spent for Municipal Concerts

**P**RACTICAL steps toward a nation-wide campaign for securing more governmental aid to music in this country were taken at the eleventh Recreation Congress in Atlantic City October 17-22. That body adopted a resolution requesting the Playground and Recreation Association of America to appoint a committee to co-operate with the effort now being made to bring about more municipal appropriation of funds for music.

This action followed an address before the music section by Kenneth S. Clark, of the National Bureau for the Advancement of Music, in which he gave facts concerning the bureau's investigation of present municipal music in America.

The resolution regarding music was proposed by Peter W. Dykema, professor of Music Education at Teachers College, Columbia University, who presided over the musical sessions at the congress. The resolution follows:

"Whereas the National Recreation Congress has heard with interest the official report of the recent investigation of municipal aid to music in this country, which shows that while 310 municipalities appropriate annually nearly \$2,000,000 for music, 283 other cities spend nothing at all for municipal music, and

"Whereas that investigation reveals a condition that calls for the extension of the progressive recognition by the city governments of the power of music in building citizenship and community morale, be it

"Resolved that it is the opinion of the Recreation Congress that the various municipal governments should, in the expansion of their recreation programs, give increasing attention to the question of municipal appropriation which shall aid in meeting the city's growing needs in the providing of such activities as open-air band concerts, a community singing, civic opera or other musical advantages which may be needed to enrich that city's community life, and be it further

"Resolved that the Playground and Recreation Association of America be requested to appoint a committee to co-operate during the coming year with the effort to bring about more encouragement of music by the municipal governments of our country."

Mr. Clark's figures were given out during a round-table discussion on municipal music. They represent the results of the bureau's survey up to October 14. The actual sum expended yearly by the 310 cities is \$1,778,579.94, making an average appropriation for one city of \$5,737.36. While that seemed a rather generous expenditure for the individual city, it was pointed out that it represented the more progressive cities covered by the investigation. Of the municipalities which replied to the bureau's questionnaire there are 283 which make no appropriation for municipal music.

Tabulated as to States, the figures placed California in the lead with an appropriation of \$244,245.04 made by 16 cities. Next follows Ohio with 11 cities appropriating a total of \$142,159.50. The lowest ranking in the replies to the given date is that of South Carolina, with one city appropriating \$150.

It was announced that these figures and details as to how the money was spent in each city would be set forth in full in a book to be issued by the bureau entitled *Municipal Aid to Music in America*. In order to obtain its facts the bureau sent a questionnaire to the various Mayors asking them what their respective city governments were doing with regard to municipal bands, open-air concerts for the public, a municipal orchestra, civic auditoriums, municipal organ recitals, music in the public schools and a municipal music commission or league. Copies of the volume containing the complete summary of the investigation will be placed in the hands of the various city executives and others interested. In order that they may check up what their own city is doing as compared with other cities of similar size, particularly in their own section. It is expected that with this picture of the entire field of municipal music in America, the element of local pride, as well as the known influence of music in building citizenship, will impel the different cities to do even more for music municipally than they are now doing.

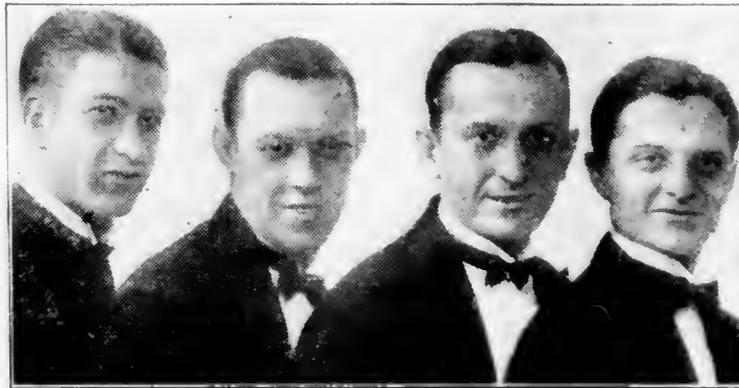
Mr. Clark urged the recreation experts at the Congress to get behind the matter of legislation in their own States, which would make it more practicable for the municipalities to appropriate adequate sums for music. "In some cases," said Mr. Clark, "we have found that the Mayors attributed their inaction with regard to municipal music to the absence of enabling legislation such as would permit them to appropriate money for this purpose. With regard to one phase of civic music, the municipal band, this difficulty has been obviated in several States by the passing of a permissive act authorizing a tax levy in cities and towns for the purpose of creating a fund to maintain a municipal band or providing

for the submission of the question to the voters in those towns. Some such law exists in the following States: Iowa, Kansas, West Virginia, Michigan, South Dakota, California and Minnesota.

"One of the best of these laws is that of Iowa, which was enacted in 1921. It provides for a tax, not to exceed two mills, that may be voted by cities and towns having a population of not more than 40,000. Some 100 Iowa towns have availed themselves of this authority, including such places as Ottumwa, Centerville, Fort Dodge, Oskaloosa, Keokuk, Cherokee, Red Oak, Clarinda, etc. The result has been a marked advance in band music and in musical culture in general.

"A different statute is in force in Kansas. The cities of that State are divided into three classes as to population, running from towns of 30,000 or over to

### THE SAUCY BABY FOUR



Reading from left to right: Chill Wills, bass; Harry Allen, tenor; William Daugherty, baritone, and Eddie Page, lead. These good-looking young men comprise The Saucy Baby Four, one of the leading quartets of the country, and, from comment by both the press and the public, are said to be one of the best singing aggregations in the tabloid field. These boys have been together for the past five years, and are featured with Graves Bros.' Saucy Baby Musical Tabloid Company, now playing an extended engagement at the Broadway Theater, Columbus, O.

those of 5,000 and less. The band law specifies a definite tax schedule for each of those classes running from 3-10 of a mill in the first division of class I to \$600 for the third class. Figures provided to the bureau for the year 1922 showed twenty-seven cities maintaining municipal bands with a total of \$45,477 paid by the cities for those bands, plus \$12,784 paid in fifteen cities from private sources.

Mr. Clark declared that American cities were far behind the municipalities of Europe in the matter of giving adequate support to music. He drew his facts from a compilation that the bureau is making of reports filed by U. S. consuls abroad on "Subsidies Granted to the Musical Arts." These reports have been forthcoming in response to a questionnaire submitted to them by our State Department in Washington. "All organizations interested in music in this country," stated Mr. Clark, "should get together in the creation of a public opinion that will lead our governmental authorities to match what Europe has been doing thru generations for municipal music. Indeed, that is just the advice that certain officials abroad have given to our consuls as to how we might apply the lessons learned from Europe's municipal music."

As just one instance, chosen at random from the consular reports, Mr. Clark cited the city of Havre, which subsidizes the municipal theater, a choral society, municipal band, a musical propaganda society and a dozen other musical societies. "The amounts granted sometimes are small, according to our standards," said Mr. Clark, "but they help."

We may also glean from European experience, believes Mr. Clark, a hint or two as to whence the money to be appropriated for music shall come. "For instance, in Frankfurt and other German cities," he adds, "funds for music subsidies come from the general amusement tax. If we ever come to the point where our present war tax on amusement tickets is not needed for revenue, might not a slight tax be retained and used for general music subsidies? At Riga, in Latvia, the music funds come from a three

### "OLD ENGLISH" PRODUCED AT HAYMARKET, LONDON

London, Oct. 25 (Special Cable to The Billboard).—Last Tuesday at the Haymarket John Galsworthy's adaptation of the novel, *The Forsyth Saga*, entitled *Old English*, gave Norman McKinnel an opportunity to again prove his great abilities in the rendition of a stalwart, stoical old man. McKinnel took full advantage of every detail of Galsworthy's character drawing, making Sylvanus Heythrop the very embodiment of determination, pride and self-will.

The play falls short of the usual Galsworthy skill in construction, but should hold audiences for many weeks for McKinnel's tour de force as Heythrop.

### "POLLY" PLEASURES SAN FRANCISCO

#### Henry Duffy Leases Alcazar for Eight Weeks

San Francisco, Oct. 25.—*Polly of the Circus*, musical comedy, which opened at the Alcazar Theater October 17, has been shortened in name to *Polly*. It is playing to big houses.

L. B. Samuel, resident manager of the Alcazar, announces that the theater has been leased to Henry Duffy, who arrived here a few days ago from Montreal, Can. Duffy's lease on the house is for eight weeks only. He will inaugurate stock with a company of well-known players. For several seasons he was with Oliver Morosco, and his wife, professionally known as Anne Nichols, wrote *Abie's Irish Rose*.

Duffy's first play is to be *The Canary* and Dale Winters will be the leading woman. The date on which Duffy will take over the house has not yet been announced.

The book of *Polly* is by Margaret

### Maude Adams in New \$3,500,000 Company

#### Frank Kewton, Thos. F. Compton and Leander F. Sniffen Incorporators

New York, Oct. 25.—The Maude Adams Company, Inc., incorporated in Delaware this week with a capitalization of \$3,500,000, is the famous actress' latest affiliation with the motion picture world. The incorporators of the new company are Frank Kewton and Thos. F. Compton, of New York, and Leander F. Sniffen, of Yonkers. Mr. Sniffen, speaking on behalf of the incorporators, refused to make public any of the details of the company, saying that they must come from Miss Adams.

Maude Adams has been interested in pictures for several years. She has spent considerable time working in the laboratories of the General Electric Company in Schenectady, and is said to have worked out a revolutionary lighting system and a new kind of color photography. Several months ago she became affiliated with the Film Guild, a New York producing company, and it was announced that she had procured the screen rights to Kipling's *Kim*, which she would produce in India. Nothing further in this regard has been made public.

### 10,000 IN ROOSEVELT LEAGUE

New York, Oct. 24.—More than 10,000 members of the theatrical profession, including actors, actresses, vaudevillians, musical-comedy players, fair artists, stage hands, attendants, agents, critics and managers, have been enrolled as members of the Theodore Roosevelt Theatrical League, according to Edna Fairbanks, secretary. The league was organized by Robert Mank, an actor. Lower railroad rates, better sanitary conditions in theaters and a restricted number of performances are among the measures advocated by the league, she further states.

### OLD MILWAUKEE CIRCUS GROUNDS NOW STADIUM

Milwaukee, Wis., Oct. 25.—Conversion of the old circus grounds at 3th and Clybourne streets here into a \$1,000,000 stadium for Marquette University has progressed to the point of dedication. More than 12,000 persons attended the opening ceremonies held in connection with the Marquette-Carroll football game. Balloon men and other concessionaires did a thriving business. At present the stadium has a capacity of 20,000 seats. In parallel lines. When completed it will afford seating accommodations for 11,000 persons in its U-shaped concrete stands.

### STRONG MAN TOLD TO GO BACK TO MEXICO

New York, Oct. 26.—Aaron Schwartz, a strong man from Germany, who illegally entered this country by way of Mexico a few months ago, and who apparently desired to go back to Germany, yesterday gave him up to immigration officials here but was refused for deportation to his native land on the United American liner *Cleveland* on the ground that his passport would permit him to enter Germany. He was told he had to go back to Mexico.

### "BETTY LEE" CAST

New York, Oct. 25.—Rufus Le Maire's new musical comedy, *Betty Lee*, will have the following players in its cast: William Gaxton, Joe E. Brown, Gloria Foy, Tom Spencer, Madeline Cameron, Charles O'Connor, Rose Rodano, David Chalko, Albert McGovern, William Romaine, Howard Borden, William Kearney, William Howard, the Ambassador quartet and Cortez and Peggy. The trial opening is scheduled for November 10 in New Haven with the Broadway showing two weeks later.

### "MAGNOLIA LADY" CAST

New York, Oct. 25.—The complete cast of principals that will surround Ruth Chatterton in *The Magnolia Lady* comprises Ralph Forbes, Richard Skerrets, Gallagher, Muriel Stryker, Berta Dunn, Nellie Fillmore, Minor Watson, Evelyn Martin, Charles Hampden, Worth Faulkner and Betty Taylor.

### ATTENDANCE RECORDS BROKEN

Winnipeg, Man., Oct. 25.—Attendance records for the Lyceum Theater were broken during the two weeks' showing of *The White Sister*, featuring Lillian Gish.

### POLICY NOT DETERMINED

Auburn, N. Y., Oct. 25.—James A. Hennessy, for several years manager of the Auditorium Theater, announces that he will not present shows at the big Water street playhouse this season.

# Washington Auditorium Ready January 10

## Louis J. Fosse, Veteran Manager, To Be in Charge--Large Exhibit Hall Is Feature

Washington, D. C., Oct. 25.—The new \$500,000 Washington Auditorium will begin booking conventions, concerts and indoor events January 10, 1925. Louis J. Fosse, general manager, announced. The seating capacity will be more than 5,000 in the main auditorium. The building also includes an exhibit hall, which has a floor area of 25,000 square feet.

Mr. Fosse, who has been appointed general manager by the board of directors, was the former manager of Poli's, the Garrick and the Shubert-Belasco theaters. He is a resident of Washington and is thoroughly familiar with the capital and its amusement enterprises, having at various times managed three of the city's leading theaters, and more recently having served as general manager of the Shubert theatrical enterprises in Washington. Mr. Fosse began his theatrical career in the box-office of the old Healey Theater, now the Powers, in Chicago, the city of his birth.

### EFFICIENCY RULES REACH CAST OF "SEVENTH HEAVEN"

Chicago, Oct. 25.—James C. Lane, stage manager of *Seventh Heaven*, in Cabot's grand, has been practicing the efficiency plan, as practiced in other professions, and this week boldly put the principle in action at the theater. Mr. Lane has posted on the bulletin board in the theater a notice which reads as follows:

"It is deemed advisable for the good of the cast and performance to call all the company every Monday afternoon at 2:30, beginning tomorrow, for an informal meeting to discuss the production, to correct any slight transgressions that have and are likely to creep into the performance unconsciously, so as to keep the high standard set by Mr. Golden. It appears that much good can come from these Monday afternoon meetings, and all suggestions made by members of the cast will be taken up and acted upon."

### LITTLE ACTRESS RECOVERING

Philadelphia, Oct. 25.—Meta Van Doren, 17-year-old actress, who was not expected to live, following a fracture of the spine, resulting from a sensational dive into a tank of water during the rehearsal of a musical show here seven weeks ago, has a chance for recovery. After the accident paralysis set in and she was not expected to recover. However, it is announced that she has regained partial use of her left arm and that she may be able to continue her interrupted stage career.

### "THE WARE CASE" REVIVED

London, Oct. 25 (Special Cable to *The Billboard*).—Sir Gerald du Maurier revived *The Ware Case* this week at Wyndham's, himself contributing a most interesting portion of rather mediocre entertainment. Marie Lohr was suitably sentimental, but marinating as Lady Ware.

### PERU THEATER CLOSES

Indianapolis, Ind., Oct. 25.—After last Friday's performance the Victoria Theater, Peru, Ind., was closed by the Duke-Loomis Amusement Company, to remain dark indefinitely. The lease on the property has expired. Meanwhile the opera programs that were run at the "Vic" will be shown at the Wallace Theater. The Victoria was one of Peru's best movie theaters.

### "SHOW OFF" WELL RECEIVED

London, Oct. 25 (Special Cable to *The Billboard*).—*The Show Off*, presented Monday at the Queen's Theater by Sir Alfred Butt and Lee Sargent, and staged by George Kelly, was given a favorable reception by the first-night audience, due largely to Clara Balandrick and Myrtle Tennhill. Good team work by the American cast was thoroughly appreciated.

### CORRIGAN WRITES PLAY

New York, Oct. 25.—Emmett Corrigan has written a play called *The Ball* and secured in it himself last week with the Ten Players at Waterbury, Conn. It could have been so satisfactory that Corrigan is thinking of presenting the play on Broadway with himself in the leading role.

### TRIN'S CONTRACT EXTENDED

New York, Oct. 25.—The Shuberts have extended the present year's contract of the Spanish dancer appearing in the new *Little and Madly*, for two more years. The contract provides only for "Little's American appearances."

## NO LASTING SUCCESS

### In Indecent and Immoral Shows, Says Flo Ziegfeld

Philadelphia, Pa., Oct. 25.—Flo Ziegfeld imposed his words with a *Billboard* reporter in who but he was with him on his attitude toward the new show.

"Such indecent and immoral stage productions, the creation of people who are not enough brains to make a good show, with a lot of cheap, vulgar, and immoral ideas, are the product of the day," Ziegfeld says. "I am sure that the public is not so stupid as to be attracted by such a show, but who has been able to see it? In the past, the mere fact of a show being advertised that suggests it is indecent and immoral, and immediately attracts a crowd of curiosity seekers for a time, but never brings lasting success. You never saw a production of this type of show who ever had a successful, either financially or in the esteem of the public," he added.

"The success of any show and open the mind to other shows that is would improve the stage strain that is being put on the theater by the questionable productions is made by Ziegfeld. It is a wonder that they are just the indecent. They even steal titles and lines from the works of reputable producers who know how to achieve success."

Ziegfeld is in Pittsburg with his wife, Billie Burke, who is appearing in *Little and Madly*, his new musical comedy, which will open next week in New York.

### CHANGES IN "UNCLE TOM"

#### CAST FOR TRIANGLE THEATER

New York, Oct. 25.—There has been a number of changes in the cast announced originally for the production of *Uncle Tom's Cabin* at Katiel on Kirkwood's Triangle Theater. As announced previously, James H. Downes, a colored player, will play the role of Uncle Tom. Lillian Fairley, also colored, will play Aunt Chloe. The cast is as follows: Uncle Tom, James H. Downes; Topsy, Judy Fairfield; Eliza, Mildred Brown; Simon Legree, Carl Johnson; Phebe, Simon Legree; Paul Fleming; Marks, John Arthur Roberts; Mr. Wilson, Maurice D. Porter; Mr. Sinclair, Russell Sogard; Hedy, Russell Sogard; Tom Walker, Jay Gray; Cassie, Virginia Rhodes; Aunt Polly, Elsie Cavanaugh; Bowling, Marian Langley; Aunt Chloe, Lillian Fairley; Adolph, Edward Bennett; Sambo, H. H. Reed; George, H. M. Horton.

Judy Fairfield, cast as Topsy, is at present a member of the cast of *Salome*. She has created quite a furore at the Triangle with her beauty and the verve with which she sings a French song as a climax of the Triangle bill.

### DID YOU KNOW RAY BURKE?

New York, Oct. 25.—Mrs. E. E. Johnson, E. E. D. No. 1, Wampum, Pa., is anxious to hear from anyone who knew Ray (Raymond) Burke, who appeared in burlesque in Kansas City in 1920-21. Ray was taken ill in Kansas City and transferred to St. Louis, and later to Ellwood City, Pa., where he died. His family is desirous of obtaining a photograph of Ray and anyone who knew him will do them a favor by communicating with Mrs. Johnson.

### PRaises "MY CHINA DOLL"

Chicago, Oct. 25.—Karl Hewitt, of the Raleigh Hotel staff, and formerly well-known repertoire manager, went up to Grand Rapids, Mich., this week where he looked over the performance of LeComt & Fleisher's *My China Doll* show and visited Pauline McCoy, of the cast. Mr. Hewitt said the show is doing splendidly and that as a fast one-night stand proposition it ranks with the best on the road.

### IMPERIAL ADDS SEATS

New York, Oct. 25.—In an effort to accommodate as many as possible of the thousands who are daily seeking tickets for *Ros-Devo*, Arthur Hammerstein has had two rows of orchestra chairs added in the Imperial Theater. In order to accomplish this the partition in the rear of the orchestra was moved 10 feet back into the promenade.

### ALLARDS LEAVE COAST

Chicago, Oct. 25.—Mr. and Mrs. Arthur Allard, who for 11 years have been continually in dramatic stock and pictures on the Coast, are here this week. They will look over the local field and probably go on to New York in the belief that they are entitled to a change after their long period of labor in one section of the country.

### FIRE-PROOF THEATERS PAY

Indianapolis, Ind., Oct. 25.—The fire-proof construction of the Joy Theater, Crawfordsville, Ind., saved considerable loss recently when films caught fire during a show.

# Oxford, London, To House Production

## Takes Better With Public, According to Charles Gulliver

London, Oct. 25 (Special Cable to *The Billboard*).—Next week is the Oxford Theater's last week as a vaudeville house. Charles Gulliver has to pay \$2,500 weekly for using its four walls, on top of which he has to engage a full staff of artists, pay advertising, etc., so when the opportunity came for leaving the Oxford for a production, November 3, Gulliver cut his liabilities at a profit. If the production is successful, well and good; in not, the probability is Gulliver will fall in until pantomime time with vaudeville.

Gulliver thinks the time now propitious, with the drop in artists' salaries, to profitably pay ten first-class acts in his halls instead of three attractions and five mediocre turns. His experiment of placing Gertrude Gitanha in his own revue production jumped his box-office receipts to record-smashing proportions and trebled her value, which in her single vaudeville act had failed to attract. Gertrude's salary is around \$750. Gulliver also is experimenting with Ernie Mayne.

Gulliver denies he is antagonistic to vaudeville, but says he must follow the public's lead as indicated by box-office returns.

### CAST OF WAYBURN'S "DEMI-TASSE REVUE"

Baltimore, Md., Oct. 25.—The cast of Nod Wayburn's *Demi-Tasse Revue*, which opened here at the Century Roof Theater October 4, is composed of Jack Kellogg, singing juvenile; Helen Fables, Oriental dancer; Rita Howard, acrobatic dancer; Irene Langley, Vera Berg and Virginia Napier, singers; Herbert Colton, six-year-old singing and dancing marvel, a pupil of Wayburn's, who did a specialty that stopped the show; Margaret Shea, Mary Hoover, Gloria Redmon, Jane Mayo, Alice Bonner, Alice McElroy, Irma Dole, Dolly Emerson, Gladys Ball and Ethel Duke, dancers. Arthur Swanstrom wrote the lyrics for the revue and Carey Morgan composed the music.

### PERRY SUCCEEDS JAFFE

New York, Oct. 25.—George Jaffe, manager of the Mutual-Lyceum Theater, Pittsburg, Pa., playing Mutual Circuit attractions, opened his house with his own show, *Bashful Babies*, which has continued operating over the circuit during the current season on the George Jaffe franchise, granted to him by the Mutual Burlesque Association.

By mutual consent of the executives of the M. B. A. Mr. Jaffe has disposed of his franchise-operating rights title to *Bashful Babies* and his interest in the equipment of that show to Joe Perry, well-known comique of burlesque. Mr. Perry has assumed the management of the show and company, replacing Harry Rose. Mr. Rose is now in this city negotiating another engagement.

### IRISH DAISIES REORGANIZED

New York, Oct. 25.—There has been a general reorganization of the Dr. Timmison *Irish Daisies* Company that opened up and operated on the Mutual Circuit as the *Pat White Irish Daisies* until the exit of Pat and his replacement by Arthur Lanning.

The reorganization includes Arthur Lanning, working straight to Comiques Abe Leonard and Joe Mack, and the additions of the Two Southern Boys, a musical act, and Irene Cassino, Mabel McLeod, succeeding Ruby Wallace, Buster Sanborn succeeding Madlyn Fisher, with Louie DeVine closing. The changes will be made at Cleveland and Akron.

### SHRINERS TO BANQUET MITZI

Milwaukee, Wis., Oct. 25.—Mitzi, star of *The Hugie King*, which opens at the Davidson Theater tomorrow, is the first woman ever invited to a Shrine banquet by the Tripoli Temple of Milwaukee. Mitzi and her leading man-husband, Boyd Marshall, will be guests of honor at a banquet tendered especially for them by the Shrine at the exclusive Milwaukee Athletic Club October 31. She has long been a favorite of the Order here, which is holding its annual theater party at the Davidson at her Monday night performance. All seats for this event have been sold out well in advance. The performance will be featured by special stunts by Shriners, as well as having the chorus appear in the traditional Shrine fezes.

### ACTRESS TO BROADCAST

Chicago, Oct. 25.—Alexandria Carlisle, noted actress, who in private life is the wife of J. Elliott Jenkins, has joined the staff of *The Daily News* radio service. Her first appearance will be Monday, when she will start a course of talks on *Voice Production, Diction and English Literature*.



MARGUERITE RISSER, who plays the title role in the road production of "K.L.C.", was the main attraction of *Letter & Bygone*, but special arrangement with David Beatty.

### CAST OF WAYBURN'S "HARRY STEPPE NITE"

#### AT BURLESQUE CLUB

New York, Oct. 25.—Sunday was the third of a series of 150-man nights at the Burlesque Club being tendered to prominent burlesquers. The entertainers included Babe Wallman, of the *Harry Steppé Show*, who did his well-known whistling act; Leo Bernstein and his Hollywood Cabaret Band; Peggy English, of the Nightingale Cabaret, followed with several songs; Jackson and Harris, of the Nightingale, two boys, offered three numbers; Louisa Williams, of the Hollywood Cabaret, sang a few numbers; Eddie Chester, of the T. D. Lewis Band, did his strutting specialty; Murray Wachsmann, a young singer from Newark, jazzed things up with a couple of songs; the Carmen Sisters, of the *Harry Steppé Show*, did their specialty of singing, dancing and playing ukes; Little Elsie Largent, a four-year-old youngster and a very clever little tot, displayed a lot of talent when she stepped out and sang a number and offered a dance; George D. McClenon, playing clarinet, danced the specialty that he does in the *Steppé Show*; Little Lolo Pierce, the "blues" singing soubret, helped to put the show over by singing one of her numbers. There were many others who contributed their talent as entertainers, but the Burlesque Club is sadly lacking in a press representative sufficiently interested in the progress of the club and its appreciation of the talent thus contributed to advise us as to who they were, and as we could not make it convenient to be there at the entertainment there was no way of ascertaining the names of all those who appeared as entertainers.

### TUCK NEW MANAGER FOR APOLLO, ATLANTIC CITY

Atlantic City, Oct. 25.—One of the early moves in the new arrangement under which the Stanley Company of America is taking over the Nixon-Nirdlinger theatrical interests in the big cities of the East is the appointment of Samuel L. Tuck as resident manager of the Apollo Theater. Guy Burley, former manager of the Apollo, will take road supervision of Frank Craven's new play, *New Broons*, previous to going out with the John Mehan play, written for James Beary, who is producing it with Edward Robbins as the star.

Mr. Tuck has had years of experience in the theatrical field, having been a member of the firm which opened the Harlem Music Hall, which brought foreign music hall entertainment to America, and active in the management of Williams and Walker before Bert Williams became one of the great stars of the stage.

### NO BURLESQUE CLUB BALL

New York, Oct. 25.—At a meeting of the board of governors of the Burlesque Club the entertainment committee reported that there were no available dates open at the Astor Hotel, the place previously selected for the ball, and it was decided not to hold a ball until such time as the Astor would be available.

The entertainment feature will be taken up later in the form of a double *RAM-BORNE* at two different theaters at the close of the current season, to be followed in midsummer with an extravaganza.

### CROWLEY IN DULUTH

Chicago, Oct. 25.—Edward Crowley, female impersonator, is a singing soubret in Duluth after working steadily since July 18. He will open in a new play, *Caroline*, November 1 under the management of E. J. Wilson.

The NEW PLAYS ON BROADWAY

HENRY MILLER'S THEATER, NEW YORK
Beginning Monday Evening, October 20, 1924
ANNE NICHOLS Presents

MADAME SIMONE
In—
'L'AIGLON'

Drama in Four Acts
Edmond Rostand
Mme. Simone Will Play the Role of L'Aiglon

Characters in Order of Their Appearance
Rihure, M. Dapozay, Metternich, Mr. Henry Valbel, Gentz, Hugnot, Attache Francais, Fred Baye, Le Tailleur, Pierre Aldebert, Deschamps, Lavallo, D'Obenaus, De Zramont, Flambeau, Raoul-Henry, Proche, Honenbourg, Marmont, Paul Annot, L'Empereur, Prantz, Andre Bacque, Francais Roussay, Mlle. Blanche De Marie-Louise, Mlle. Jeanne Grumbach, Archiduchesse, Mlle. Juliette Vernueil, Camerata, Mlle. Blanche Martal, Fanny, Mlle. Fernande Roussy, La Comtesse, Mlle. Princesse Grazakowitch, Lady Cowley, Yvonne Paysanne, Bonnelles, Harmann, Le Docteur, Sedlinski, Garde Noble, Lord Cowley, Thalberg, Furstenberg, Montenegro, Sargant regiment du Duc, Foresti, Vieux paysan, Vieux d'Arceant, Bonnet, Goubaux, Mordant, Bonkowski, Valet du Duc, Hissier, Montagnard, Tyrolien, Fermier, Le Pralat, Ladies of the Court, Maids of Honor to Marie-Louise, Peasants, Olliers, Companions of the Little Duke and Little Archduchess.

Mme. Simone is using a severely cut version of L'Aiglon as the opening bill of her season of French repertoire. There is enough left to make the piece understandable, but that is about all.

However, the interest is in Mme. Simone rather than in the play and it can be said without equivocation that she is a very fine actress. She has a flexible voice and a complete command of the technique of acting. L'Aiglon gives her the opportunity of displaying a wide range of feeling and she manages all her scenes with the utmost skill. Not that she convinces you she is the Eaglet. I don't believe it lies within the power of any actress to do that. But so far as any actress can assume a male role convincingly Mme. Simone does.

The supporting company is a large and a good one. M. Raoul-Henry was splendid as Flambeau, Pierre Aldebert played the tailor very realistically, M. Henry-Valbel was an excellent Metternich and Paul Annot was good as Marmont. The Fanny of Mlle. Fernande Roussy and the Camerata of Mlle. Blanche Martal were both well done, as were the Archduchess of Mlle. Juliette Vernueil and the Marie-Louise of Mlle. Jeanne Grumbach. The rest of the parts were all well played.

The production of L'Aiglon is a bit skimpy, according to American standards, and the lightings are very crude. This will make little difference to those who want to see Mme. Simone. After all, it will be her they will go to see and not her scenery. The acting is excellent and should be of particular interest to Ameri-

can players. I am sure they will find not a little to interest them in the playing of Mme. Simone and her company.
Noted French star seen to advantage in a Rostand play.
GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

'L'Aiglon'
(Henry Miller's Theater)
WORLD: "French acting at its traditional best and most highly finished."—Deems Taylor.
HERALD-TRIBUNE: "In the acting of the long cast we found no flaw."—Charles Belmont Davis.
TIMES: "Mme. Simone's performance, without ever being quite impressive, was until the last act certainly adequate."—Stark Young.
POST: "Mme. Simone's Eaglet, it is unnecessary to say, is the work of a clever actress. It is full, far too full, of theatrical points."—J. Rankin Towse.

MORE NEW PLAY REVIEWS ON PAGE 36

JUGGLE STAMFORD BLUE LAW

Bridgeport, Conn., Oct. 25.—That the resolution for Sunday moving pictures adopted by the Common Council of Stamford, Conn., this week will fail was assured when Mayor Alfred N. Phillips, Jr., vetoed it and Councilman William E. Joyce, an absentee when the resolution was adopted, declared he intended to vote to sustain the mayor's veto. The resolution passed by a 5-3 vote. To pass it over the mayor's veto would require a two-thirds vote, or at least six members of the council. Joyce's declaration makes it impossible to re-pass the resolution. The Presbyterian Men's Club and the Stamford Ministers' Association have adopted resolutions commending the mayor on his stand.

N. Y. WINTER GARDEN WINS \$163,000 IN INSURANCE SUIT

New York, Oct. 25.—Damages of \$163,000 and interest for the loss of costumes and properties by fire while in transit was awarded the Winter Garden Company yesterday in an opinion written by Judge Learned Hand in a suit brought by the operators of the Winter Garden against the Globe and Rutgers Fire Insurance Company. The policy covered the properties of the Passing Show of 1921, which were burned in a private car of the Pennsylvania Railroad while in transit between Toronto and Montreal. The insurance company contended that the railroad company was liable for the loss, but an agreement relieving the carrier of this responsibility was introduced in evidence.

SUIT IS DISMISSED

Chicago, Oct. 27.—The suit of Mildred Considine, scenario writer, against Henry Savage and Zelta Sears, charging that Miss Sears used one of Miss Considine's ideas in The Chicago Vice, has been dismissed in Federal Court without costs.

ARRESTED ON CUTTING CHARGE

Robert Nugent, comique of the Bashful Babes, Mutual Circuit attraction, which played Cincinnati last week, was arrested in connection with a cutting scrape in a Cincinnati hotel, early Friday morning, October 21, resulting from a party attended by two traveling salesmen and two girls of the Bashful Babes show. An argument started during a card game about a sum of money, and it is charged that Nugent seriously cut Jack Carr, one of the salesmen. He denies the charge and says he did not attack Carr. Nugent was released on a bond of \$3,000, and is ordered to appear in Cincinnati November 14 for a hearing. Carr is in a serious condition at the General Hospital, Cincinnati. The girls were released after questioning.

BILL TILDEN FOR FILMS

New York, Oct. 25.—William Tilden, tennis champion, has been signed by John W. McKay, of the Worthy Pictures, Inc., to star in a series of pictures to be made in the East. The pictures will be based upon poems written by the late Ella Wheeler Wilcox. The first of these, Loveless Women, will be directed by George Terwilliger. Tilden has long cherished the ambition to be a picture actor. He was at one time reported to be engaged to marry Bela Negri.

BEDDING TO ENGLAND

New York, Oct. 25.—Thomas Bedding, well known in the motion picture business, having been editor of a motion picture trade paper at one time, and having held various other positions, left for England on the Lusitania today. He said that he was leaving this country after 17 years in the business to enter the English motion picture industry.

Mlle. VALESKA



From mistress of an exclusive school of dancing, numbering among its patrons members of the English nobility, to general supervisor of the tabloid producing activities of the Gus Son Booking Office, has been the range to date of the varied experiences of Mlle. Valeska, who, at the age of 21, is rated as one of the youngest stage directors in America. She recently toured on the Keith Circuit, and is now with Hal Holt's 'Home Town Follies', appearing this week at the Regent Theater, Hamilton, Ohio.

Junior Orpheum Invades Spokane

To Make Debut in December--- Merchants Already Planning To Get 'Big Time' for City

Spokane, Wash., Oct. 25.—Junior Orpheum will make its debut in Spokane early in December following signing of contracts with the W. V. M. A. by the American Theater this week. After three years of constant rumor that the Junior Orpheum Time was planned for Spokane the engagement was confirmed on the basis of a three-day booking each week for the American. With vaudeville Saturday, Sunday and Monday Gertrude Huntington, house manager, is rearranging bookings for the road shows, which must also use that theater.

Spokane's other two vaudeville programs are supplied by the Pantages Circuit and the Gus Son Time at the Hippodrome. About five acts of Junior Orpheum will be shown here, with the first show due about December 1. Now that Pantages will find the Junior Orpheum in practically every Pacific Northwest city, regardless of the local vaudeville business or situation in each city, a war to the end is freely predicted at every hand.

With two vaudeville houses already in the city, the Junior Orpheum announced for early December and all theaters full, the wholesale, jobbing and retail merchants are now making a survey to find how many pairs of season tickets could be sold and guaranteed in an effort to bring the big-time Orpheum to Spokane. It comes from reliable sources that, if a sufficient guarantee can be raised, Spokane will get at least a split-week from the Orpheum people, possibly replacing the Junior Orpheum plans for the city.

'BIRTH OF NATION' CLEANS UP ON SIXTH ENGAGEMENT

Guelph, Ont., Oct. 20.—Altho it had played Guelph five times before, the Capitol Theater literally "mopped up" with The Birth of a Nation, playing four days, twice daily, at this N. L. Nathanson chain house. Manager John C. Green went after the picture with a strong advance campaign. He circus-heralded and window-carded the town and took care to have the magnificent musical score competently handled by an orchestral orchestra. Altho it rained the first two nights and matinees, nothing stopped his crowds, and he turned them away every night, with business growing all the time.

BERTHA KNAPP, NOTICE!

Anyone knowing the whereabouts of Miss Bertha Knapp is asked to notify Dr. Ray Fujl, Chambas, Provincia Camaguey, Cuba, as he has important news for her.

SAILINGS

New York, Oct. 25.—The ship news scribbles found incoming theatrical traffic quite heavy this week but the outgoing steamships more or less empty so far as those of the footlights are concerned. In fact, not one name of any importance was recorded as having taken to the sea during the week—this in spite of the Prince of Wales' departure on the Olympic.

This ship earlier in the week unloaded among others Mrs. Gilbert Miller, wife of the general manager of the Frohman Enterprises; Thamar Karsavina, Yanshin ballet dancer, accompanied by her dancing partner, Pierre Vladimiroff, both of whom were schooled by Fokine; Mme. Leschetzky, widow of the famous Viennese teacher of Paderewski, Brailowsky and other renowned pianists; Cecelia Hansen, violinist, who is here to appear with the New York Philharmonic Orchestra; Frances Carson, actress, who is here for a three weeks' visit; Mrs. Raymond Hitchcock, wife of the actor, and Samuel Katz, owner of a string of motion picture houses.

Arch Selwyn, producer, headed the list which the Aquitania brought into port late in the week. He returned here with a troupe of nine midlets which he signed up last year for his Rue de la Paix Revue, but which are to appear in the new Zigzag Follies. E. Laurillard, the London producer, came in on the same ship and will remain here a few weeks to look the ground over, with a view possibly to staging a couple shows on this side of the pond. He was accompanied by the composer, Edward Knochke, whose last offering here was Caroline. C. H. Friese-Green, of England, who has perfected a new process for coloring motion pictures, came in, also, and expects to interest the picture producers here in his invention.

Chief among the France's passengers, Fernin Gander, actor-manager of the Odon Theater of Paris, which is to open an engagement here at the Johnson Theater November 10, under the management of the Shuberts, when the first play of their repertoire, The Merchant of Venice, in

(Continued on page 17)

Business Records

NEW INCORPORATIONS

- Delaware: Maude Adams Co., Inc., produce moving pictures; \$2,500; Frank Kewton, Thomas F. Compton, New York; Leonard P. Sniffen, Yonkers.
New York: Werbae, Brooklyn, theater, Manhattan, moving pictures; \$25,000; A. L. Erlanger, L. E. Werbae.
Arlington-Mahlen, Manhattan, theatrical costumes, 1,000 shares common stock, no par value; K. Arlington, D. Galway, P. Silverstein.
Isquith Productions, Manhattan, motion pictures, \$10,000; G. E. Edinson, H. Diamond, C. Rothblatt.
B. P. S. Producing Corp., Manhattan, motion pictures; 100 shares common stock, no par value; H. Collin, V. T. Morris, J. B. Kuman.
Lido Theater Corp., Brooklyn, moving pictures; \$50,000; N. Sabbatino, C. Stabile, J. Sardi.
Theater Estate, Manhattan, motion pictures; \$25,000; R. Pincus, L. Pincus, R. Kaprow.
Henbar Productions, Manhattan, theater proprietors; \$5,000; H. Baron, I. Miller, R. Lurie.
International Kino Corp., Manhattan, motion pictures; \$15,000; R. Tenenberg, V. Naddich, J. Ploz.
Pioneer Theater Corporation, Brooklyn, moving pictures; \$25,000; J. and E. Schwartz, J. Feld.

- Central Opera House Realty Corporation, Manhattan; \$30,000; G. Keen, L. Golder, J. Verschleiser.
Chester Amusement Co., Manhattan; \$5,000; M. H. Bergoffen, C. Cummings, B. B. Ottensberg.
P. & S. Producing Corporation, Manhattan, motion pictures; \$15,000; L. Abrams, D. L. Budner, H. L. Gutter.
Ohio: The Ambassador Amusement Company, Cleveland; \$10,000; H. H. Lustig, Morris Berkowitz, S. Klinger, G. Tarletz and O. Stotter.
The Cincinnati Theater Supply Company, Cincinnati; \$8,000; Alloys P. Ross.
Pennsylvania: United Theaters of Hackettstown, Hackettstown; \$5,000; Wallace E. J. Collins, Brooklyn.
Washington Amusement Corporation, amusement resorts, Newton; \$10,000; Dolan & Dolan.
Texas: Beaux Arts Amusement Company, Dallas; capital stock, \$20,000, incorporators: C. N. Hilton, Richard Haughton, D. D. Ostrom.
El Paso-Texas Amusement Company, El Paso; capital stock, \$5,000, incorporators: C. N. Bassett, M. C. Edwards and J. P. Roman.
West Virginia: State Fair Park, Inc., Wheeling; capital, \$200,000, incorporators: D. A. Burt, H. C. Hazlett, H. Forbes Simpson, E. R. McGrogger, Paul Heinze; all of Wheeling.

### Equity Auditor Has the Fidoes' Books

#### Agreement Reached Whereby He Is To Determine the Members in Good Standing Sept. 1, 1923

New York, Oct. 27.—Equity has reached an agreement with the Fidoes whereby the Equity auditor has had the Fidoes' membership books turned over to him to determine those members who were in good standing on September 1, 1923. This is in conformance with the agreement reached by the producing managers by which Equity agreed to exempt all Fidoes in benefit, at the time stated, from operations of Equity Shop, provided they could prove their standing to the Equity auditor's satisfaction. The auditor has been going over the books for one week and is expected to hand in his report very shortly.

### JOS. SCHENCK MAKES FORMAL ANNOUNCEMENT OF COMBINE

Los Angeles, Oct. 27.—Formal announcement was made in Los Angeles today by Joseph Schenck, following his arrival from New York, that final arrangements have been made for the alliance with the United Artists' group of producers, who are Charles Chaplin, Mary Pickford and Douglas Fairbanks. The combine will become operative at the termination of Schenck's contract with First National Pictures, which has about one year to run. Schenck produces the Norma and Constance Talmadge features, three of each remaining for First National release on the present contract. He also produces the Buster Keaton pictures, which are now released thru Metro-Goldwyn, and will also probably go into the new combine.

### "LOUIS XIV" POSTPONED

#### To Allow Leon Errol To Appear in Movie Version of "Sally"

New York, Oct. 27.—Florenz Ziegfeld's production of *Louis XIV*, starring Leon Errol, has been postponed for six weeks to enable Errol to go to the West Coast and appear in a movie version of *Sally* being made by First National. Errol left for the Coast today. He will be followed by Ziegfeld immediately after the opening of *Home, Dear*, the new Billie Burke piece, next Tuesday. Ziegfeld will take a vacation while watching the filming. Colleen Moore will act the part of Sally.

### "VANITIES" GIRL ROBBED

New York, Oct. 27.—Earl Carroll and his Vanities grabbed off some more newspaper space this week over the alleged robbery of cash and gems amounting to \$20,000 from Kathryn Ray, the "pendulum girl" in the Vanities, whose pictures in the lobby of Carroll's Theater caused the arrest of the producer a short time ago. Miss Ray's story is that she left her jewelry, valued at \$2,450, and \$150 in cash with an attendant known as Lols when she went on the stage for a tableau in which she appears without clothing or jewels, and when she came off Lols had disappeared.

### JAKE ROSENTHAL EXPLAINS

Jake Rosenthal wishes to correct the erroneous impression that he severed his interests with the Majestic Theater, London, in a pond located elsewhere, as charged recently in trade papers. The charges, he states, had to do solely with the settling of an act involving the property upon which the Majestic Theater is built. At present he is playing the 10th and Mazie Dixon Stock Company for an extended run, and reports that business is the best in the history of the Majestic.

### ORIGINAL COMPANY OF "JUST MARRIED" SAILING

New York, Oct. 27.—Jules Hurlig's production of *Just Married*, with the original company headed by Marcelle Carroll, sails for London Wednesday to fill an engagement at the Pavilion beginning December 1. Miss Carr is just recovering from an attack of the flu at the moment, which she had her first weeks ago when returning from the Continent. She will go direct from the hospital to the steamer.

### PAINTS PORTRAIT OF HAMPDEN

Dorothea Blekewedde, Cincinnati artist and painter, last week finished a portrait of Walter Hampden while he was playing in that city. She started the work last fall when Mr. Hampden appeared in Cincinnati, he having commissioned her to paint two portraits of himself, one for press work and one for lobby display. Miss Blekewedde is a member of the Three Artists' Club and the Art Academy of Cincinnati.

### LISTEN TO THIS!

#### Pittsburg Detectives To Pass on What Is and What Isn't Proper in Theaters

Pittsburg, Pa., Oct. 25.—Safety Director Hook has organized a theater censorship squad from city detectives who will pass on opening performances in all theaters each Monday night and file a detailed report each Tuesday morning.

The action follows the cutting of one scene and the removal of sections of dialog from *Artists and Models* which appeared here two weeks ago. At that time Hook sent letters to all theaters stating that houses that did not comply with his order for more clothing on chorus girls would be closed and their licenses recalled.

### WAYBURN STAGES SHOW FOR PAINT MEN'S CONVENTION

New York, Oct. 25.—On his way back from Detroit and Chicago, where he attended the opening of the touring *Ziegfeld Follies*, Ned Wayburn stopped off in Atlantic City and staged an elaborate musical entertainment for the members of the National Paint, Oil and Varnish Association, who were holding their convention at the seashore resort. The show, titled *Under Southern Skies*, was presented in the Renaissance Room of the Ambassador Hotel. Special lyrics and music for the revue were written by Arthur Swannstrom and Carey Morgan, and among those who appeared on the program were Herbert Bolton, Wayburn's six-year-old dancing and singing marvel; Buster Miller, Willie Mack, Wright Quintet, Manila Powers, Rita Howard, Flora Watson, Edna Farrell, Leah Ainsworth, Kathryn Edwards, Hilda Hurling, Ethel Powers, Pauline Bartlett, Naidine Sinclair and Dorothy Page. Ford Dabney's Syncopated Orchestra furnished the music.

### A. L. ERLANGER TAKING OVER "THE SYNDICATE" ENTIRELY

New York, Oct. 27.—Putting into effect formally what has been done for some time past in actuality, A. L. Erlanger will take over entirely next Saturday what has long been known in theatrical parlance as "The Syndicate". This means that he will take over all activities once handled by six men who originally formed the syndicate. As time has gone by most of the original members have died and their heirs have been collecting profits from their share in the enterprise, while Mr. Erlanger has been doing the actual work. He has made arrangements with them by which he now assumes all the liabilities, does all the work and collects all the profits.

## 2,000 ATTEND LUNCHEON GIVEN CARDINAL HAYES

### Occasion Under Auspices of Catholic Actors' Guild, Arranged in Order To Celebrate Ascendancy of His Eminence to College of Cardinals

New York, Oct. 27.—More than 2,000 persons attended the luncheon of welcome tendered by the theatrical profession to His Eminence Patrick Joseph Cardinal Hayes, Archbishop of New York, under the auspices of the Catholic Actors' Guild of America, at the Hotel Astor day. The occasion was arranged in order to celebrate the ascendancy of His Eminence to the College of Cardinals. Pedro de Cordoba acted as toastmaster, and the guests of honor included Wilton Lackaye, Mary Ryan, Gene Buck, Irvin S. Cobb, Ade Lewis, Daniel Frohman, Frank McFlynn, Lillian Cahill, Rt. Rev. Michael J. Lavelle, Frank Gillmore, Rt. Rev. John J. Dunn, Very Rev. S. J. Donahue, Will Rogers and Mrs. Rogers, A. O. Brown, Genevieve Tobin, Elizabeth Marbury, Rev. Edward F. Leonard, Donald Brian, Justice Victor J. Dowling, Nellie Revell, Rev. Martin E. Fahy, Lucrécia Born, Brandon Tynan, Colonel Michael J. Friedman, Marlon Cookley, Rev. Dr. Randolph Kay, Florence Fair, Andrew Mack, Rev. Francis P. Duffy, Elizabeth Murray, P. E. McSwaney, Eileen Huban, Rev. William J. Donahue, Jimmy Hines, William Morris, Sr., Mrs. Charles E. Hony, George W. Howard, Rev. Timothy J. Duncan, Vincent Lopez and others. Thomas McElhuan telegraphed his regrets at being unable to attend.

Almost every religious denomination was represented in the big banquet hall. Cordoba made some fitting introductory remarks about the one time close relation of the church to the stage and indicated that the two were gradually getting together again. Then he introduced Lackaye, who made a scholarly and profound address, paying high tribute to Cardinal Hayes and the Catholic Actors' Guild, lauding the Catholic religion for its democracy and condemning the Ku-

## Gulliver Circuit Makes Good Profit

### Yearly Dividend Report Shows Splendid Financial Condition of Houses

London, Oct. 25 (Special Cable to *The Billboard*).—The good financial position of the Gulliver Circuit makes one smile at the statements in American papers to the effect that Gulliver was selling out to the Shuberts.

The 16th annual meeting of the London Theaters Varieties was held yesterday, when a dividend of 5 per cent was declared for the past year, carrying forward \$185,000 to the current year's account. The reserve stands at half a million dollars, while mortgages and charges have been reduced during the past few years by approximately \$2,500,000.

Gulliver's Variety Controlling has declared a dividend of 7 per cent; Gulliver's Associated Halls, Brighton and Leeds Hippodromes, 7 1/2 per cent, and the only charges against the company are \$55,000; Southampton and Boscombe Hippodromes, 10 per cent, with no liabilities; Southend Hippodrome, 10 per cent, with a \$25,000 mortgage; Liverpool Hippodrome, 5 per cent, with \$50,000 mortgage; Portsmouth Hippodrome, 10 per cent, no charges; Newcastle Hippodrome, 20 per cent, no charges; Alhambra, Paris, 18 1/2 per cent, no charges. So things look extremely good for Gulliver.

### WHITNEY CLAIMS HUDGINS IS "UNIQUE AND EXTRAORDINARY"

New York, Oct. 25.—B. C. Whitney, producer of *The Chocolate Dandies*, the colored musical show now playing at the Colonial Theater, has filed papers in court in an effort to restrain Johnny Hudgins, late dancing star of the show, from appearing in any other attraction, particularly the *Club Alabam* after-theater entertainment, where Hudgins is now doing his stuff. Whitney declares that Hudgins signed a run-of-the-play contract and because of his leaving the show has suffered considerably. Hudgins' contract called for a salary of \$200 a week, while the *Club Alabam* job is said to be paying him double that amount. On the grounds that the colored dancing demon is "unique and extraordinary" and cannot be replaced, Whitney wants the court to order him back in the Whitney production, and the arguments will be heard before Justice Robert Mitchell next Monday morning.

New York, Oct. 27.—B. C. Whitney's case against Johnny Hudgins, slated to come up today, has been put over till Wednesday.

## KLAN SERENADE CASTS SHADOW ON SHOW

### Indianapolis Incident Said To Have Caused a Successful Show To Flivver

Chicago, Oct. 24.—A business representative of the big colored musical comedy attraction, *Seven-Eleven*, which is playing in the Lincoln Square Theater, Indianapolis, this week, said that shortly before the company opened last Sunday night a brass band, the members of which all wore white hoods, said to be Ku-Klux Klan regalia, marched up to the theater and played a number of selections in front of the building. He said the incident killed business for that night and that it practically killed business all the rest of the week. The *Seven-Eleven* Company has 40 people in the east and played 15 weeks successfully in the Apollo Theater, New York.

Sam Goldberg, formerly manager for Marcus Loew, owns the show. Louis Morgan, of the Keith Western offices, will handle the bookings for the show for several dates in Midwest territory. Elgin, Ill., will be played next Sunday and the show will then be brought to the Grand Theater, Chicago, on the South Side, opening Monday night and remaining a week.

## GILLMORE DELEGATE TO A. F. OF L. CONVENTION

New York, Oct. 27.—Frank Gillmore, executive secretary of the Actors' Equity Association, has been elected delegate to the American Federation of Labor Convention, to be held at El Paso, Tex., November 17 and to continue for two weeks. Mr. Gillmore will leave here for the convention about November 10 and will remain away until nearly Christmas time. During the trip he will visit all Equity branch offices from here to the Coast.

## ENGLISH PRODUCER ARRIVES WITH TWO MUSICAL SCRIPTS

New York, Oct. 25.—Edward Laurillard, London producer, accompanied by Edward Kuenneke, German composer, arrived yesterday on the Aquitania with the manuscripts of two musical plays, *Lovers' Lane*, by Arthur Wimperis and Harry Vernon, and *Miss Hohendek*, by Saalfeld, with the music in each case by Kuenneke, who also did the score of *Carolina*, which had a showing in New York. Laurillard stated the theatrical business in London is having a slump, the public demanding so much for its money that the producers cannot make much profit. In addition to the two plays he brought over the English producer will endeavor to arrange for a New York production of *The Intimate Revue*, which is now running in London.

## O'NEILL PLAYS AT GREENWICH VILLAGE AND PROVINCETOWN

New York, Oct. 27.—The Provincetown Players are about to produce Eugene O'Neill plays at both the Greenwich Village and Provincetown theaters. At the former theater *Dessie Under the Elms* will be done, with the opening taking place within two weeks. At the Provincetown a bill of O'Neill one act plays under the title of *S. S. Chaucer* will be produced November 3. *The Crime in the Whistler Room* will close at this theater next Saturday.

## BROX SISTERS ARE ENGAGED FOR NEW "MUSIC BOX" REVUE

New York, Oct. 27.—The Brox Sisters, who have been appearing in the touring company of the *Music Box Revue*, have been engaged by Sam H. Harris for the new edition of this production. They will present a big Japanese number that was planned for last year's revue, but postponed at Harris' suggestion because it was not deemed advisable in view of the Japanese earthquake at that time.

### MC GUIRE'S MOTHER ILL

New York, Oct. 25.—William Anthony McGuire, playwright, has been called to Pittsburg by the illness of his mother, who is to undergo a serious operation. McGuire was in Atlantic City working on scripts when the summons came.

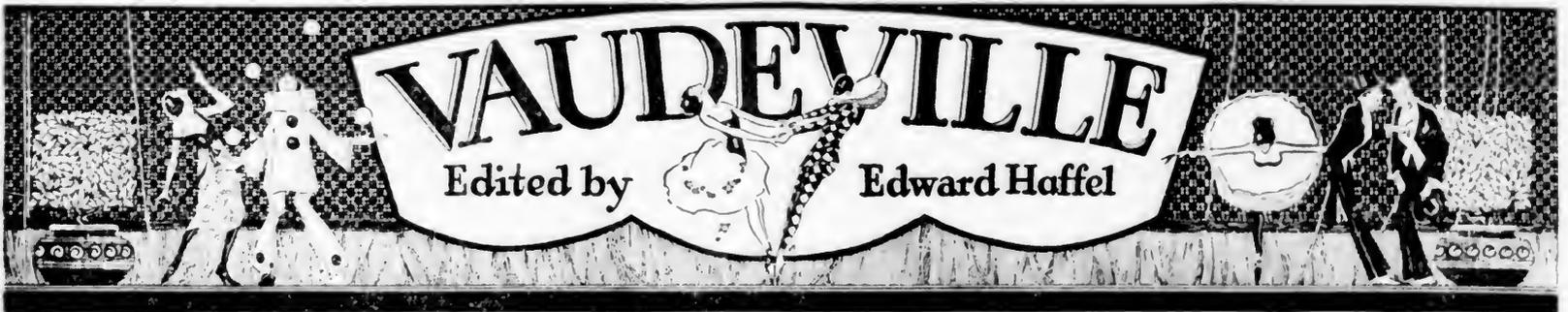
### ENGAGED FOR "HEIDELBERG"

New York, Oct. 25.—Roberta Bently, who was last seen in *Page of My Dreams*, and Fuller Mellich, noted Shakespearean actor, have been engaged for principal roles in the forthcoming Shubert production of *In Heidelberg*.

The cast of *Artists and Models* of 1924 attended a Halloween party given by the Society of Illustrators at their new club-rooms, 351 West 34th street, New York, last Saturday night. The occasion marked the opening of the new clubhouse which was made possible by the royalties of the artists received from last year's *Artists and Models*. Harry Wagstaff Gribbles was in charge of the entertainment.

### NATATORIUM PARK

Spokane, Wash., Oct. 22.—Natatorium Park finished its season only slightly behind the net results of 1923, according to the Spokane United Railways, operators of the amusement park, the only one between the Twin Cities and Seattle. The caterpillar, installed in the spring by Louis Vogel, had a very satisfactory season, as did the magic carpet, also a new ride this year. The revival of baseball interest in this city and the excellent showing of the City League brought larger crowds than usual to the resort. Class B baseball, to be a park feature, is now being discussed.



## UNITS WITH CIRCUS ATMOSPHERE FOR KEITH AND LOEW CIRCUITS

Wonderful Possibilities Seen in Idea---Will Be Routed Over Family Time---Andrew Downie Producing for Keith--- Frank Braden Handling Publicity for Loew

**NEW YORK, Oct. 27.**—Unit vaudeville shows, consisting of circus acts, augmented by clown troupes or dancing girls, are to be introduced in the popular-priced houses on the Keith Circuit shortly, while at least one such unit is to be routed over the Loew Time. The Keith units are to be produced by Andrew Downie, well-known circus man, who recently sold the Loew offering has been built up from an idea by Manager Billy Downs, of the State, Newark, where it was first played with almost record-breaking success.

According to present plans, the Keith Circuit will play the units one week each in all neighborhood houses and out-of-town theaters booked by the family time department from the fifth floor of the Palace Theater Building. The shows will replace the regular vaudeville bill for the week and are expected to greatly stimulate business.

Downie's contract with the Keiths provides for the first of his units being ready for opening at an out-of-town house November 15. Subsequent units will be produced according to the success of the first one, which will be composed of well-known circus acts secured by Downie. The circus man will be provided only with the theater and box-office, and he contracts to do the rest, such as securing talent, staging, getting scenery and lighting effects.

Coincidentally the Loew unit show will start. It is headed by Marceline, famous Hippodrome clown. Five other acts make up the show, as well as a troupe of dancing girls dressed as clowns. Other acts in the show, subject to change, however, are Carlos' Comedy Circus, a baby elephant act and six harlequins. The girls are billed as Victor Hyde's Dancing Ponies.

Real circus atmosphere is the main feature of the Loew unit. A big top canvas was placed over the lobby entrance at the Loew State in Newark and peanuts and soda was sold in the orchestra and balcony. The show opened in one as a side-show being ballyhooped, etc., and, going to full stage, the rest of the acrobatic and other offerings were run off. The bill runs about an hour and a half.

So successful did the show prove that the receipts for the week were second only to the record. Frank Braden, who works for the Loew publicity staff when not with the Sells-Floto Circus, was put on the job, and he added his press ability and other ideas to improve it, with the result that it is playing Brooklyn this week and routed for the rest of the circuit.

## PANTAGES IN NEWARK FOR TWENTY YEARS

**New York, Oct. 25.**—A report that Pantages was shortly to withdraw from Newark, N. J., was denied this week by the Adams Brothers, operators of the Newark Theater, and Pantages' local representative. According to the Adams Brothers, their contract with the West Coast theater man is for 20 years. They say that since the inauguration of Pantages' vaudeville at their house they have been doing turn-away business.

## KONORAH PRAISES BRITISH AND AMERICAN ARTISTES

Max Berol Konorah, president of the International Artisen Lodge, the German vaudeville artists' union, praises American and British acts appearing in that country for the manner in which they stood by the lodge during its recent controversy with the managers regarding the new Tariff Contract.

According to Konorah, American and British turns loyally paid the two per cent levied on their salaries by the I. A. L. As soon as the new Tariff Contract has been duly ratified by the union and managers the I. A. L. plans to return to the foreign artists the full amount of the levy, having decided to bear the costs of the recent struggle out of its usual funds.

## KEITH IN ORANGE, N. J.

**New York, Oct. 27.**—The Waldorf Theater, Orange, N. J., starts playing Keith acts next Monday, an agreement having been made between the owners of the Waldorf and the Keith Circuit whereby the latter is to book the house. The policy of the Waldorf will be five or six acts with a picture on a split-week basis.



Hoffman and His Orchestra are a feature at the Chez Pierre Cafe, Chicago.

## ORPHEUM EARNINGS SHOW FIFTY PER CENT INCREASE

**New York, Oct. 27.**—Earnings of the Orpheum Circuit are reported to be increasing. They show about 50 per cent gain over those of last year, according to the figures so far available. It is understood that the Orpheum Circuit recently disposed of 6,001 shares to the B. F. Keith New York Theaters Company, which it owned. The shares have a par value of \$100. The total amount outstanding is 12,890 shares.

## WAR VETERAN IN SKIT

**New York, Oct. 27.**—Teddy Lorraine, vaudeville performer and veteran of the World War, who lost his sense of speech as a result of wounds, will be seen shortly in vaudeville in a skit called *The Dumbbell*, by Harold L. Peck and Eddie Hayden O'Connor. Phil Connor, of the Star Theater, Brooklyn, is making the special set. Lorraine was recently discharged from an army hospital, where he has been confined since 1918.

## THREE MORE FOR LINDER

**New York, Oct. 27.**—The Jack Linder Agency acquired several new houses for its books during the past fortnight. Among them are the State Theater, Ulica, N. Y., which plays five acts on a split-week basis; the Fifth Avenue Theater, Brooklyn, Sunday concerts, and the McKinley Square Theater, this city, which plays two acts each half. These houses were lined up by Harry Carlin, former Keith booker, now with the Linder Agency.

## MORE TROUBLE BREWING Plan Benefit for Veteran Gassed in War

**London, Oct. 25 (Special Cable to The Billboard).**—Actions have been begun attacking three of MacDonald & Young's comrades in Liverpool October 27 with their *Maid of the Mountains* Company at the Olympia Theater there, the latter of which is 50 per cent V. A. F. members, on this account, and as they are in vaudeville territory, the V. A. F. is protecting its members, so it looks as if fresh trouble is brewing. But as the Actors' Association boycott against Sir John Martin Harvey in Liverpool was abortive and the fact that politics is taken more seriously there the coming week than entertainments, the managements are not unduly perturbed.

## DEATH CAUSES CANCELLATION

**New York, Oct. 25.**—Harry Sykes, of Harry Sykes and Company, an act playing the Loew Circuit, was compelled to cancel at Loew's American Theater last week on account of the sudden death of his mother, Helen Sykes, in Cleveland, O., for which city he left immediately on receipt of the information.

## ORTONS FOR AUSTRALIA

The Four Ortons sail from San Francisco November 13 for a tour of Australia on the Williamson and Tate Time. Their tour over the Orpheum Circuit is reported to have been very successful.

## DELMAR HOUSES RESUMING

**New York, Oct. 27.**—The Delmar Circuit of the Keith chain will be set into motion for this season by November 3, when all houses which were closed for the summer will have resumed.

This week the Palace Theater, Jacksonville, Fla., starts the new season, while the following week's openings include the American Theater, High Point, N. C.; Victory, Tampa, Fla.; La Plaza, St. Petersburg, Fla.; Beecham, Ocala, Fla.; Bijou, Savannah, Ga.; Grand Mason, Ga.; and Bijou, Chattanooga, Tenn.

The policies of these houses, with the exception of those at Tampa, St. Petersburg and Orlando, are split-week shows. The three mentioned are included in one week.

## LAUGHLIN ACT RECAST

**New York, Oct. 27.**—The act Anna Laughlin tried out recently, called *Phased to Me*, has been brought in and is again in rehearsal after a rewriting of the script. Elaine Stone is the author of the playlet. Miss Laughlin's new supporting cast includes Harold Elliott, Fred Forrester and May Walsh. Lewis & Gordon are the producers of the act.

## FITZGIBBON BROS. LOSE MOTHER

**New York, Oct. 27.**—Because of the sudden death of their mother at her home in Roslindale, Mass., near Boston, late Tuesday night, Bert and Lew Fitzgibbon, well-known vaudeville artists, were compelled to cancel the last half of last week on the Keith Time. Another brother, Dave, plays the piano in the Boston Theater, Boston.

## BREAKING IN SINGLE

**New York, Oct. 27.**—Arthur McArthur opened today for the Keith Circuit at Paterson, N. J., to break in his new single, a singing, comedy and dancing offering. He has already been booked on the Keith Time.

## "STATION JOY" BROADCASTS

**New York, Oct. 27.**—The musical novelty act, *Station Joy*, which has experienced some difficulty in getting set, showed at Proctor's Twenty-Third Street Theater the last half last week. The act has nine people, six of whom comprise a jazz band.

## BACK ON KEITH TIME

**New York, Oct. 27.**—Fred Whitfield and Marie Ireland returned to vaudeville last week at the Rialto Theater, Louisville, Ky., after an absence from the Keith Time since September, 1923. They are doing the old act, *Uphus-Ville*, in which Miss Ireland has two parts.

## BOBBY BREWSTER'S NEW ACT

**New York, Oct. 27.**—Bobby Brewster will be seen shortly in a new comedy sketch with a supporting cast. He is to break the act in on the Poll Circuit, opening next week at Bridgeport, Conn.

## WEBER AND FIELDS OPEN IN MILWAUKEE, WIS.

**Milwaukee, Wis., Oct. 26.**—Weber and Fields opened their Orpheum bookings in their new act, *Reminiscences*, at the Palace Theater here today. Advance interest in the coming of the old favorites promises the breaking of records at the Palace, according to James A. Higler, resident manager of the house. The stars are supported in their act by Armand Kaliz and Nanette Flack.

## WEE GEORGIE GOING BACK

**New York, Oct. 27.**—Wee Georgie Wood, the English performer, who has been playing here more than a year, at present on the Orpheum Circuit, is sailing late in November or early December for London, where he is to appear in a new English production.

## MRS. CURTIS IN HOSPITAL

**Chicago, Oct. 25.**—Dennie Curtis, of the Dennie Curtis Animals, has written *The Billboard* from Jackson, Miss., saying his wife, Edna Curtis, is recovering from an appendix operation in that city and will probably be confined to her bed for a week or more.

## TEAM GETS 20 WEEKS

**Chicago, Oct. 25.**—Bertram and Saxton have signed for 20 weeks with Lubliner & Trinz and are this week featured at the big Pantheon Theater on the north side. This well-known singing act recently closed a year and a half engagement with the Balaban & Katz theaters.

# CHARGE "THEATRICAL TRUST" FLOPPED LA FOLLETTE SHOW

## Managers Kept Sophie Tucker, Billy Van, Frank Fay and Others From Appearing. Campaign Committee Declares

NEW YORK, Oct. 25.—Charges that the "theatrical trust", for political motives, was directly responsible for the flop of the La Follette campaign fund benefit staged at the Sam Harris Theater last Sunday night were made this week at the headquarters of the Progressive party here. The benefit performance ended in a near riot, with patrons demanding their money back when the vaudeville stars announced to appear failed to show up.

According to La Follette campaign committee, all the artistes announced to appear had previously promised that they would do so, but at the last minute they sent their regrets, stating that their respective managers objected to their doing so. As a result the benefit turned out to be a fiasco and the La Follette headquarters was kept busy during the week refunding admission charges to dissatisfied patrons.

Chief among the artistes who had given their word that they would appear, but had failed to keep it, according to the La Follette committee, were: Mme. Sophie Tucker, Jack Rose, Billy Van, Frank Fay, Bert FitzGibbons and Lester Allen. Rose and Van are appearing under Shubert management, while Allen is one of the featured members of George White's Scandals. Mme. Tucker, Fay and FitzGibbons are playing Keith vaudeville.

It was learned at the La Follette headquarters that Mme. Tucker herself had stated that the final say on her appearance at the benefit had rested with the Keith Circuit. It was said that apparently the same condition of affairs resulted in the failure of the other Keith artistes to appear. E. P. Allen, president of the Keith Circuit, recently declared himself for President Coolidge, while the Stanburts and White's political leanings are they have not made public as yet.

Last Sunday night's benefit was engineered by George Madison, a performer, and R. J. Kelly, chairman of the La Follette entertainment committee, both of whom, according to Philip A. Frear, head of the La Follette finance division, checked up Friday night on each artiste who had promised to appear. He said he demanded this precautionary measure before he would permit the performance to go on, fearing that managerial pressure might be brought to bear against the artistes appearing.

### Acts Were Hooded

The acts that did appear Sunday night were hooded and heckled by the audience. The theater was filled with patrons who had paid from \$1 to \$4 a seat. Before the curtain arose there were visible signs that there were plenty of hoodlums and Davils supporters planned on front. Word was sent back stage to the performers to be prepared for the mazzberry. There was no weakening on the part of the artistes, however.

Among those who did appear were: The Flanagan orchestra, Sissle and Blake, Richard Craig Jr., the Sterling Trio, Jack Strauss and several other acts not so well known to Broadway. The Four Adrienne Sisters, who had promised to show at the benefit, despite the fact that they had an extra performance to give elsewhere that evening, put in an appearance just as the final curtain rang down. They explained that they had been delayed because a tire of their automobile had a blowout.

Throughout the performance, what there was of it, there were repeated shouts from the audience, "We want Sophie Tucker!" "What about Sophie Tucker?" "We paid good dough to see this show!" "Bring on Sophie Tucker!" When the commotion was at its height somebody pulled a blower and put Sophie Treadway, writer of the La Follette song, on. She was greeted by jeers. She stuck it out gamely, however, and announced: "It's too bad I'm not Sophie Tucker. Whether you like it or not I'm going to sing my song." And she did.

Finally a representative of the La Follette campaign committee appeared and declared: "The 'theatrical trust' has forbidden Mme. Tucker and Messrs. Rose, Fay, FitzGibbons and Allen to appear. It simply shows to what lengths the money trust will go to stem the tide of liberal sentiment in this country."

That is as far as he got, for there were angry shouts of "Bring on your actors!" "We paid enough dough to get in here." "Let's have some entertainment!"

By this time the entire audience was stirred up and demands for money back came from all parts of the house. It was signaled from the stage that the benefit was over.

Clarence Jacobson, treasurer for Sam Harris, announced that Mr. Harris would refund the money if the La Follette committee did not. He further explained that the money could not be returned after the show as the box-office was closed.

Later Frear made this statement:

"Tying to the fact that several of the artistes who were booked to appear were prevented by their respective managers, for political reasons, the performance was

necessarily shortened. All persons who purchased tickets will have their money refunded on presentation of stubs and statement of place of original purchase, notwithstanding the extreme shortage of campaign funds."

### MARKUS ADDS ANOTHER

New York, Oct. 27.—The Victoria Theater at Lansford, Pa., erected during the past summer by the Chamberlain Amusement Company, of Shamokin, Pa., opened October 16 with a bill of four acts. The policy of the house is to be this number of turns twice weekly.

The Victoria is the old Opera House at Lansford. It was reconstructed and re-roofed at a cost of \$100,000. Fally Markus is booking it. The Chamberlain Amusement Company expects to open a new house at Mauch Chunk, Pa., and one at Mahanoy City, Pa., in the near future.

### KEITH TIME FOR OLIVE BERNARD

New York, Oct. 27.—Olive Bernard, who went into the two-day much against the wishes of her father, Sam Bernard, has returned to New York after a six weeks' tour of Canada. According to her manager, H. D. Collins, Miss Bernard will show soon for the Keith Circuit. She is doing an act, the routine of which includes material that her father used.

### NEW HARLEM THEATER

New York, Oct. 27.—A theater is to be built at the southeast corner of Second avenue and 108th street, fronting 125 feet on the avenue and 100 feet on the street by the 2904 Second Avenue Realty Corporation, which has just purchased the site. The theater, which will have stores on the ground floor, will cost approximately \$200,000.

### DUFFY STILL ON SICK LIST

New York, Oct. 27.—Jimmy Duffy, manager of Proctor's Twenty-Third Street Theater, is still ill, and is not expected back to his old job for several weeks. Since he left for recuperation Sol Le Voy has been managing the Twenty-Third Street house.

### DOW GETS ANOTHER

New York, Oct. 27.—The Circle Theater, South Manchester, Conn., erected during the past summer, opened today with a bill of five acts booked from the A. & B. Dow Agency. Louis Love and Company head the opening show. The policy of the house is five-act bills twice weekly.

### JACQUES, WATERBURY, OUT

New York, Oct. 27.—The Jacques Theater at Waterbury, Conn., discontinued playing vaudeville last week, according to information received from reliable sources here. The theater may revert to stock which it played prior to vaudeville. The A. & B. Dow Agency here supplied the Jacques with acts.

### RETURNING TO LEGIT.

New York, Oct. 27.—Pauline Lord has finished her Orpheum tour in *For Five Thousand Dollars*, by Hilliard Booth, and is soon to be seen with Richard Bennett in a new Theater Guild production. Bennett also has completed his tour of the Orpheum Circuit.

### GET DELMAR ROUTE

New York, Oct. 27.—William H. Macart and Ethlynn Bradford, who broke in their farce comedy, *Take My Tip*, recently at Proctor's Fifty-Eighth Street Theater, have been routed on the Delmar Time, opening today at Richmond, Va. Wynne Rendick and Mary Page are in support of Macart and Bradford.

### HAYES DUE BACK DECEMBER 21

New York, Oct. 27.—Rich Hayes, juggler-comedian, is making a tour of Australia and will arrive here to begin a tour of the Orpheum Time December 21. Hayes made a tour of vaudeville in Africa previous to going to Australia.

### POODLES BACK IN VAUDE.

New York, Oct. 27.—Poodles Hannard, the riding clown, opened today at the Hippodrome. He has just closed an outdoor season at parks and fairs, and announces he will do the same routine next year.

## ARBUCKLE PROTESTS

### May Lead to State Censorship in Washington—Is Barred in Tacoma

State censorship of vaudeville and dramatic attractions as well as motion pictures will be sought in the State of Washington when the legislature goes into session, it was revealed this week, as a result of the controversy growing out of "Fatty" Arbuckle's vaudeville tour of the State.

Arbuckle was barred last week from appearing in Tacoma, where he was billed to show at the Pantages Theater. Both the former film comedian and the manager of the house sought legal relief from the Tacoma Censor Board's ruling. This was refused in both the Superior and Federal courts.

The prime movers for a State censorship are the citizens of Bellingham, whose recent protest against the appearance of Arbuckle there was ignored by the local theater manager. At a mass meeting attended by influential townfolk a resolution was adopted demanding legislative action.

## LET CHILD ACT, IS CHARGE

New York, Oct. 27.—On complaint of an agent from the Children's Society, Mrs. Hillie Pastab appeared in Magistrate's Court last week in answer to a summons charging her with allowing her 15-year-old daughter, Josephine, to appear in the act, *Stars of the Future*, at the Jefferson Theater. Hockey & Green are the producers of the act. The child's mother, after pleading not guilty, was paroled for hearing on Friday of this week. By that time, she says, she expects to have a permit for her daughter's appearance in the act.

## TOMPKINS WITH "NERVO"

*Nervo*, the automaton, in a 15-minute dramatic sketch, is being booked into first-class combination houses as an added attraction and feature. Frank C. Lob, of Chicago, is presenting the act. P. D. O'Brien is playing *Nervo* and Bernice Marshall, well-known ingenue, is filling the female roles and plays a child part. G. H. Tompkins does the character bit and is business manager. Al Hicks, former exploiter for Famous Players-Lasky in the South, will be ahead of the attraction.

## PUGS TO SEE DEMPSEY

New York, Oct. 25.—Loew's State Theater is arranging to have a big delegation of prize fighters attend the opening performance of Jack Dempsey and Company November 3. The seats being reserved for the pugs will hold a regular who's who of the American ring. The act is said to be breaking records where it has played so far, which includes Loew's Avenue B Theater, this city, where it broke in and Buffalo, N. Y. The State Theater, Newark, N. J., plays the act next week.

## HUSSEY WILL ENTERTAIN

New York, Oct. 27.—Jimmy Hussey will be among the entertainers at the Fay Follies' Club, which opens October 30. The comedian will continue his appearance in the play *Izzy*, as the club does not put its show on until midnight. Arthur Lange will direct the orchestra at the new resort, which is being opened by Laurence Fay.

## BEATTY LEASES S. F. CASINO

San Francisco, Oct. 25.—The Casino Theater has been leased by James Beatty, of San Jose, who will make it a popular-price vaudeville house, playing acts booked by the Western Vaudeville Managers' Association with weekly changes. Renovation of the house will begin in 10 days and it will reopen shortly thereafter. The Casino Players will close, as they are unable to get another house.

## "HAPPY DAYS" RECAST

New York, Oct. 27.—Morris & Bernard's act, *Happy Days*, which has gone out several times only to come back and be recast, went out again Thursday, opening at Poughkeepsie, N. Y., with a cast including Mina Bernard, Ida Bernard, Marie Ambry, Harry Epner, Harry Wilde, Harry Edwards and Ted Copland.

## PEGGY HOPE BACK IN VAUDE.

New York, Oct. 27.—Peggy Hope, formerly of Lockett and Hope and also of the *Greenwich Village Follies*, opened in a singing, dancing and musical act, called *The Traveler*, last week on the Proctor Time here, with Tevis Kuhn and Buster Chevalier in her support. George Libby wrote *The Traveler* and Tom Rooney produced it.

## TO CONTINUE DEVRIES BUSINESS

Chicago, Oct. 25.—Mrs. Charlotte Devries has asked *The Billboard* to state that she will continue the publishing business of her late husband Samuel Devries.

## Interstate Circuit Reported in Deal

### Famous Players and Loew Said To Be Negotiating for Southwestern Time

The Interstate Circuit, operated by Karl Hohlitzelle in Dallas, Fort Worth, Houston, San Antonio, Little Rock and Birmingham, according to reports emanating from the Southwest, may pass into the hands of national theatrical interests. The Interstate plays vaudeville and pictures and is booked by arrangement with the Keith Circuit.

The two prominent companies mentioned in connection with the reported negotiations are Famous Players-Lasky and Loew's, Inc. It is understood, however, that although there was some talk about three months ago that Famous was considering the deal, the possibility is more or less remote. This in view of the fact that the Interstate theaters are essentially vaudeville houses.

According to E. A. Schiller, of the Loew Circuit, that concern is not interested in the deal. He said:

"There are no negotiations and have been none with Hohlitzelle. As a matter of fact I have just arranged with the Melba, the Paramount house in Dallas and an opposition theater to the Interstate, to play our vaudeville shows after they leave New Orleans."

The Melba formerly played independent vaudeville. At one time it was booked by Pantages. The first Loew bill will open there next week. Because acts will have to jump from New Orleans, and then to Chicago, it is said that the Loew Circuit is looking for other houses in that territory.

This is said to have given rise to the report that they were negotiating with the Interstate. The Interstate has been having everything about its own way in Texas, with virtually no opposition.

## \$500,000 THEATER FOR MILWAUKEE

Milwaukee, Wis., Oct. 25.—Definite plans for the new Pantages Theater, to cost more than \$500,000, will be announced soon. It is to be erected on the site of the present Buttery Theater, Grand avenue near Second street. Frank Ritzas, Milwaukee representative of the Pantages interests, stated.

## BIG-TIME POSSIBILITY

New York, Oct. 27.—Anita Garvin, at present working in pictures on the West Coast, is considering a tour in vaudeville following the completion of her movie contracts. She just finished a picture with Neal Hart, in which she has the leading feminine role, but has two or three more to make before going into the two-day, provided she accepts the offer of Morton A. Milman to present her in a sketch on the big time. Miss Garvin was with Zigfeld several seasons, having worked in his *Follies* and in the *Sally* show. She quit the latter in San Francisco to go into pictures.

## JIM HUGHES IN CHICAGO

Chicago, Oct. 27.—Jim Hughes, of Hughes and Larado, arrived here this week, the act having closed its season with Marcellus' Sioux City Fair Booking Agency at Yankton, S. D., last Saturday. Hughes, who is chief deputy organizer for the American Artists' Federation in the West, reports a number of new members. Vloia Larado lost her house, barn and other improvements on her farm near Thorny, Wis., recently thru a tornado.

## BEG PARDON!

New York, Oct. 25.—In last week's review of Keith's Hamilton Theater appearing in *The Billboard* it was stated that the Five Belmonts, jugglers, used sulphur in one of their diabolo specialties. The Belmonts wish to correct the statement regarding the sulphur, declaring they use a shellac preparation for this particular stunt.

## RAPPI TO RESUME NOV. 2

New York, Oct. 25.—Harry Rappi has recovered from the attack of yellow jaundice which caused him to cancel Keith bookings recently, and is scheduled to make a tour of the Western Vaudeville Time, opening November 2 in Milwaukee.

## BUSINESS GOOD AT ALHAMBRA

London, Oct. 25 (Special Cable to *The Billboard*).—Despite political conditions vaudeville business at the Alhambra Theater is S. R. O. at the night shows, with Orth and Cody a laughing riot.

## NEW COMEDY ACT

New York, Oct. 27.—Weber and Liberty opened Thursday at Proctor's Theater, Yonkers, N. Y., to break in a new comedy act written and produced by Alex Gerber

# This Week's Reviews of Vaudeville Theaters

B. S. Moss' Broadway,  
New York

(Reviewed Monday Matinee, Oct. 27)

Not until the first half of the bill was over did the audience show signs of unbending any longer. With the arrival of Glenn and Jenkins the house literally heaved a sigh of relief and proceeded to enjoy every minute of their comedy. Out of the entire bill of the first show there were only two acts that showed any kind of promise.

Palermo and His Canines opened the show to an indifferent audience. He worked rather hard, or rather his dog did, with the latter going thru the usual routine of barrel rolling, front and back somersaults, jumping the hurdles, etc. The act is well dressed, the animals doing the best part of the work on a grand staircase.

Dixie Hamilton puts a lot of pep and snap in her repertoire of songs, which included *Georgia*, *When a Man Never Knows* and *Hard-Boiled Rose*. She does her best in the last number, in which she partly talks the song after the manner of the stage tough.

Manuel Vega does some fine pantomimic work with two dummies, finishing with an acrobatic dance on a table. His handling and manipulating of one of the stuffed forms is quite clever, particularly in a wrestling scene. Vega gives a semblance of life to the dummy when the figure flops him with a hard Nelson.

Fred Jarvis and Freddie Harrison come in for a number of good laughs with their comedy skit, entitled *Louise*. Jarvis' usage of the double entendre, in the writer's opinion, takes away from the otherwise bright comedy. Miss Harrison makes a presentable lipped bandit.

Glenn and Jenkins were accorded a warm reception from the patrons, who for the greater part of the bill had been sitting on the edge of their seats. For fifteen short minutes the pair had the audience in switches with their foolery. A brace of songs, *Susceptible Fool* and *We Is the Men*, are put over in great style, to say nothing of their broom dance. *Working for the Railroad* is an old act, but it is ever welcome.

Garrison Jones and Elsie Elliott are ably assisted in their dancing act by the Hal Fisher Orchestra. Jones comes in for a good hand with a soft-shoe dance, and his partner, dressed in striking costumes, executes a series of high kicks.

Bobby O'Neil and Company, comprising Patsy Delaney, Dolly King, Agnes Pintoll and Gladys Hart and Frank Devos, in excerpts from musical comedy, appeared in the second show following the picture feature, *Three Women*.

GEORGE BURTON.

## Keith's, Cincinnati

(Reviewed Sunday Matinee, October 26)

A good bill this week. *Pathic News*, *Topics of the Day*, *Aesop Fable*.

Valentine and Bell, the "Furniture Removers", have a trick-bicycle act that furnishes something novel in the way of openers. The man and woman perform some agile feats on the two-wheeler, and, by way of injecting amusement into the turn, the man rides clocks, tables, etc., to which pedals have been attached. Seventeen minutes, full stage; applause.

Charlotte Lansing and Company, billed as "The New Prima Donna", opens with *Follow the Swallow Back Home* and adds a variety of semi-classical songs. Miss Lansing has a pleasing soprano voice and sings very well indeed. The "company" is a pianete who contributes a piano selection while her team-mate leaves the stage for a change. Sixteen minutes, spend drop, in one; four bows and return.

Emmo Bastelli, the "Juggling Genius", is everything the billing implies. The finish and dress of the act, together with the musical facts, one of which is balancing eight plates, makes it easy to see that this is a foreign act. He carries a man and woman assistant. Fifteen minutes, special drapes and drop in full stage; three bows.

Jimmy Lucas, always bright and cheery, sang a number of his own songs with telling effect, including *The Commandments of Love*. A little "vamp" comedy bit, with the assistance of an un-billed young woman, helps the act materially. The boy's personality makes the act. Twenty-nine minutes, in one; encore and bows.

Cervin and Morio, a "wop" pair, playing the violin and accordion, get the maximum of melody out of the instruments. The injection of a little more comedy, however, wouldn't hurt the turn in the least. Fourteen minutes, in one; four bows.

Adelaide and Hughes got an ovation on their entrance and immediately proceeded to show that their dancing is still of the kind that entitles them to the billing. "America's representative dancers", *The Elapement of the Toys*, a Russian pantomime bit inspired by the visit of the *Chaute-Souris* to these shores, adds much to the act, which is exquisitely staged. Just the same they failed to click as they should have. There was

## THE PALACE, N. Y.

(Reviewed Monday Matinee, October 27)

Considering last week's show and others of recent date, this bill is not so strong, despite the name of Norah Bayes and a few reliable standard turns. Miss Bayes did but 23 minutes, which is about her shortest show at this house to our knowledge. Due to the steam riveting in a nearby structure, patrons on one side of the house had to strain their eardrums trying to hear monotonous such as Frank Dixon spilled. Altho the drone of one of the Weaver Brothers is in keeping with the character, he might raise it an octave or two and let the whole audience in on it.

Clifford and Grey, "Hurricane Hoop Jugglers", treated the said hoops roughly, spinning, rolling and otherwise handling them in mean style.

Frederick Sylvester and Company were ample in the second spot, Sylvester doing some fancy balancing with his hilliputian props, combining the offering with comedy as well.

Harry Roye and Billie Maye, with Margie Finley and Constance Crowell, Penelope Rowland and Evelyn Joyce in dance, color, speed, are all that one would wish for in an artistic dance presentation. Here is American youth, beauty, talent and creative art at its best. No dance act in vaudeville ever had a more artistic touch in point of lighting effects, costumes and all-round competent staging, not to mention the unusual class of the cast itself.

Weaver Brothers, "Arkansaw Travelers and Original Handsaw Musicians", did their homely rube characterizations to excellent returns, playing meantime home-made instruments, at which they are adept to say the least. One of them is a likable comedian, and the Arkansaw Jazz Band bit did a wow finish for them. One of the best features of the turn is the way they stay in character thruout the performance.

Hal Skelly, with Nellie Breen and additional cast of two girls, in "The Mutual Man". The turn proved a sort of condensed musical comedy, in which Skelly was the fast-working, dancing comedian, who represented the Mutual Insurance Company, but was mistaken for a casting director for the Mutual Films, etc. While Skelly is a breezy laugh getter, the punch of the offering is his eccentric dancing, done with Miss Breen.

Frank Dixon, in "Lonesome Manor", opened the second half, due to the switch in the running order, the Paul Gerard Smith usual human-interest sketch going over for the usual strong mitt. Dixon is assisted by a girl, who comes from Kokomo, and the newsy, in front of whose out-of-town paper stand he meets her. They're broke, the romance back home is shattered as per local paper story, and misery loves company. The ingredients mixed and sold nicely, altho Dixon did talk mostly for the benefit of the first few rows.

Miss Norah Bayes, "Our Own Norah", with Louis Alter at the piano, sang a few songs, gathered in several large bouquets of flowers and departed minus the numerous encores generally expected of her. A gorgeous colored fan aided in one of her numbers, and later she removed her jeweled headgear, revealing a shingled gray head that gave the comedienne the appearance of a jazzing grandma stepping out. Toward the close she sang "I'm Ticked to Death 'n' Single", which was probably appropriate. Evidently she caught Willie Solar's act in London; it's Willie's best song. At this show she seemed to be more peppy than usual, doing many jazzy steps now and then. Somehow the finish was not worked up so strong as past performances, at least not for a Norah Bayes.

Ted and Betty Healy, in "Fun in the Healy Manner", got right after 'em and lost no time in showing the world that the next-to-closing spot was their meat. Healy's comedy was the comedy of the bill, while his dainty accomplice was more dainty than ever. In his ad lib. style, he worked in his two mongrel dogs, sang his Al Jolson song and mentioned the parts that sounded like a few black-face singers in vaudeville and otherwise disported himself for the good of the laughs.

"Syncopating Toes", a dance fantasy, closed the show. In reality it is a continuation of the Healy act. In this he combines classical dancing by a first-rate team with his burlesque acrobatic comedy, in which he is assisted by two "plants". We never saw so many patrons stay for the finish of a closing act at this house. Some day there will be a Broadway musical comedy hit and Ted Healy will be the best thing in it.

M. H. SHAPIRO.

nothing wrong with the turn, so it must have been that the audience wasn't in the proper mood. Bobby Roth is the special pianist with the act. Thirty-four minutes, special drapes and drops in full and one; bows and curtain speech.

Irene Ricardo, in *Whoo, Pagliacci*, furnished a bright comedy bit with three giddy songs. A cold prevented her from taking an encore that the audience certainly wanted. Nine minutes, special drop in one; bows.

The Three Adones, two men and a woman, close with equilibristic feats atop a mast-like structure. Five minutes, in two; applause. CARL G. GOELZ.

## Grand O. H., St. Louis

(Reviewed Sunday Matinee, Oct. 26)

The bill this week is well balanced, but does not quite reach the high standard of the last two lineups.

Following the pictures Towa and D'Horty, man and woman with a dog, opened with eight minutes of novelty juggling in which the trio takes part. Went over strong. Eight minutes, full stage; three bows.

Jeanette Childs, a curly headed and shapely comedienne, did some real singing and dancing. Best in her repertoire were Jew and Italian character numbers, with which she made a big hit. Twelve minutes, special hangings in one; three bows.

Galletti's Monkeys, four monks and three dogs, all well trained, garner many laughs with their acrobatic and musical stunts. The barber shop bit was a knockout. Twelve minutes, full stage; two curtains.

Oleifer Hyman, an ex-cop from New York, who told some stories of his former police life and then, in pleasing voice, sang several numbers. His monolog is

full of funny quips and anecdotes. For a well-deserved encore he did a neat little song and dance bit. Eighteen minutes, in one; four bows.

Will Stanton and Company in a cabaret skit. Assisting Stanton is a man in the role of a waiter, and two women, the smaller being cute, pretty and a splendid violinist. The waiter is a nifty eccentric dancer, but when it comes to singing he falls absolutely flat. Stanton portrays a "slop" inebriate, at which he is a crackerjack. The four combine to furnish 15 minutes of real entertainment. Full stage; three bows.

Harvey, Haney and Grace, two men and a woman, have a dandy musical offering. They dispense real melodies on brass instruments and inject comedy talk in good stead. The man in blackface supplies most of the fun. Sixteen minutes, beautiful country club drop in one; three bows.

The Variety Pioneers, four men and Annie Hart, who 35 years ago was singing at the Century Theater here. She sang her successes of years ago and received an ovation. The men, whose ages total 254 years, are John and Jacob Lombard, Sam Johnson and Lou Tracy. They showed their stuff in a variety of singing, bone rattling, clog and soft-shoe dancing. A wonderful hand. Fifteen minutes, full stage; five bows.

Jenks and Filton, man and woman, are real comedians. The heck characters were splendidly portrayed and their rustic comedy was a knockout. They are just natural in their roles. Almost stopped the show. Seventeen minutes, in one; five bows.

The Australian Mendozas. When it comes to thrilling a vaudeville audience this turn surely does the trick. A lady introduces the man and lady motorcycle riders before they do their furious looping and circling in "A Globe of Death". Eight minutes, full stage, three bows. F. B. JOERLING.

## Palace, Chicago

(Reviewed Sunday Matinee, October 26)

Carol and Louise Dore, very pretty girls, well gowned, presented twenty minutes of real music. Carol with the violin and Louise at the piano rendered a genuinely brilliant program with exceptional technique and genuine sympathy in the more simple and tuneful numbers. Encore and four bows.

Harris and Holley, colored team, got the crowd with a lot of broad fun and good dances. They can't sing—much. But that is not necessary. As an antidote for that tired feeling they are right up in front and the folks like them. Twenty minutes, in one; encore and six bows.

Mrs. Leslie Carter naturally met with an ovation from her hosts of admirers. Here is the presence, the enunciation, the sympathy and the understanding of a great actress. Her sketch, *Allice of Tartary*, a story of the Russian revolt, was one cleverly litted to her histrionic ability. She was well supported by Hal Clarendon, who was especially effective, and Marie Ilka. Most theatergoers would pronounce this the strongest feature of the year at the Palace. Twenty-five minutes, full stage; six curtains.

I do not know where Senator Ford falls from, but he looks like a country storekeeper from Arkansas. His slow drawl, his subtle humor and his unbreakable sobriety assist him in presenting one of the best monologs I have heard. He has been in the Palace many times, and is a favorite—deservedly. Genuinely good comedy, well presented. Ten minutes, in one; one bow.

An exceptional musical duo is the Kouns Sisters, "concert sopranos". An unusual combination, but effectively and beautifully presented with much of musical art and genuine musicianship. There was one of the most delightful musical acts of the bill. Twenty minutes, full stage; three encores, two curtains and two bows—all well deserved.

Chain and Archer gave 12 minutes of broad comedy, "in one", in which a good makeup helped win the crowd. Hilarious fun—with just one little spot which might have been left out to good advantage. Two encores.

Gus Edwards and His Company, 13 people, thoroughly entertained for 60 minutes with his song and dance revue. Most of the members and much of the program is the same as seen here not long ago at the Palace Theater. Beautiful costumes, pretty girls and clever people make of it a headline attraction. Full stage; three encores and numerous bows.

Kohler and Roberts closed with some fine roller skating. Why do bills always end with some act like this? Why not let Gus Edwards close it? The fans would not walk out on his crowd. Probably this is a vaudeville law which has been proven over and over again. But it is tough on the little act on the tall end. The skaters did five minutes in full stage and those who stayed appreciated some fine work.

The entire bill is one of the best of the year. AL FLUDE.

## Majestic, Chicago

(Reviewed Sunday Matinee, October 26)

Madame Berzack's Circus opened the new bill. It has ponies, dogs and a clown mule. The material is not new, but the madame is a real showwoman and the act is swift, neat and funny. Eight minutes, in full stage; two bows.

Sheehan and Phillips, two men, have a song and comedy line of entertainment that is routine well and the action is neat and unflinching. Songs and comedy, well put over. Ten minutes, in one; two bows.

"Sport" North and Company, two men and two girls, have a comedy sketch in which there is some very good acting and enough plot for the purpose. Fifteen minutes, half stage; two bows.

Groh and Adams, man and fox-terrier, both clever balancers, entertain quite well. They use a piano for their base of operations for some reason. The act went well. Ten minutes, in one; two bows.

Bob Milliken offered a line of jokes and comedy material that was popular. Twelve minutes, in one; three bows and encore.

Billy Hacheher and Company, three girls and two men, often seen here before, have the same station and dining car act. The outstanding feature is a man and girl dancer who are very good. Fifteen minutes, in two; two bows.

The La Da Trio, three men in sailor uniform, seen here before, offer the same line of comedy material and songs. The offering is very light, but took well with a considerable element. Twelve minutes, in one; two bows and encore.

The Inter-Collegians closed. A band that plays in sprightly style and has a man singer. Nine men with an offering that was well received. Ten minutes, full stage; two bows. FRED HOLLMAN.

Orpheum, St. Louis

(Reviewed Sunday Evening, Oct. 26)

A full house, the biggest Sunday crowd of the current season, applauded graciously the various turns tonight. Frank Patus, popular orchestra director, is confined to his home on account of sickness and Otto Lehwald, first violinist, is ably conducting the musicians in the pit. Ethel Clayton headlines.

Topics of the Day, Aesop Fables. Monique Mac Rae and Gertrude Clegg, working goal one and two-wheel cyclists, set the bill off to a fast start. Mac Rae furnishes the comedy. Miss Clegg is one of the best women bicycle riders in the country. Seven minutes, full stage; three bows.

Ventriloquism is much abused by amateurs and many so-called professionals, but Lester is a master in this art. He rates with the highest in this line if he is a dummy than anyone we have seen. Without a quiver of his lips, seemingly imparting expression to the figure and with splendidly chosen comedy material and songs he always hits home solidly. Twenty-six minutes, in one; encore and bows.

Harry A. Yerkes' famous Flotilla Orchestra, nine musicians under the direction of Yerkes, before an exquisite setting. With appropriate scenic and lighting effects for the different numbers they propense jazz and dance music with rhythm and tone for 20 minutes. There is a standard jazz orchestra. For a finish they bring on a dusky couple who fling their feet to the tune of ragtime. Special in full stage; encores and bows.

Harry Delf, a finished performer and eccentric comedian, is hard to beat in his chosen form of comedy. He can make much out of nothing, step into different characters and do variegated impressions with an ease that is amazing. Twenty-seven minutes, in one; encore and bows.

Allan Rogers and Leonora Allen were given up a notch on the bill, in all probability to give Delf, who appears in Miss Clayton's sketch, a breathing spell. Rogers is the same silver-toned tenor and Miss Allen the clear full soprano that have been heard over and over again on the Orpheum Time. They have a repertoire of good solo and duet numbers, in the latter of which their voices blend harmoniously. Both put major feeling in their songs. Charles Lurvey accompanies at the piano. Seventeen minutes, special in two and three; two encores and bows.

Ethel Clayton, celebrated screen and stage star, in The Joker, a dramatic playlet in six episodes, written by Harry Delf. It is a differently concocted skit with prolog and epilog, with a talk between the actress and author on the advisability of a melodramatic play for vaudeville and the netting of same in between. Delf appears at the start and finish, while Robert Bendel, Frank O'Connor and Travers Vale play the parts of clubmen. Twenty-four minutes, special in two and three; six curtains.

Arthur Wanzler and Maybelle Palmer, the former a committeeman of the Teamsters' Local Hall and the latter as a socially woman, have the knack of weaving much good comedy around their opposite stations and status in life and were good for 17 minutes of continuous laughs. Wanzler is a dry comedian and portrays his role excellently. Special in one, four bows.

The Worden Brothers, two of 'em, closed with feats by their feet. They have a splendid routine of difficult foot juggling of balls and barrels and make their offering more intricate by strumming on a guitar and mandolin while doing some of their stunts. Six minutes, full stage. F. B. JOERLING.

Palace, Cincinnati

(Reviewed Sunday Matinee, October 26)

Weldano's Sensation opened the new bill today, offering a novelty aerial act. From a derrick at center stage was suspended a miniature airship balanced at the opposite arm by a trapeze. A young woman rode in the ship while two men worked fast on the bar as ship and trapeze spun around the centerpiece at great speed. Some commendable tricks neatly done. Six minutes, special eye, in full, two bows.

Eubs and Alton followed with a song and instrumental routine. The woman displayed a pleasing voice and put over vocal and piano numbers well, fully to the satisfaction of the trade as evidenced by the hearty plaudits. The man exacted worthwhile melody out of his violin. Nine minutes, in one; three bows, one being forced.

Inez Courtney, heralded as a headliner, assisted by Syd Keyes and Hal Taggart, was next in A Personal Appearance. Rather disappointing as a bigtimer, for there is so little real meaty entertainment. Nevertheless it's a name act. Opened in one and a half, special, with a promolog announcement by the man playing straight. Assisted by the second man as comic, Miss Courtney then came into the spot and burlesqued and pantomimed in tough-girl attire of flower bed and skirt and tight-fitting coat. They frolicked to My Girl Patti in Bowers Fashion and danced the chorus. This bit scored. There followed a two-minute screen flash showing Miss Courtney as a picture star. Before the foots she mono-

HIPPODROME, N. Y.

(Reviewed Monday Matinee, October 27)

Another good bill—the holdovers are in the minority. There are just two, to be exact—George Jessel and Colleano and Zeneto, both winding up their engagements at this house. Foremost among the newcomers is Madame Johanna Galski, making her first local appearance since she got herself "in Dutch" back in the days when the World War was holding down the headline spot. Another high spot is Takka-Takka and Yoga-Taro, Javanese dancers. Gordon Dooley and Martha Morton, Patricola, Poodles Hanneford, the Davis Trio, Carter and Cornish, the Brucks, and Karavaeff and his company of steppers round out the lineup.

Following the usual preliminaries the Davis Trio provide a full measure of thrills with their sensational motorcycle exhibition. They do their stuff in a miniature motordrome. Speeding around, with cutouts open, in twos and threes, they offer a routine of dare-devil feats where a slip would mean serious injury. This is the kind of stuff that makes 'em sit up and take notice. They scored solidly.

Substituting for the Four Diamonds—the illness of one resulted in their being out of this afternoon's show—Carter and Cornish, two colored lads, drew a neat hand with an entertaining routine of hard and soft-shoe stepping. These chaps deserve a lot of credit. Opening cold, without even a rehearsal, they offered as finished a performance as one would care to see. A couple of corking, fine dancers these.

Poodles Hanneford and Company, old favorites at this house back in the days before it came under Keith management, scored their usual hit. Poodles' antics and his company's equestrian accomplishments were up to their usual degree of excellence.

George Jessel, repeating his impromptu revue, clicked in the spot following.

Next Patricola, in a cycle of Patricola characterizations, showed up well, giving way to Takka-Takka and Yoga-Taro in their program of Javanese dance novelties. The former of the two is a real Balinese. Her partner, however, is said to be a Hollander who spent considerable time in that "neck of the woods". Both are finished artistes. Their repertoire includes two ritual dances, which will be described in detail in a subsequent issue. The Hippodrome corps de ballet forms a colorful background for the duo's gyrations. Allan K. Foster staged the ensembles and Cleveland Bronner designed the costumes.

The Brucks opened intermission with their sensational risley and trampoline exhibition. This troupe goes thru a whirlwind routine that holds interest from start to finish. It scored an excellent hand.

Next Mme. Galski. This former Metropolitan prima donna is a curiosity in vaudeville. She still has a magnificent voice, but she is not the Galski who inspired enthusiastic hoots on Wagnerian nights at the Met, back in the days before the war. Charmingly gowned, her gray hair carefully coiffured, her carriage haughty, Mme. Galski made a commanding figure as she stepped out on the stage. She at once launched into her repertoire, silencing with a wave of her hand a preliminary show of enthusiasm. Her numbers are mostly in German, Wagnerian arias and Lieder songs. Several are in English, however. Outstanding was Schubert's "Earl Koenig". She sang a bit from "The Valkyrie" for an encore.

Karavaeff and his company of "Four Stepping Sisters", assisted by the Hip, billed, followed with a kaleidoscopic dance offering in which stepping of a Russian order features. This is one of the best production dancing acts this writer has seen in a long time. The principals are all clever when it comes to shaking a foot. They scored a first-rate hand, well merited.

Gordon Dooley and Martha Morton, with their routine of nonsense and dance, romped thru the next-to-closing position to the accompaniment of chuckles and palmwhacking.

Colleano and Zeneto closed.

ED. HAFTEL.

leged I Gave Everything Up for My Art. Her dancing centers on high kicking; that's about all. Her partners are capable steppers. She wears pretty wardrobe. The customers failed to receive the act enthusiastically. Eighteen minutes, full stage; one curtain.

Green and Parker, with their man to woman and vice-versa patter, took comedy honors. The best laughs occurred as the result of Green's inability to properly pronounce numerous words, his emphasis preposterous on geographic situations and his manner of selling the bright material in his repertoire. The team got all the laughs that could be desired. Fifteen minutes, in one; two bows and applause plus.

Senna and Dean, man and woman, likewise ran away with bright material, cleverly put over. They reverse the business of man taking a girl home accompanied by the usual line of dapper-Dan to fapper-Ann front door and parlor conversation. The three are lines that at times seemed to have a meaning lending toward suggestiveness, yet censoring would ruin the presentation. Stepping from the parlor scene to the foots to plug a song this team breaks the continuity in plot of what otherwise is a nightly pleasing little skit. Fourteen minutes, special in one and one and a half; two bows, encore and two bows.

The Six American Belfords, men acrobats, worked fast in a good routine of tricks and held the crowd intact. A meritorious offering that was received with thunderous applause in several spots, unusual in this house for this type of a turn. The talking lines are valueless and should be cut. Seven minutes, in full; one bow.

Shannon and Van Horn were not "caught" at the first show. Photoplay, The Story Without a Name. For the second consecutive week the announcement placards at the side of the stage failed to match up as the acts came on. It was annoying.

PHIL LAMAR ANDERSON.

B. S. Moss' Flatbush,

Brooklyn, N. Y.

(Reviewed Thursday Evening, Oct. 23)

Entirely good entertainment is the order of the last half, with five of the six acts on the bill are of the song-and-dance va-

Proctor's 23d St., N. Y.

(Reviewed Monday Matinee, October 27)

A ten-act bill today, including the try-outs and the regular bill that is not high in entertainment value.

Murfane, xylophonist, opened in a routine of musical selections, getting across not too favorably. With a uniform that did not so closely resemble that of a circus band, his offering would look neater at least.

May Hixon, who is not a young lady by any means, and, if we might be forgiven, not quite the type to sing songs in vaudeville, did not make much of the spot in which she was cast. She is lacking in the technique of selling herself and the numbers comprising her act.

John Story and Company of three were a bit of a hit in a much overwritten skit having to do with gossips and the evil they spread. The author has attempted to deliver the biggest punch in a speech near the finish in which gossips and gossiping are dynamically denounced. It worked fine.

Meirose and Brooks tuned in one the afternoon applause in an offering of songs, dancing, clowning, gymnastics and what not. The man wears kilts thru-out, while the girl discards her Scottish regalia after the opening number for a dance costume. The act ran a little slow and was a bit long, but entertained.

Titus and Brown, probably performers who work under burnt cork, delivered the biggest comedy wallop thus far. Their material is along conventional black-face lines and their stepping, demonstrating that they are not without pedal agility, is of the tap-step variety.

Flaherty and Stoning captured the heaviest hand of the afternoon in their act of sundry entertainment, including song, dance, comedy and clowning. Flaherty carries the offering alone practically, the girl merely being passable in the things she does.

Morgan and Moran, fast workers, speeded thru a routine of songs and patter with a dash of hoofing thrown in, and the whole affair topped by a burlesque on two Shakespearean actors of the tragedian school. The latter is old stuff, but always gets the laughs when well done. These boys did it capitably.

Billy Collins was interesting, but not exceedingly so, in a sketch labeled When Love Is Young. The kid working in Collins' support vies closely with him for the honors in applause and laughter accorded the act, while the other two members of the company, a young fellow and girl, could be much better than they are without being too good.

Carl McCullough, the tenor, whose way of telling Irish yarns stamps him as a real entertainer in this line, only got a faint hand on his vocal selections. He makes the mistake of trying to still interest an audience in the fungus-covered song, Yes, We Have No Bananas. A ballad surely would have been better for the close, albeit McCullough's novel use of the Bananas tune.

Raymond's Bohemians, a company of four men and two girls, stood up nicely in a musical offering danked by dances and vocal solos. The Gordon Sisters, who are one of the treats of the act, sing blues numbers divertingly, play the fiddle agreeably, yodel well—in fact are good in everything they do. M. Addiez, pianist, who rendered Roses of Picardy in a pleasing baritone voice, added zest to Raymond's act. The title Bohemians merely means that the members of the offering wear black coats and tanshanters.

ROY CHARTIER.

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

(Reviewed Thursday Evening, Oct. 23)

Stark Patterson and Laina Cloutier, with William Reinhart, in When Hearts Are Young, opened a strong little bill with a fair-to-middling dance routine, interspersed with song.

Weber and Morris, nifty young men, sang several songs of a fast variety, plus one ballad or two. There is nothing especially commendable about the turn, inasmuch as they do a little obvious song plugging at times. Their numbers are both good and poor, the sobbed-out ballad, as it happened, being the best received of their efforts.

Marie and Ann Clark gathered many laughs with one of them doing straight as an inspector of customs at the pier and the other doing comedy as an immigrant Irish woman. There is much action and comedy to the piece, but there is an inclination to overwork many old gags. The cigar stuff for one thing runs twice as long as it should.

Hugh Herbert and Company did one of his typical sketches in which he handles the part of a Yiddish merchant who wants a divorce and then changes his mind. As usual his characterizations of such are funny and also more serious in spots. He is ably assisted by two girls, one of whom has the part of an office girl and the other that of the professional correspondent.

Charley Foy, member of the well-known Foy family, filled the next-to-closing spot with loads of confidence if nothing else. He had surprisingly poor material, but it is plainly evident that no one will keep the boy down. He is bound to be a bigtimer, for he seems to be a born showman. His style is breezy and whatever he has he sells. If it doesn't go

(Continued on page 16)

riety. The lack of variation is lost sight of by the genial personality of Lillian Shaw, whose talking songs virtually stopped the show.

France Lapell shows perfect balance in a perch act, in which she does some daring stunts high above the audience. The act opens with Miss Lapell balanced on a bicycle attached to the end of a mast supported by her partner. Within easy reach of the proscenium arch she executes the hand-and-head stand on the seat of the wheel. With one foot caught in a sling she hangs in an upside-down position during which she neatly goes thru some difficult layouts. For a finish she performs on a swinging trapeze. Miss Lapell works with an ease that wins her a good hand.

Raymond and Kaufman put over their song and verse patter in fairly good style. They use the ancient theme of marriage and divorce, which is still good for a laugh. The harmonizing of Mu Hula Lou was good for a generous round of applause.

Benson and Massino begin with a toe dance and finish up as an acrobatic act, with the Massinos doing their strong-arm stuff with facility and apparent ease. One of the men does a burlesque on the dance with telling effect.

Paul Morton and Naomi Glass still hold their audience with Paul Gerard Smith's skit, April, which is presented in two showers. The comedy is bright and clean and Morton and Miss Glass do good team work with their singing and dancing.

Lillian Shaw knows her vaudeville as few headliners do. It isn't the material at hand so much as the manner in which she puts it across. Once she makes her entrance Miss Shaw keeps her audience in good humor until the end of her turn. She gets a good start with an Italian number, Angelo, topping this with her Yiddish romp of East Broadway. In her bridal number she is genuinely funny and her low comedy in the baby carriage is "duck soup" for the patrons.

Carlos and Inez display real talent with their modern ballet and classic dancing. Inez puts charm and grace into her work while her partner adds materially to the act with a whirlwind dance. Hughie Barrett and his Commodore Hotel Orchestra furnish the musical setting. In addition to conducting the band at the piano Barrett sings to a ukulele accompaniment. Love Sends a Little Gift of Roses proves a good number as a saxophone solo.

GEORGE BURTON.

## Keith's Prospect, Brooklyn, N. Y.

(Reviewed Thursday Evening, Oct. 23)

A fairly good show but lacking in variety, there being two heavy acts, Sam Liebert in a sketch, and *Fifty Miles From Broadway*, the production offering, on the bill. There was a new team combination in the lineup, O'Rourke and Kelly, who added considerably to the comedy features of the show.

Arthur and Daring opened in a novel contortion offering in which the main, encased in a prop frog, imitated the actions of this amphibian. The contortion act, Amazon and Nile, does this type of work, except that they typify alligators. The Four Diamonds scored easily following in a routine of songs and dances which are topped by some speedy acrobatics. The dancing totally eclipses the singing, altho the two younger Diamond boys keep an outstanding hand on their vocal specialties.

Sam Liebert, the character comedian, whose best role is that of Jew comic, appeared next in an old-time vehicle, *The End of the World*, which summed up in a few words, is slapstick of the burlesque order, but without considerably surefire. There is not a dearth of old time-worn gags and theatricalism in the offering, it might be chronicled, nor is the way Liebert enacts his role without its reminiscence of bygone days when the Jew comics used to do their stuff from the burlesque stage for the most part. The act is clean and inoffensive, and ought to prove a money getter in the neighborhood houses.

O'Rourke and Kelly, the former of whom was the O'Rourke of Jackson and O'Rourke, evoked thunders of applause in their knockabout comedy turn, decorated here and there by a bit of song and concluded with an eccentric drunk dance. Their material is saucy but surefire.

Charles Maddock's pretentious offering, *Fifty Miles From Broadway*, already several years old, still finds the picking easy, as evidenced by the responsive manner in which it was received here. Harry B. Watson and Reg. B. Merville are the chief reasons for this act's success wherever it plays. The comedy they dispense is unequivocally the one big punch it has, the singing, dancing and instrumental specialties being more or less a means to this end. ROY CHARTIER.

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

(Continued from page 15)

over the first time he comes right back at the first opportunity and gives it to 'em again. He does a bit of monolog, song, talk and dances, as well as impersonations of his father, Eddie Fox, and of Pat Rooney. Will be further reviewed under New Turns.

Martha Pryor and Band closed the show in an elaborate dash offering, by far the most expensive she has yet appeared in. Will be further reviewed under New Turns. S. H. MYER.

## MUSIC PUBLISHERS SUE

Three suits alleging violation of copyright laws were filed today in Federal Court. Jerome H. Remick & Co., of New York, music publishers, brought suit against Carlos Hammond, operator of Jack O' Lantern Gardens resort, north of Indianapolis, alleging that a copyrighted musical composition had been played at the resort in violation of the copyright laws.

An injunction to prevent public playing of the composition and damages of not less than \$250 were asked in the complaint. Similar action was filed by Irving Berlin, Inc., of New York, against Owen Kester, of Thornton, Ind., and Leo Feist, Inc., of New York, another music publisher, also brought suit against J. M. French and G. H. Smith, operators of the National Old Trails dance hall near Reelsville, Ind.

## FAREWELL FOR BROWN BROTHERS

Chicago, Oct. 25.—A farewell party was given Tom Brown and his five brothers, better known as the Six Brown Brothers, celebrated saxophonists and entertainers, last night at Margold Gardens. The affair was given by the Tom Brown Music Company. The act is scheduled to depart for Australia on a six months' tour November 1st. A number of guest artists attended and contributed to the evening's entertainment.

J. F. Norris, old-time minstrel and a member of the Elks since its birth in 1868, recently spoke before the Elks of Detroit. He first appeared with the W. W. Pierce Minstrels, J. H. Rathbone was interlocutor, he recalls. Later he went with Sam Sanford's Minstrels, who toured the oil country in Pennsylvania when oil was first discovered near Oil City. He did a black-face act, clog dancing and singing in the days before soft-shoe dancing that George Primrose and others introduced. Some seasons passed and back into minstrelsy went Norris, joining Kelly and Leon's Minstrels. He was married the second time in 1876 and with his wife for 44 years did black-face sketches, playing dates under the name of John and Lotta Burton. In 1914 they quit work. Later his wife died. Now Norris lives at Pennville, Mich. He is 78 years old and spent 57 years in the show business.

# COLUMBIA BURLESQUE

## COLUMBIA THEATRE NEW YORK

(Reviewed Monday Matinee, October 27)

### "JIMMIE COOPER REVUE"

A "Columbia Burlesque" attraction, programed as "A Study in Black, White and Brown." Produced and presented by Jimmie Cooper week of October 27.

**THE WHITE CAST**—Jimmie Cooper, Jack Reddy, Harry Myers, Hal Willis, Sam Aero, Jean Vernon, Midgie Gibbons, Helen Davis, Betty Delmonte and Jene Conroy.

**SPECIALTIES**—The Seven Pashas, whirlwind Arabian acrobats; Julian Arthur's Band, 10 jazzy jazz musicians.

**THE COLORED CAST**—Jazz Lips Richardson, Octavia Sumler, Sam Cross, John Dancer, Dandy Brown, Jennie Dancer, Man Tan Moreland, Susaye Brown.

**CHORUS**—Doris Erikson, Billie Millscot, Florence Marshall, Ruby La Marr, Ruth Barker, Harriet Emerson, Martha Wallace, Rose Morford, Ann Wallace, Dolly Clark, Josephine Tully, Cecilia Healy, Babe Mason, Margie Page, Patsy Simonds, Ethel Edwards, Helen Gibson.

### Review

From the billing, "A Study in White, Brown and Black," we fully expected to find the *Jimmie Cooper Revue* the same old company and the same old show. The opening strengthened this belief for the reason that the three feminine principals came on to prolog the show, followed by an ensemble on strike, calling for Theater Manager Jimmie Cooper, who owed them money, and Jimmie appeared as usual in classy attire in a rapid-fire patter, in which there was unlimited comedy. This was especially applicable to the dialog between Cooper and Babe Mason, a pretty, petite blonde, who has injected several lines of comedy in previous shows, but who distinguished herself in this show not only for her clever comedy lines but following with a dance in which she does running splits to continuous applause. There are several newcomers in Cooper's show this season in the persons of Harry Myers, a putty-nosed, bald-headed eccentric conique, who makes frequent changes of grotesque attire, and altho new to us in burlesque he evidences all the qualifications of a regular burlesquer in humoring his lines and actions for evoking laughter and applause.

Jack Reddy, a manly-appearing straight man in classy attire, appears in several song recitals and dramatic recitations during which he demonstrates wonderful versatility as a vocalist and an actor with more than the usual ability. In his interpretation and portrayal of a Chinatown dope and his impersonation of Robert Hillier in *Woman* he distinguished himself far better than many of the so-called leading men seen in Broadway dramas.

Hal Willis, a tall, slender, classy-appearing juvenile in several acrobatic dancing acts, introduced numerous steps not seen heretofore in burlesque and could have held up the stage indefinitely in one of his specialties.

Sam Aero, a short-statured juvenile, led several song numbers and put over several acrobatic dances that were fully encored.

Jean Vernon, an intellectual, refined-appearing, slender, stately blond prima donna with a cultured voice, put her numbers over with telling effect and appeared equally well in scenes.

Midgie Gibbons, as familiar in Cooper's *Beauty Revue* presentations as Cooper himself, stands out more prominently this season than ever before for the reason that Midgie is more personally attractive than ever with her titian-hued bobbed hair, ever-smiling face and modelesque form, and has a great deal more to do in this show in leading numbers, which includes acrobatic dancing with running, jumping splits. There was not a minute that Midgie wasn't in it while on the stage and her every number and act merited the continuous applause given her.

Helen Davis, a slender, petite, bobbed blond ingenue-soubret, was personally admirable, and this was enhanced by her singing and dancing ability, which included acrobatic Russian dancing and splits.

Comique Myers and Ingenue-Soubret Davis are evidently a team, for they appeared in a singing-comedy-talking specialty, supplemented by baby banjo-uke playing and yodeling a la Hawaiian.

During the first three scenes Cooper surprised us with a form of entertainment differing from a previous presentation by giving a number of old-time bits with new, novel and unique twists that appeal to burlesque fans, and was rewarded with continuous laughter and applause for each and every one of the bits put over.

Near the close of the first part there was an interruption in one of the scenes by the appearance of Jack Reddy as a uniformed cop placing Cooper under arrest for bunking the public, and when Cooper inquired as to the complainant he was bawled out from an upper box by Mr. and Mrs. Public in the persons of Jene Conroy and Betty Delmonte to the descending curtain on the finale.

The second part opened with a prolog in front of a drop in one a la Irish Justice, with Cooper as the defendant, Jack Reddy as the officer, Harry Myers as the judge, Hal Willis as the prosecuting attorney, Jene Conroy and Betty Delmonte as the complainants. When Cooper was asked if he had anything to say in his defense he made a serio-comic appeal to the judge that was a classic in dramatic oratory to permit him to go on with the show and let the audience be the grand jury.

The first scene of the second part was titled *A Thousand Arabian Nights in One*, introducing the sheik and his eight dancing girls, supplemented by the Arabian Band and the Seven Pashas, programed as the world's greatest whirlwind acrobats, and judged by their remarkable exhibition of gymnastics they are fully entitled to the appellation.

*A Study of Darkology* introduced Julian Arthur and his band of ten musical harmonists as a fitting background for the Jimmie Cooper Colored Entertainers, and never has Jazz Lips Richardson put over such dancing as he put over at this afternoon's matinee, and the same is applicable to Man Tan Moreland and Sam Cross, John Dancer and Dandy Brown, for individually and collectively they introduced new, novel and unique dances. Jennie Dancer is programed as late of *Shuffle-In*, and we take it for granted that she was the prima donna who appeared in a red-tasseled silver chiffon gown with ostrich feather trimmings, which we are informed by one who knows is the latest of all modiste creations, set off by a golden picture hat and golden slippers. Her vocalism was above par.

Octavia Sumler and Susaye Brown, famous for their individual versions of the Charleston dance, have added several new movements to their dances that are a "wow".

The chorus this year is equal if not superior to any chorus ever presented by Cooper in the past. There are seven front-line ponies of pep and personality and eleven back-line staturesque, slender, symmetrical show girls of individual personal attractiveness, who collectively sing in harmony and dance in unison with all the vivaciousness of youth.

*Comment*—Cooper has given to his show a scenic and lighting production set off to good advantage by gowning and costuming that is costly and attractive, and making the presentation as a whole it combines class, cleanliness and comedy of the real burlesquing kind that appeals to the patrons of burlesque, which doubtless accounts for the highly commendatory reports sent in from every city in which the *Jimmie Cooper Revue* has been presented. ALFRED NELSON (N. Y.)

## DO YOU REMEMBER—?

Harking back to the days of the late '70s, the '80s and early '90s, J. B. Estelle of Richmond Hill, N. Y., in digging into his memory box, states there are just a few good old boys of the minstrel game of yesterday. He recalls the soprano soloists: Mons. Algeo, Walter Carpenter Hawkins (Sam Hayes), St. James Hall, Liverpool, Eng.), who featured a sennide called *Teresa*, and Bert Sheppard, counter tenors: George W. Harley, Stanley Grey, Joseph M. Wood, James Norris, R. J. Jose, Raymond Shaw; tenors: Sher Campbell, Joe Prodergast, Vernon Reid, Thomas B. Dixon, Dave S. Warfield (Sam Hayes's Chaucery Ghatt), Will Raymond, Maurice Roman, Frank Howard, Fred Oakland, Banks Winter, Joe Waters, William H. Rieger, James E. Adams, Harry Pepper, Harry Wyatt, Thomas Baynes, Martin Hoger, Charles Henry; baritones: Harry Roe, Thomas Campbell, Joseph Garland, John E. McWade, John Gilbert, J. P. O'Keefe, William H. Hamilton; basses: William H. Bernard, C. H. Shattuck, Charles F. Noble, C. E. Lorraine, Henry W. Frillman, Fox Samuels.

Middle men in these yesterdays included W. H. Bernard, A. C. Moreland, Billy Reed, Ed Marble, comedians: Dave Reed, Dave Oakes, Payette Webb, "Happy" and Wagner, John Hart, Luke Scholcraft and Archie Hughes.

"George H. Cox was a splendid middle man, an accomplished vocalist and a top banjoist," writes Mr. Estelle. "Billy Rice, Frank Cushman, J. Carroll Johnson, Billy Emerson, George H. Primrose, Billy Richardson used to knock 'em off their seats. Richardson was known as 'The Irish Nigger.' His *Budget Double* was a scream. The *Badest Double* song was one of Johnny Patterson's, an Irish clown well and fondly remembered as *The Rambler From Clare*. Then there were Hughie Dougherty, Tom Sattler, Tom Mack, Barney Egan, Charley Backus, Billy Birch, Eddie Talbot and Harry Talbot.

"Those who did black-face stump speaking were Senator Bob Hart, Governor Ed Ryan and Hughie Dougherty. Monologists of the day were George Thatcher, Bob Shavin, George H. Woods and Lew Dockstader.

"Black-face female impersonators whom I recall include the Great Eugene, William Henry Rice, P. M. Richards, J. Arthur Doty and 'The Only Leon'. His partner was Edmund Kelly, interlocutor and vocalist. They made an Australian trip. Walter C. Hawkins was an artist who had a beautiful mezzo-soprano voice and knew how to use it.

"The colored group in a minstrelsy had some good ones. Vocalists were the famous Wallace King, tenor, James Bobo, baritone; Richard Brady, bass; et al. Comedians were J. J. Bland, Billy Kersands, Sam Hayes, Billy Barks, Tom McIntosh, Bob Mack, who did a great booster act in which he introduced a small bantam that gave him some fight. The Bobo Bros. were two of the classiest, all-round artists we ever graced the minstrel stage. They were banjoists, vocalists and dancers.

"Among those I forget to mention in the white group (and I hope they will forgive me, for this is written entirely from memory), whom I know are living, include: Billy Sweatman and Frank E. McNish, better old men and masters of fun never lived than Willis P. Sweatman, Frank E. McNish, whose act was copied by many and excelled by none, stood alone in *Silence and Fun*, the peer of them all. George Wilson, with his *Waltz Me Again*, was another. Milt G. Barlow was a great old Negro impersonator. God bless them all."

(Editor's Note: Another reminiscent article by Mr. Estelle will appear in an early issue.)

## PANTAGES HONORS SON

Seattle, Wash., Oct. 23.—Alexander Pantages, vaudeville magnate, tendered a surprise banquet last Thursday night at the Wilsonian Apartment in honor of the 19th birthday anniversary of his son, Rodney Pantages, who was unable to attend, being detained in Los Angeles on business. Covers were laid for 26 and the guest of honor was the recipient of many beautiful gifts and a score of telegrams of congratulation from various parts of the country.

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### Vaudeville Revival Seems Flash in Pan

#### Majority of Houses Playing Revues--V. A. F. May Evolve Co-Operative Scheme With Cinemas

London, Oct. 27. (Special Cable to The Billboard).—The vaudeville revival seems but a flash in the pan and next week almost zero, as out of 126 straight vaudeville houses 96 are playing revues or productions and 20 vaudeville programs comprising 181 individual vaudeville acts. These 126 represent 90 per cent of the recognized vaudeville houses here, but there are many cinemas playing one or two vaudeville acts. Nevertheless, at no period of vaudeville existence have such appalling conditions prevailed.

Of course, many vaudeville artists are absorbed in the 96 productions. In fact, nearly every principal in revue is an acknowledged vaudeville performer, but instead of being under individual contracts they are under agreements with

sub-contractors in the nature of revue proprietors at greatly reduced price.

It is quite on the cards that the Variety Artists' Union will evolve some scheme of friendly co-operation with the cinema as to playing vaudeville acts so as to clear a road opposition to the present form, which has sacrificed their vaudeville inheritance for a mess of revue potage.

Spaghetti is playing but one vaudeville program in syndicate, MacNaughten, Variety of travelling, none, Moss Empires, color, 8, and 10, and 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 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1000.

### FEARLESS ACTORS INVADE FIGHTING FIFTH AREA

New York, Oct. 27.—To promote the art of good show-up and free speech among vaudeville artists, an art which is said to be among those classified as "lost," Jimmie Duff, former member of the team of Leary and Swaney, arranged a little get-together dinner for Friday midnight at a North River spaghetti house.

Probably nobody but a genuine New Yorker could understand how really faithful are those who were on hand to apply syphonic pressure to the famed Italian dish that for west in the fighting Fifties.

The faithful few in hand better known than they would expect to find so close to the river, but they like an occasional Italian dinner and to talk with congenial comrades. More spaghetti will be consumed as the weeks go by.

The letter inviting theatrical folk to attend read as follows:

#### Gri-Togethr Night

Your presence is cordially requested at a dinner to be held on the evening of October 24, 1924, at Caruso's Spaghetti House, 57 West 52d street, corner 11th avenue, New York, at 12 o'clock midnight.

This dinner has been arranged by some of our prominent friends in the profession who are located in New York and who wish their fellow artists to join in the merry-making for the purpose of revivifying the spirit of GOOD FELLOWSHIP which existed years ago among the theatrical folk.

What we really want is your presence on this occasion. We urge you to cooperate and honor us by attending, as a matter of importance concerning the welfare of GOOD FELLOWSHIP will be discussed at this dinner, which we are confident will be a benefit to us all.

Respectfully yours,  
(Signed) JIMMIE DUFFY,  
Chairman, Dinner Committee.

### IRENE FRANKLIN RETURNS

New York, Oct. 27.—Irene Franklin returned to this country this week from Australia. While appearing in the Antipodes she contracted the "flu" and has not fully recovered from the unwelcome incident. She will resume her concert tour here as soon as she has ousted the microbes.

### FIRE AT LOEW'S STATE

New York, Oct. 27.—A short circuit of the wires which led to the electric sign over the marquee at Loew's State Theater set fire to the theater Wednesday evening, causing only slight damage, the firemen extinguishing the blaze in short order. The audience was not disturbed by the fire.

Charles Z. Hicks has leased the Gadsden (Ala.) Theater.

### Song Writers Meet To Consider Funds

#### Discuss Ways and Means of Replenishing Treasury --- Sol Bloom Speaks

New York, Oct. 27.—The Song Writers, Inc., held a meeting late last night at the Earl Carroll Theater, where they discussed general plans for bettering conditions and further building up their organization.

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, and Nathan Burkan, general counsel, were among those who were invited to address the meeting.

They outlined the progress made by the society during the past year in behalf of the writer and publisher, and told how the organization had grown stronger and more stable.

The writers were again reminded that the society was their society and that it was always ready to do anything in its power to aid the music men in any way.

Congressman Sol Bloom, who was formerly a publisher and writer, was among those present. He was assured that the writers stood solidly in back of him and would help in the coming election.

Following the talks by the invited guests the writers held a more formal meeting amongst themselves, the important business taken up including ways and means of replenishing the treasury. Regular meetings for the coming season will now be in order.

### SAILINGS

(Continued from page 10)

French will be given. Gardner's company are due here next week on the Rochambeau.

Others on the France were James K. Hackett, actor, and Mine, Wanda Landowska, European harpsichord player, who is here for a tour of America.

The Leviathan's list of stage-folk was limited, consisting only of Nora Bayes, back in this country after an engagement in London, and Gilda Gray, who returned with her husband, Gil Boag, after several months spent in France and England.

Antonio Scotti, who is here for his 26th season with the Metropolitan Opera, and Anna Case, who is to make a concert tour of this country, arrived on the Duilio, while Giovanni Martinelli, Metropolitan opera singer, came in on the Conte Verdi.

Diana Harris and Ted Trevor, English music hall artistes, who are signed to appear on the Keith Circuit—in fact, have already opened—came in early in the week on the Aurania.

E. H. Sothern and wife, Julia Marlowe, sailed on the Duilio for a year's vacation along the Riviera.

Antonio Cantis, Spanish tenor with the Chicago Opera, and Gaziela Pareto and Flora Perini, sopranos; Pietro Yon, honorary organist of the Vatican, returning from a three months' tour with a group of master students of the organ and composers who gave a series of recitals under the auspices of the American Consuls abroad, arrived on the Conte Verdi. Steff Geyer, famous Swiss violinist, arrived on the Volendam for a swing around a concert circuit with an opening here soon.

Among those aboard the Resolute, docking Sunday, were Olga Forrai, of the Chicago Opera; Paul Bender, baritone, of the Metropolitan; Dr. George Leibling, piano virtuoso, and Gaston Palmer, juggling comedian, here for a tour of the Keith Circuit.

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J. DOUG MORGAN SHOW, Vernon, Texas

# VAUDEVILLE CONDITIONS IN FAR-AWAY PLACES

## Charles V. Bell, Globe-Trotting Manager, Advises Artistes Contemplating World Tour How Best To Surmount Difficulties

NEW YORK, Oct. 25.—A world tour promises something more than mere adventure—alho plenty of that, to be sure—to the artiste seeking new fields to conquer. There's money in it! And good money, too! So declares Charles V. Bell, who knows of what he speaks. Mr. Bell qualifies as an authority on world-wide vaudeville thru a knowledge born of long experience as a globe-trotting manager.

He has piloted vaudeville companies not only along the highways of both continents, but the byways as well. In the following exclusive interview with *The Billboard*, Mr. Bell advises artistes contemplating a world tour how best to surmount the difficulties that lie in their path.

This advice is intended for touring companies and not individual acts booked for circuit tours. His remarks are concerned chiefly with conditions as they exist in South Africa, the Antipodes and those parts of the Orient where the artiste is assured of English-speaking audiences.

According to Mr. Bell, companies embarking upon world tours fall sometimes to make money for one of two reasons. Either poor direction is to blame or the artistes themselves can't deliver the "goods". Audiences in far-away places, he has found, are just as discerning in their tastes as they are in America or Europe.

"They will not support a second-rate attraction," the globe-trotting manager explained. "That's why you read of world tours often coming to an untimely, and sometimes disastrous, end."

Then, too, the prevailing economic conditions of the countries to be played must be taken into consideration. A world-tour venture can't hope to make money where economic conditions are adverse anywhere than it could at home under similar circumstances.

Yet, all things considered, there is good money to be made from a world tour, Mr. Bell has found from experience.

### Three Years To Make Tour

It takes about three years to make such a tour, with South Africa as the starting point and New Zealand as the terminus. South Africa will afford from four to six months' time; the Orient, including India, Burma, Straits Settlements, China, Japan and the Philippines, about a year and a half, with the Antipodes filling out the three-year period. About 20 weeks of this time will be lost in travel.

In South Africa most of the larger cities are one-week stands, with the smaller places good for three nights, with a few one-nighters thrown in to break jumps. The same condition prevails in the Orient, where the larger cities are concerned, with the interior playing mostly two-nighters. In the Antipodes there are many full-week stands, but the majority of the cities are good only for split weeks and one-nighters.

Attractions contemplating a world tour are advised by Mr. Bell to be prepared to give several changes of program. This is expected in most places where the engagement is for more than a two-day duration, particularly so in the Orient and interior towns of South Africa, Australia and New Zealand, where theatrical attractions are infrequent and where a company is apt to play to the same audience each night of its engagement.

"Most of the coastal jumps are naturally made by ship, with the company playing the ports of call," he explained. "Railroad jumps are not necessarily long, except in the interior of India, when the smaller towns are passed up in favor of the larger cities. Then the jumps are long and, in most instances, expensive; this more by reason of the length of the jump than the rate of transportation, which is particularly cheap. Special rates are made in all countries for theatrical troupes just as they are here."

Mr. Bell advises world-tour companies to lay in a good stock of paper and billing matter before leaving South Africa, as that to be had in the Orient is of a very inferior quality. This does not hold true of the Antipodes, however. Companies are also advised to travel as lightly as possible, as transportation facilities for baggage are not what they are at home.

### The Rear Agent

All booking is done by an advance agent, and in India it is advisable to engage a rear agent as well. It is the latter's duty to remain about a month behind the company and collect money due for admissions. This is because nearly all stands in India are army posts, where it is the practice to pay for everything, even theater tickets, by means of a CHT, a sort of I. O. U., which is redeemable at a stated period.

About 50 per cent of the houses are booked and engaged outright, the company manager assuming all responsibility. The remaining 20 per cent are booked on the usual sixty-fourty basis, with the company getting the long end. Sometimes a guarantee booking can be secured. Where

a sixty-fourty arrangement can be negotiated the company has only to furnish, in addition to its regular bill, the music and the billing matter. The management takes care of the advertising, the billing, etc., and provides the usual accommodations.

The larger cities of South Africa, the Orient and the Antipodes all have fine theaters; up to date in every respect. In the smaller places one finds halls with varying degrees of accommodation, all sufficient, however, for the presentation of vaudeville. The week-stand theaters in the Orient are described by Mr. Bell as being particularly fine.

"Naturally one finds all classes of audiences," he said. "Yet all are discerning in their tastes. In India, particularly in the army posts, one must provide a type of entertainment that will, at the same time, meet with the approval of Tommy Atkins and the officers and their families as well. The latter are sophisticated and put on a lot of swank."

"One must watch his step in South Africa, particularly in the Boer country, where anything off color won't be tolerated for a moment. In the Antipodes the razzberry or the bird thrives. Audiences in this section are very pronounced in their likes and dislikes."

### Plenty of Adventure

For the trouper with an adventurous turn of mind a world tour is just the thing, according to Mr. Bell, whose career has been marked by many experiences out of the ordinary. He tells of a 5,000-mile trip he once made across the Kalahari Desert in Africa in a great coach drawn by a span of 18 mules, which was attacked by man-eating lions. Mr. Bell and his company got thru all right, but one of the native drivers didn't.

That was while he was managing the DeLroy Company, of which Teddy Ford, the Australian humorist, now playing the Keith Circuit, was a member. They were bound for Guelo, believed to have been the site of King Solomon's mines. This was the first vaudeville troupe to ever penetrate that part of Africa and, according to Mr. Bell, the last. Yet the venture wasn't unprofitable, for he says that they played Guelo for 10 days to the same audience every night and got \$5 a head. At the conclusion of the engagement a delegation called upon Mr. Bell to prevail upon him to remain another week.

Another out-of-the-ordinary experience was when he and his company were commanded to appear before the Nizam of Hyderabad, the most powerful prince in India. Hyderabad is a forbidden city



Charles V. Bell, globe-trotting manager, who in the accompanying interview describes vaudeville conditions in far-away places.

White men are not permitted to set foot on its sacred soil. So the Nizam sent his private elephants and a mounted guard to escort the company to his palace. It was understood beforehand, however, that the Nizam would not be responsible for the lives of the players should they get down from their royal mounts while en route thru the city.

The Nizam did guarantee to return their bodies, should they disobey his instructions, to the British government, however. So pleased was the Indian prince with the company's performance, Mr. Bell says, that he invited them to join him on a six months' tiger hunt. They were unable to accept the invitation, however. Mr. Bell recounted these few experiences to illustrate that a world tour has other compensations than its money-making possibilities.

### WAYS OF BIG-TIME BOOKING

New York, Oct. 27.—Mrs. Leslie Carter was booked into the Palace Theater, Cleveland, last week in her dramatic playlet, *Alias of Tartary*, breaking the jump to Chicago, where she is appearing this week at the Palace, an Orpheum house. Mrs. Carter plays but one week for the Orpheum, and so far only another week for the Keith Circuit, next week she being slated to appear at the Davis Theater, Pittsburg, breaking her jump back to New York.

### LUCILLE SWANN'S NEW ACT

New York, Oct. 27.—Lucille Swann is in rehearsal on a new act, entitled *Beaux and Bows*, in which she is supported by four men, as yet not definitely selected. Tom Rooney is producing the offering.

Dr. Abel P. M. Sandahl has sold his picture theater at 2652 Lincoln avenue.

Chicago, Ill., containing 1,200 seats, to a Rothschild, for \$95,000, subject to \$10,000 syndicate, title being taken by Jacob seems the father isn't very loose with his shovels, preaching to his son at various stages of the playlet that he should study the philosophy of Tolbitsky (a hypothetical philosopher and soothsayer), who says "money is everything". The old man is a religious follower of Tolbitsky and believes everything he says, so when the son surreptitiously inserts the date 1921 opposite the philosopher's prediction as to when the world will come to an end the father feels his remorse and hands over \$10,000 to the son, telling him to get married, etc. They have only an hour until the time when the world is supposed to end. The inevitable, of course, occurs, and the father forgives the young couple.

The dialog thruout is heavily flavored with the spleen burlesque is noted for. Some of it is really funny, some of it so old it has lost its kick by this time.

Liebert is capital in his role, but the son, played by Jonathan Hole, and the girl, played by Marlon Meack, could be a whole lot better. R. C.

### O'ROURKE AND KELLY

Reviewed Thursday evening, October 23, at Keith's Prospect Theater, Brooklyn, N. Y. Style—Singing, dancing and comedy. Setting—In one. Time—Forty-four minutes.

This is a new combination, O'Rourke having formerly been of the team Jackson and O'Rourke. The act these boys are doing is a wow, proceeds to its finish with a goodly dash of speed and, alho it owes its success in part to the zippy talk used, is darned good vaudeville.

O'Rourke is an interesting tenor of quite good quality but not a lot of force, and makes himself a big "go" in a solo of *I Wonder What's Become of Sally*. The boys do well on *June Night*, used more often as a dance number than a vocal specialty, and register solidly in their dancing, a sort of eccentric drunk novelty.

It is the snappy talk they use that sends them across for the biggest hand, their material being of the sure-fire variety. It could stand a little toning, however. The clowning that is a part of the offering evinces laughter of a somewhat generous order, and Kelly's "nut" antics will always be good vaudeville. R. C.

### MARQUITA

"The Igorrote Girl" In a Violin Fantasy (a) *Ikaw Lamang*, (b) *Czardas*, (c) *Viva Villa*, (d) *Encore, Aloha OE*. Reviewed at the Hippodrome, New York. Style—Musical novelty. Setting—In two, special. Time—Ten minutes.

A hurray introduction for Uncle Sam, General Leonard Wood and the splendid work done by the Government for the betterment of the natives of the Philippines precedes the appearance of Marquita, said to be of the Igorrote tribe, members of which not so long ago counted head-hunting among their chief accomplishments. Marquita is held up as an example of the new culture. She is a violinist. Her talent in this direction is somewhat limited. Nevertheless, Marquita qualifies as a novelty; sufficiently (Continued on page 21)

## NEW TURNS AND RETURNS

### FRANCE LAPELL

(In the Air)

Reviewed Thursday evening, October 23, at B. S. Moss' Flatbush Theater, Brooklyn, N. Y. Style—Acrobatic. Setting—Full Stage. Time—Eleven minutes.

Miss Lapell does some hair-raising stunts in a perch act, using two masts. At a height of about 20 feet above the stage, she executes a hand stand and head balance on the seat and bars of the bicycle attached to the end of one of the masts. She also does a series of layouts on another perch, upon which she maintains an upside-down position with her foot in a sling. In this position she sways with enough force to give the idea of cracking the whip. The act closes with Miss Lapell swinging forward and backward on a trapeze to a good height. It is good entertainment of its kind and won a fairly good hand. G. B.

### CARLOS AND INEZ

With Hughie Barrett and His Commodore Hotel Orchestra

Reviewed Thursday evening, October 23, at B. S. Moss' Flatbush Theater, Brooklyn, N. Y. Style—Dance, assisted by band. Setting—Full stage. Time—Twenty-two minutes.

Inez opens with a toe dance, which she does with charm and grace. After her first number she is joined by Carlos and the pair does an interpretative comedy dance. Barrett follows with a song and ukulele number, which brings on the dancers. Carlos shows great speed while spinning on one leg and in a whirl dance with his partner exhibits strength, poise, endurance and true artistry. The band, comprising eight pieces, plays several

blues numbers, which won ready response from the audience when reviewed. *Love Sends a Little Gift of Roses*, played as a saxophone solo, was well received also. G. B.

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Sammy, His Son..... Jonathan Hole  
Esther, Sammy's Sweetheart..... Marlon Meack  
SCENE: Home of Levy—Riverside Drive.  
TIME: New Year's Eve  
Play Staged by SAM LIEBERT

Reviewed Thursday evening, October 23, at Keith's Prospect Theater, Brooklyn, N. Y. Style—Comedy playlet. Setting—Specials, in full. Time—Twenty-six minutes.

*The End of the World* is a slapstick playlet, reminding one more of a typical burlesque scene than anything else. Alho it is a good laughgetter, and Sam Liebert, doing a Jew comic, wrenches from it every possible streak of comedy. It is not quite the sort of vehicle that'd look right on a big-time bill in the major houses of the circuit for which it is working. It is lowbrow the clean, but a little too unsophisticated in its slapstick and theatricalism to be much sought as a big-time offering. In the outlying and neighborhood houses it is capital.

The plot of the playlet concerns the effort of a parsimonious father to keep his son from wedding the girl, and also the effort of the son to wheedle his Dad into consenting to the marriage, as well as to forking over a bit of change. It

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# Vaudeville Notes

**T**HE vehicle **JOE WEBER** and **LEW FIELDS** are using in their Orpheum tour is called *Reminiscences* and was written by the oldtimers themselves. **ARMANI KALIZ**, who recently put on a new act himself, and **NARLETTE FLACK** appear in support of the comedians.

**BABBY PEGGY**, child screen actress, is reported to have been signed by the Keith Circuit for a tour of its theaters. She is said to be on her way to New York from the West Coast and has a vaudeville offering ready for showing.

**JEAN MIDDLETON**, violinist, is opening November 2 at Cedar Rapids, Ia., for a tour of the Orpheum Circuit. Her husband, **FRANK VAN HOVEN**, now appearing on the Orpheum Time, is not going abroad, contrary to recent reports, until he has finished his tour, which will be late in the spring.



Jean Middleton

**NED NESTOR** is going a new act with **OLIVE GREEN** on the Keith Time.

**NEIL McKAY**, Scotch comedian, arrives in this country soon for a tour of the Keith Circuit. He is scheduled to open at the Orpheum Theater, Brooklyn, the week of November 17.

**TED TREVOR** and **DIANA DOUGLAS**, English music-hall artists, who recently showed their act here, have been booked for a tour of 30 weeks on the Keith Time.

**JEAN ADAIR** opened Sunday at the Orpheum Theater, New Orleans, in her new vehicle, *Three's a Crowd*, by **ELAINE STIERNE**, for a tour of the Orpheum Circuit. **MISS ADAIR'S** offering was produced by **LEWIS & GORDON**.

**JACK OSTERMAN**, who has turned his hand to revue staging, put on *Miss Madrid*, a cabaret show, at the Club Madrid, Philadelphia, last week. **OSTERMAN** wrote the book and music for the revue.

**ROGERS** and **ALLEN** have been booked for a tour of the Orpheum Circuit, opening November 16 at Winnipeg.

**MANUEL VEGA**, comedian, opened at the Rivera, Brooklyn, last half last week to break in a new offering. **VEGA** is a foreign artist who has worked but little in this country. He is to make a tour of the Keith Time.



Manuel Vega

**CORTEZ** and **PEGGY**, at the Hippodrome Theater, New York, this week, are to return to Europe following their engagement at this house.

**JOSEPH BUCKNER**, former partner of **BILLY LYONS**, is now teamed with **JOSEPH SMITH**. They will present a "nut" double on the W. V. M. A. shortly.

**ANDERSON** and **BURT** started a tour

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of the Orpheum Circuit last week at the State-Lake Theater, Chicago.

**DOYLE** and **FREEMAN** opened last week at the Willis Avenue Theater, New York, to break in a new offering.

**ALICE ISABELLE** is scheduled to begin a Delmar route the week of November 3, splitting Richmond and Norfolk, Va., in her new dance act.



Nellie Breen

**NELLIE BREEN**, formerly of the team **MACK** and **BREEN** and before that a member of the **BREEN FAMILY**, which played the two-day, is the chief supporting player to **LAL SKELLY** in his new offering, *The Mutual Man*, at the Palace Theater, New York, this week. **EUNICE SAUVAIN** and **VELMA VALENTINE** also are in **SKELLY'S** act.

**HURST** and **VOGT** are set down on the Orpheum books for opening November 30 at Des Moines, Ia. They are to make a tour of the Orpheum Time.

The **PARKER BROTHERS** have been routed on the Interstate Circuit, having opened Sunday at Wichita Falls, Tex. The freres have not played Keith or affiliated time since March, 1923.

**JOE CARROLL**, monologist, opened the second half last week at Watertown, N. Y., to break in a new routine.

The **PICCIAGIANI TROUPE**, now with the **RINGLING-BARNUM** Circus, is booked for a two weeks' engagement at the Hippodrome Theater, New York, commencing November 10.

**THE ANDRIEFF TRIO**, dancers, have been booked for a Coast tour of the W. V. M. A. Time, opening soon.

**HELEN JACKSON** has replaced **MARY THORNTON** in **WILLIAM MORRIS' act**, *Movie Mad*, which is scheduled to open soon under the direction of **LEWIS & GORDON**.

**HARRY GREEN** opened Monday at Keith's Theater, Boston, for another tour in his playlet, *The Cherry Tree*, by **AARON HOFFMAN**.



Harry Green

**SYLVESTER** and **VANCE** started a Keith route at the Palace Theater, Cincinnati Sunday.

**MILLER** and **CAJMAN**, steppers, formerly with **JACK CONNORS**, opened at Dayton, O., this week, starting a Keith tour. They have not been working since last May.

**LEE** and **DODGE** opened Monday at New Brunswick, N. J., to break in a new offering for the Keith Time.

**CLARA KIMBALL YOUNG** is reported to be replying herself for a tour of the Orpheum Circuit in a sketch with a cast of four people.

**PAUL REMOS** and **Midgets** have been signed for a tour of the Delmar houses, opening this week at Richmond, Va. In March the act goes on the Orpheum.

**AL FIELDS** and **JOHNNY JOHNSON** opened this week at South Bend, Ind., starting a tour of the Orpheum Circuit. The boys have been playing Keith Time in the East.

**BILLY BOUNCER**, clown, opened Monday at Lynn, Mass., for a tour of Keith's New England houses.

*Seminary Scandals*, an act which has been seen from time to time on various small-time circuits, has been booked by the Keith office to open at the Palace Theater, Bridgeport, Conn., a Poll stand, the week of November 3.

**SMITH** and **STRONG**, who have been laying off all summer, returned to the fold this week, having started a Keith pop. time route at Jamestown, N. Y.

**PEGGY AMES** and **ARTIE LEWIS** will be seen shortly on the Keith Circuit in a new offering. They are at present whipping it into shape for showing.



Peggy Ames

**BLANCHE** and **JIMMY CREIGHTON** are routed in their "nut" act for opening on the Keith Time at Northampton, Mass., November 3.

**BOBBY DALE** and **Sisters** are leaving vaudeville to appear in a cabaret show at the Club Kadix, Philadelphia.

**BETTY MILLER** will open at Columbus, O., shortly with a new act and special songs by **CARSON & D'ARVILLE**. **MISS MILLER** is playing this week in Akron, O.

**HILDA GRAHAM**, known in private life as **MRS. RICHARD E. EARLE**, is making a favorable recovery from a severe operation which she recently underwent in Milwaukee.

**EVA DE VONN** writes that her dog, said to be the oldest art-posing canine, recently died from old age, in its 15th year.

The **RICHARD SISTERS**, **RENE** and **FLO**, open their season on the Keith Time in the Middle West.

**VERNON (UNCLE) OTT** is in vaudeville again. He recently lost one of his leaping dogs, making three in all lost out.

(Continued on page 20)

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## OLYMPIC AND GRAND OPERA HOUSE MANagements FIGHT PICKETING

Temporary Injunction Is Obtained Against Union Men---Pickets Are Withdrawn Pending Final Outcome

NEW YORK, Oct. 25.—The Grand Opera House and the Olympic Theater managements have started court proceedings to fight the picketing of the two theaters by union men, with the result that a temporary injunction was obtained Tuesday, returnable last Thursday. At the request of Attorneys Hoffman and Friedman, for the American Federation of Musicians and other unions, the hearing was adjourned for a week in order to give them more time to present their case. Justice Mitchell, of the Supreme Court, signed the papers.

As is the usual procedure, attorneys for the Harrison Amusement Company, Inc., operators of the Grand Opera House, followed the granting of the temporary injunction with an order to have the unions show cause why they should not permanently be restrained from picketing the house. The unions affected are Motion Picture Operators, Local 366; International Alliance of Theatrical Stage Employees and Projectionists, and Local 802 of the A. F. of M.

In its papers the Harrison Amusement Company sets forth that the Grand Opera House returned a profit of \$50,000 yearly and this is endangered by unions' actions, inasmuch as the value of the lease on the property is placed at \$100,000, said lease being in jeopardy.

Several days prior to taking out the temporary injunction the Grand Opera House management had the pickets arrested. They were subsequently discharged in Jefferson Market Court by Magistrate Smith. Last Sunday the

management again attempted to have the pickets taken into custody, but they were not held by the lieutenant on the desk at the West 30th Street Police Station. The injunction suit followed.

Union officials point out that the court, as in the past, held that the pickets were within the law in their actions, and they minimize the effect of the temporary injunction, which they say is obtained easily enough.

The picketing started several weeks ago as a result of the refusal of the management of the Grand Opera House, which plays vaudeville, to put in a full union crew back stage. The motion picture operators and musicians went out in sympathy with the other union men. The situation as regards the legal proceedings in Brooklyn, where the Olympic, also a vaudeville and picture house, is located, is similar to that of the Grand Opera House, altho a different judge signed the order.

Pending the final outcome of the action the unions will not picket the two houses. At the hearing, which will be held some time next week, attorneys for the unions will endeavor to have the theater operators prove their assertions as to the damage done by the pickets, etc.

### FOWLER AT LA PETITE CLUB

New York, Oct. 25.—Will Fowler and His La Petite Double Sextet Orchestra opened Thursday night at the new La Petite supper club, which is also a combination of restaurant and theatrical revue. Ted Reily is manager of the resort. Other openings this week include two orchestras at the new Bluebird Ballroom. The Indiana Five, under the leadership of Tommy Morton, is one, and the other is Henri Gendron and an eight-piece orchestra, booked by Mal Hallett. The Gendron orchestra, making its first appearance in New York, is well known in the Middle West.

Frank Silver, orchestra leader and composer of *Yes, We Have No Bananas*, opened an orchestra booking office in the Astor Theater Building this week. He intends to conduct a regular agency for the purpose of supplying orchestras for social and commercial engagements.

### WHITEMAN GETS RETURN BOOKING FOR CHICAGO

Paul Whiteman and His Concert Orchestra have been booked for a return engagement at the Auditorium, Chicago, April 7, following his big success October 19, when Whiteman had to render five additional selections before he could bow off. The performance was his first concert appearance in the Windy City and a capacity audience, highly enthusiastic, greeted the orchestra, while more than 1,000 would-be patrons were turned away. A few tickets in the hands of speculators brought as high as \$25 each. Local music critics were high in their praise of the Whiteman performance.

### NEW TUNES AT OPERA CLUB

"Spike" Hamilton, who organized and led the Barbary Coast Orchestra at Dartmouth College, will make a professional debut in Chicago October 31, when he opens the Opera Club, which is holding a reunion. Hamilton will lead a dance orchestra of his own selection. Members of the Opera Club, who have been in Europe for the summer, are said to be bringing back their own music, including new tangos and late hot jazz stuff, which Hamilton's combination will have a chance to spin.

### SIX BROWNS FOR AUSTRALIA

New York, Oct. 25.—The Six Brown Brothers, saxophone orchestra, augmenting their sextet, have been booked for a tour of Australia by the H. B. Marinelli International Theatrical Agency. The orchestra expects to leave in December. Under the leadership of Tom Brown, the saxophone artists are appearing successfully at large motion picture theaters in this country.

### HURTADOS AT SPRINGFIELD

Springfield, Mass., Oct. 25.—The Hurtado Brothers' Royal Meritula Band, which closed a two-year engagement in Hartford, Conn., is playing for two weeks at Cook's Butterfly Ballroom, this city. The band is playing opposite McNally's Orchestra of 13 pieces. The meritula boys, all from Guatemala, make a distinctive combination.

### JAZZ FOR CHURCH

Ted Lewis Offers Band Free To Demonstrate Attractiveness of Dance Tunes

New York, Oct. 25.—Ted Lewis and his jazz band are willing to play free in any church in the country to show that syncopated music has elements of spiritual power and will aid in bringing men and women back to the church.

Lewis made the offer yesterday in letters sent to the National Lutheran Council, 437 Fifth avenue, and to the convention of the United Lutheran Church in America, in session at Chicago, in which he replied to charges by Dr. J. P. Ohl, of the council, that modern music is "irreligious and an evil influence."

Lewis asks the church convention refrain from taking action on Dr. Ohl's charges until he can present "the side of jazz music."

### LOPEZ KEPT ON THE JUMP

New York, Oct. 25.—Vincent Lopez returned from Providence, R. I., early in the week, where he started off one of his orchestras, led by Nelson Argueso, at the Arcadia Ballroom. While in Providence the musical director was dined by local organizations, including the Chamber of Commerce, Kiwanis Club and others.

Sunday Lopez opens the new Gimbel Brothers' radio station, WGHS, when an informal reception will be given, with many theatrical guests present. Thursday night he will open the new Chickering Hall, 57th street and Fifth avenue, a salon that seats 200.

In connection with his coming world tour Lopez will have an International Press luncheon October 31, when foreign correspondents will gather to better acquaint themselves with him at the Friars' Club. Several other events during the week promise to make Lopez the champion busy director.

The Sunday afternoon concert to be given by Lopez at the Metropolitan Opera House, with a band of 40 soloists, November 23, is being advertised at a \$3 top, scaling upward from \$1. The advertisements will especially note that the performance will positively not be broadcast over the radio.

### VENETIAN BOYS END TOUR

New York, Oct. 25.—The Venetian Melody Boys, "Maine's Own Orchestra", are back in this city after a three-and-a-half-year tour of New England and Eastern Canada. They are rehearsing a new vaudeville act in which they expect to open soon. The orchestra, led by Roy Baker, cornetist, features the xylophone and is composed of seven pieces.

### VAUDEVILLE NOTES

(Continued from page 19)

of his act this summer, but is doing fine with his monkey, "Knuckles".

GEORGE EVERETT announces that the THREE GEORGES, of which he is manager, will soon open for the United States and that GEORGE PLUM is no longer with the act. REDDY LEONARD, formerly of the Redless Trio and still doing his five-table rock and contortions, has joined the turn.

HERBERT and PARKE have several new numbers, written by CARSON & D'ARVILLE.

The MEYAKOS, a trio of Japanese musicians, acrobats and dancers, with ED WYNN'S shows the past five seasons, are now in vaudeville. They opened on the Poli Time at Hartford, Conn.

The Paramount Quintet, a new grand opera singing act, with GENE DE SANTIS, EMILY MULLER, RAINONDA SCALA, PAUL RONITO and DAVE ELLIOTT, opened on the Poli Time at Hartford, Conn.

ZAZA DAVIS advises that he will open shortly on the Sun Time in his monolog, *Married Women*.

Sensational TOGO, who returned to the Keith ranks several months ago after an absence of about two and a half years, is being booked thru the H. B. MARINELLI office to present his novelty top spinning and thrilling tight-rope walk and back slide from gallery to stage on the big time.

JACK BEVINGTON, black-face comedian, is having a new monolog written by H. P. HALBRAN. The act will open in the East early in November.

CARSON & D'ARVILLE recently turned out an act and exclusive songs for BAYLEY and BAYLEY, working around New York this month. MRS. BAYLEY was forced to make a hurried trip to Chicago because of a death in the family. The team will resume work in a week or so.

MACY and SCOTT, "Acers of Humorous Humor", are continuing as added attraction at leading cinema theaters through the land. ARTHUR SPIZZI is booking the act.

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### WM. McNALLY

81 East 125th Street, New York

NEW TURNS AND RETURNS

(Continued from page 18)

so to warrant a spot on big-time vaudeville.

Her act has a special setting, depicting native huts with a tropical background. From one of these huts she makes her entrance. She is attired in native costume, sans footwear, and with her hair worn long. Her physical proportions are plump, at least her mode of attire leads one to believe so. She keeps her gaze fixed straight ahead while playing, and indulges in none of the little mannerisms that usually mark a vaudeville violinist's playing.

Her repertoire, listed in the foregoing program, is not very well balanced and is made up entirely of compositions of an elementary order. Her tone is just fair; her technique ditto. Yet she gets by; her announcement probably does it. We're sure it's not her playing. Some may rate this a propaganda net in view of some of the unkind things that have been said about this government's administration of the affairs of its Pacific possessions. We think not, however. It's just a freak turn.

WILLIE AND EUGENE HOWARD

Reviewed Monday matinee, October 20, at the Palace Theater, New York. Style—Comedy, singing. Setting—In one. Time—Twenty-five minutes.

These two mainstays of the Shuberts' Passing Shows are back in vaudeville where they rightfully belong. They were not on for more than a minute and a half before it became evident that the duo was delivering laughs with the precision and unmatched speed of a battery of Lewis guns laying down a barrage. They gathered such terrific momentum in so short a time that they simply swept them out of their seats. Despite the speed of the crossfire, not a gag went astray, and the whole routine worked smoothly.

Both were attired in evening clothes. Eugene Howard, doing straight, wore a tuxedo, and Willie doing the comedy, a full-dress outfit, arranged as a comic's, of course. Their opening trade dealt with the operatic performance they had just witnessed, and after additional comedy, they ended that period of their act with a legitimate song.

Following that, Willie did his stuff as a single and scored heavily with his impersonations of Eddie Cantor, Al Jolson, Harry Lauder, Jack Norworth and David Warfield. Each of these was a wow. Toward the close both did a sort of burlesque operatic duet.

As a straight man, Eugene could hardly be improved upon, while his partner's comedy is of a dynamic sort that registers in irresistible style. No show could be an out-and-out flop with this team on next to closing.

M. H. S.

MARION WILKINS

and THE LIDO ORCHESTRA

With Robert Heft

In Eight Synchronized Musical Dance Numbers

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2. Medley...The Lido Orchestra
3. Waltz—South Sea Island...
4. Request...Miss Wilkins and Mr. Heft
5. Request...Lido Orchestra
6. Bohemian Ball...Miss Wilkins
7. Red Hot Mama...Lido Orchestra
8. Finale...Eldre Company

Reviewed Thursday evening, October 23, at B. S. Moss' Regent Theater, New York. Style—Orchestra, dancing. Setting—In three, eyes. Time—Eighteen minutes.

Miss Wilkins has been in several other vaudeville productions, but this one, plus the orchestra, is the most pretentious vehicle she has yet tried. As usual, she dances in competent manner, is graceful as well as versatile. Her dancing partner was last seen in an act with Lucille Ballentine, and outside of assisting Miss Wilkins, does one fairly strong solo, in which he incorporates some Russian steps.

Offsetting the dainty efforts of Miss Wilkins is the six-piece orchestra which does not seem to have the proper instrumentation. The saxophone is little in evidence and the brass instruments replacing it, as well as the overdone clarinet work, make for anything but a harmonious, smooth accompaniment, or other playing. Thus the musicians' attempts to get "hot" were far from effective. Improving this end of the offering will make it worthy of a big-time showing. Miss Wilkins is capable of carrying a big-time act thru, with the proper co-operation. Heft, as far as we can see, makes a suitable dancing partner. In addition to other efforts, the finale is unusually fast and probably a little too long.

M. H. S.

ROSE DONER AND JOHNNY BERKES

In "Maybe? Who Can Tell"

Reviewed Thursday evening, October 23, at B. S. Moss' Regent Theater, New York. Style—Dancing, singing, comedy. Setting—In three, eyes. Time—Seventeen minutes.

Rose is of the well-known Doner theatrical family, and certainly not the least

talented; in fact, she bids fair to outline the most successful members of the family, in time. Vaudeville is surely enriched by her sweet, girlish personality, talent and showmanship style of displaying it. While dancing, plus exceptional time forward and side kicks, is her forte, she does equally well playing straight for her partner or putting a song over. Berkes is a smooth-working comic, wearing over-size clothes, who also has a nifty line of eccentric steps. He gets the laughs with little apparent effort, and the versatile duo makes a big-time combination. The material is unusually good thruout.

Included in the double numbers, mostly productive of comedy, is a burlesque apache dance, preceded by an appropriate song by Miss Doner. The singles include an eccentric dance by Berkes and a solo by Miss Doner, who trots out an assortment of dainty steps, kicks and splits, of the sort never acquired overnight. Accompanied at the piano by her partner, Rose did at least one ballad that definitely proved her ability to hold down a spot on her own. Berkes, on the other hand, handles his end perfectly, getting many laughs with his physical comedy. He does not appear to be going after them, just takes it easy and lets 'em fall where they will. His solo dances supply a healthy punch to the routine as well as his comedy. We fail to see how the team is going to miss a big-time route if a refreshing routine in capable hands is the chief requirement.

M. H. S.

STRITT AND O'HEARN

Reviewed Monday matinee, October 20, at Proctor's 23d Street Theater, New York. Style—Comedy, singing, female impersonation novelty. Setting—In one. Time—Thirteen minutes.

Stritt and O'Hearn, men, do an act of more or less mediocre stuff with the exception of their Duncan Sisters bit which is undeniably funny.

Their opening, with umbrellas in hand, singing "I Ain't Gonna Ribs No More, is weak, and the succeeding number, "Breath Under Water, followed by a crossfire of unfunny gags didn't help them along any. They use the rubber band bit done by Fields and Johnson, and one of the boys blurt out a special ditty, entitled "Mama, Buy Me One of Those." He lacks the slightest vestige of vocal talent. The other man makes a short introduction for the female impersonation bit, and the two boys come on to do a burlesque of the Duncan Sisters. They sing "That Old Red Fingert Shirt Father Wore, and do an "aesthetic" dance to the catchy music of "Nola."

The act has a good closing, but that's all. The fore part of the routine is every inch small-time stuff, but Stritt and O'Hearn appear to be equipped with the knack of being funny, and with punchier material ought to make a better showing. Since neither one of the lads can sing, it wouldn't be a bad idea to leave as much of that as possible out of the routine.

R. C.

RUSSELL'S MINSTRELS

Reviewed Monday matinee, October 20, at Proctor's Twenty-Third Street Theater, New York. Style—Minstrel. Setting—In two. Time—Seventeen minutes.

Russell and his company of four men present a typical minstrel act, except for the absence of dancing. There is a good deal of fine comedy in the offering, however, and the singing is all that could be desired.

On the opening one of the men sings "Nine O'Clock Gal, the others joining him toward the end of the number. Following some comedy is injected, then "Bells of the Sea, led off by the baritone, is offered. The number is well done. "I Never Know Till Now That I Loved You is next done, and a little fun between Russell and the theater orchestra is staged, following with " Yankee Doodle, the butt of the joking. Russell not being able to distinguish the old tune from "Feather Your Nest."

One of the men doubles for a comic female impersonation bit, providing a good deal of laughter in a patter crossfire with another of the men.

In bringing up the close, a number in which special lyrics have been set to light opera tunes is rendered. The number is novel and interesting.

R. C.

GREEN AND FREDERICKS

Reviewed Monday matinee, October 20, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy singing and dancing. Setting—Special drop, in one. Time—Eleven minutes.

Green and Fredericks are colored performers, and darned good ones, too. Green was a featured member of "Liza, the colored show which played at the Nora Bayes Theater season before last, while Fredericks was recently with a Columbia Circuit burlesque show.

They are doing a comedy act, using a special drop of a prison-cell tier. Fredericks is back of the bars of one of the cells and Green comes along and chides him, telling him all about the electric chair, etc. The material has a number of good laughs, and Green supplies those that it lacks, being a comedian of no little ability.

The offering is topped by an eccentric

dance specialty by Fredericks and a vocal number by Green.

The act ought to prove quite popular and find it easy going wherever it plays.

R. C.

WATERS AND LAWRENCE

Reviewed Monday matinee, October 20, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy and singing. Setting—In one. Time—Eighteen minutes.

This team Tom Waters and Walter Lawrence, are oldtimers, both having been in vaude, and legit, for a number of years. They are doing a new act written by Lawrence that vouchsafes every indication of being heavily applauded wherever it plays.

Waters opens with a song and piano solo, broken by a dash of talk, serving to plant him as a backstage janitor. He is dressed in the garb of such a factotum. Lawrence, as the actor, comes on, and the two, meeting for the first time in four or five years, engage in reminiscences. The dialog between them is mildly humorous. This leads into a vocal number by Lawrence, for which Waters plays the piano accompaniment. The song, "Tipperary Mary, is a typical Irish tune, well sung by Walter.

More talk, and Waters attempts to give an imitation of Anna O'Toole, one of his neighbors, who went to Paris to study voice and is now as highbrow as they make 'em. He sings "The Days of Carey Dancing, as Anna O'Toole sang it when she came back from Paris. The specialty clicked nicely when reviewed, and the closing number, "Back to Ireland Once More, done in duet, closed the offering to a good hand.

R. C.

JOE FREED AND COMPANY

in "TOWN TOPICS"

A Series of Travesties by Wm. K. Wells. CAST: Joe Freed, Clara Hendrix, Brad Sutton, Marie Payne and Milton Rosner.

Reviewed Monday matinee, October 20, at B. S. Moss' Broadway Theater, New York. Style—Comedy. Setting—In one, two and full stage.

The act opens with two people seen on opposite sides of the stage speaking thru curtains on a blue silk drop. The woman reads newspaper headlines with a crossfire from the man, who likewise reads from a newspaper. The disjointed reading is quite effective. This byplay gives way to a scene in a railway station. Freed, garbed in an oversized gray uniform, calls off a long list of "bergs," when he is interrupted by a couple dashing on to make a train just departing. The husband tries to explain to his wife that he has a business appointment with Peggy Joyce. She objects and protests in no uncertain tones. He appeals to Freed, who, upon being asked what should be done in the matter, shoots the woman. The laugh comes instantaneously at this unexpected finish.

This is followed quickly with a scene in a sitting room, presumably, which is shown by a black drop and a bench. Freed is quarreling with his wife and is about to strike her, but this develops into a dance upon the entrance of a newly-engaged couple. Freed and his spouse leave the young couple to themselves, when a quarrel ensues, the boy leaving in a huff. The girl tearfully tells Freed's better half that she told her sweetheart of being kissed by several men. The woman confides in the girl as they go off that she too had been kissed by many men, but unknown to her husband. Following the scene with the two women, Freed, who all this time has been concealed in the trick bench, reveals himself, and exits with a suitcase marked "On to Reno."

The last scene is a takeoff on "The Bad Man, with the scene laid in a Western cabaret. Freed enters dressed as sheriff. He is after a bandit who has been terrorizing the neighborhood. The "bad man" enters, holds up the sheriff, during which procedure he is suddenly stricken with heart failure. He lies away, giving the impression that he killed the bandit, and is hailed as a hero. Freed plays all his scenes with a German dialect, and his style of comedy resembles that of Sam Bernard.

G. B.

Charles Lovenburg Presents

IRMANETTE AND VIOLETTE

in "A Spanish Idyl"

PROGRAM

- On the Streets of Seville
Castilian Melodies and Dances...
Fantasie—"Carmen"—(Hubay)...
A Savagosa Maiden (Lovenberg)...
Scene Translation by Branowl
"The Swan"—(Saint Saens—Pavlova)...
"The Duckling"—(Lovenberg)...
In a B. F. Keith Theater
"Musical Sal"—(Lovenberg)...
Some Modern Dance Steps...
Irmannette and Violette

Reviewed Monday matinee, October 20, at the Palace Theater, New York. Style—Viola, song, dances. Setting—In full stage, special, and one. Time—Eighteen minutes.

This offering is from the recently formed Keith production department and it is one of unusual charm. Good violin music, dispensed by a dainty competent musician of unusually fine personality, combined with various dances and songs. Irmannette is a big-time act in herself. Her partner, Violette, while not so strong

(Continued on page 23)



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**T**HE modern novelty type of orchestration appealing to the present-day leader is an important angle of the music business apt to be overlooked by many publishers, due to the many changes made in their makeup during the past few years, such changes generally considered sufficient and up to date as to the various parts printed. There is still considerable room for improvement, says Abe Holzmann, who recently became head of the band and orchestra department of Shapiro, Bernstein, Inc.

Holzmann is probably the senior B. and O. man of the industry and has had wide experience in the field, not only as a department head, but as a composer and pianist. He has closely studied the evolution of the jazz orchestra and means to bring out arrangements that will make his department second to none in the trade.

As styles change in music just as well as in wearing apparel, Holzmann believes the orchestrations should be changed accordingly. He points out that there is little if any need of a second violin part in an orchestration because few if any combinations now have such a thing. The flute and cello are all but obsolete insofar as dance music is concerned, and those instruments employed in a jazz outfit are found chiefly in theater orchestras.

In the old days any pick-up orchestra, playing together for the first time, could run over an orchestration, altho they never saw it before. Nowadays the best type of orchestra is not expected to play an orchestration with any degree of success right off, due to the tricky style of arrangement, which needs rehearsing before it can be properly played. In fact, the most successful orchestras are those which spend much time rehearsing.

Formerly the average orchestra played a verse and one chorus piano and repeated forte. Now, says Holzmann, such things are laughed at because more color is needed and every good combination is expected to have some idea of the proper amount of shading as well. The saxophone generally carries the melody in one chorus, while another might be a sort of dust between various instruments or two saxophones.

The cost of the modern arrangements easily shows the difference in the work that has to be done. Several years ago an arranger received about ten dollars for his work on an orchestration. Now the price is anywhere from \$50 to \$250 for a good classical jazz-dance arrangement.

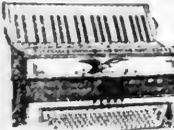
Orchestrations will be the first consideration of the concern, and Holzmann has already been congratulated by many musicians from all parts of the country who are in complete accord with the idea of putting out a real up-to-the-minute orchestration.

An unusually successful presentation of songs was staged the past two weeks at the Capitol Theater, New York, where a number of radio and other artists proved the hit of the program in the act entitled *In a Song Shop*. Incidentally Martha Wildchinski, press representative of the Capitol, and Rexxy have written a new song with Jeannette Tournier, which they call *No Other One But You*. They have placed it with a local music house and are arranging to plug it with an artistic presentation at an early date.

Ager, Yellen & Bornstein, Inc., is making a concentrated drive in the interest of its four plug songs, using Chicago as the pivot. In addition to the regular representatives in that city, Jack Yellen and Lew Pollack of the New York office are there to help in the exploitation and extra versions and material for acts. Bill Gross is in San Francisco for the concern, while Archie Fletcher is in Philadelphia, Joe Jacobson in Pittsburgh and Billy Mack in Detroit.

Another white-heat dance tune came from the pen of Fred Fisher last week, entitled *Hot, Hot Hottentot*, which will be released shortly and added to the Fred Fisher, Inc., fast-moving catalog, which already includes several great dance numbers. The song is not only a dance tune, but a good act song as well. Mechanical men who have looked over the manuscript recorded it as is, with no further improvements. Which is not exactly what Fisher really wants. Premature mechanical releases, before he has had a chance to

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work on the song, are not usually productive of the maximum amount of sheet music or record sales.

Bernie Pollack, Pacific Coast representative for Jack Mills, Inc., left New York for his Western office last week. Earlier in the month he was en route to the Coast, but had to turn back on account of an attack of appendicitis. The Mills concern furnished an hour program of entertainment last Saturday night, when the professional department staff put on a special show at a John W. Davis rally in the Bronx, N. Y. The Mills song, *My Kid*, was changed for the night to *Our Kid*, and the democratic nominee didn't mind it a bit.

A. J. Stasny Company's *Bye Bye Baby* is beginning to show up bigger than anything in the catalog, especially on the Pacific Coast. Paul Biese's Orchestra made it for the Victor records at the California laboratory and it will be released shortly.

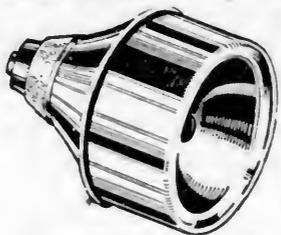
The song is also in demand in England at the same time, which is rather unusual. Brooke Johns featured it in his engagements in London and various cities on the continent.

*Sweet California* has been taken over from the Billmore Music Company by E. B. Marks Company. The song is by Jack and Vic Laurie and appears to be popular with orchestra leaders all over the country. By coincidence two other songs in the Marks catalog rhyme about Western territory. These are *Walla Walla* and *Colorado*, one a comedy song and the other a waltz ballad.

Irving Bibb and Howard Johnson placed several new songs with New York publishers last week, the numbers including *Little Devil* and *Summer Nights*, written with Abe Lyman, and a great comedy song, entitled *What's the Matter With That Girl*. The last mentioned was placed with the Milton Well Music Company thru the New York office.

Hearst Music Publishers, Ltd., is putting into operation a plan whereby it expects to greatly stimulate the demand for phonograph record releases of its catalog. The principal cities in this country now have Hearst pluggers and their exploitation is timed to create a demand for the records as they are released and shipped the cities in question. The plan is being watched with special interest by me-

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musical companies which wish to note how it works out. Two recent songs by Frank Hammer are showing up as leading in the Hearst catalog. They are Tallahassee and Better Keep Away, both fast dance tunes.

The Milton Weil Music Company's Cincinnati office is now in charge of Charlie Kantor. Erwin Bajarsky has taken over the management of the band and orchestra department for Mr. Weil. Coon Sanders, of Kansas City Night Hawk fame, who is playing in the new Balloon Room at the Congress Hotel, Chicago, with his Night Hawks, has placed a new waltz tune, Lazy Waters, with this house. Tom Jones and Gus Kahn also have a winner with Weil in Gotta Getta Girl, a novelty fox-trot.

The Duncun Publishing Company (Duncan Sisters) is now represented by Stark & Cowan, 45th street and Broadway, New York, who also have offices in St. Louis, Detroit, Boston and Los Angeles. The new songs by the Duncan Sisters, which are being exploited, are Smiling Through My Tears, Promise, Some Day Soon and Cloudy Skies.

The new song-writing team, Baxter and Han, were recently in Chicago. They made the rounds of the Windy City and left three songs with publishers who have executive offices in the city, and also left the offices of two other publishers with requests for a particular style of song.

The Chamberlain Company, music publishers, 11427 Kercheval, Detroit, Mich., is making a special offer of four big orchestra hits for one dollar. These are Steamboat, dream waltz; Mary Ellen, fox-trot; Dreamy Chimes, Oriental fox-trot, and Decade-Dee-Dee-Detroit.

Telephone Blues continues to prove an effective song for acts with the Love-Light Music Company. Christian Marcus, writer of the song, has turned out several extra versions suitable for big-time material.

Nat Hart has joined the professional department staff of J. Erroll Boyd Music Publishing Company, which is working on new numbers. No One Can Take Your Place and Dreams I Dream of You. These two and others in the catalog are being featured by several big orchestras, including Nat Martin in the musical show I'll Say She Is.

Clarence Williams Trio and Eva Taylor, phonograph-record artistes, rendered such excellent programs thru WHN, the Loew radio station in New York, that Alf. T. Wilton, Keith agent, offered them a route over the circuit. Williams features his own songs, written by himself and published by Clarence Williams, Inc.

Edgar Leslie, of Clark & Leslie Songs, Inc. and Harry Woods have collaborated on a new novelty song with a comedy twist and many extra verses, entitled Oh, How I Love My Darling. Eddie Cantor introduced the song in his routine in Kid Bessie, while prominent orchestras are taking it at their respective resorts. The song looks so good to the publishers they believe they have a sure enough natural.

Mountain Ball is leading the numbers in the catalog of the Chateau Music Company, with the result that several large music houses have offered to take the song over with a promise of an immediate plug as part of the inducements.

NEW TURNS AND RETURNS (Continued from page 21)

on the violin, dances and sings fairly well. The drop is of a rather bizarre design, too bright at times when the proper lights

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are not thrown upon it. As in other acts from the above-mentioned source, time-tried melodies are used, with full-stage setting for the early part of the routine, and the closing numbers are done in one.

There is an abundance of novelty and color all thru the act. The second number, a violin solo by Irmanette, seemed rather long, despite the excellent talent and technique displayed by the girl. Outside of that the routine has some delightful bits, including The Sacco, done by Irmanette, as an impression of Pavlova, but it is done while the dancer plays her own accompaniment on the violin. As she dances wonderfully well, the attractiveness of the novelty is readily seen. Toward the close Irmanette supplied another decided punch to the offering with her high kicks, splits and other acrobatic stunts, proving her exceptional versatility. On number two at the Palace, it did unusually well and would probably score harder further down the bill for other houses it will undoubtedly be spotted in a more suitable position.

M. H. S.

CRESTO, MAURICE AND COMPANY

Reviewed Monday matinee, October 20, at Proctor's 23d Street Theater, New York. Style—Spanish dancing and music. Setting—Spirals, a pol. Time—Twelve minutes.

A Spanish dancing act, a chief feature of which is Spanish music by a trio, playing the violin, piano and sax. The music this trio offers is much more entertaining than the dance specialties done by Cresto

and Maurice, who are more or less stiff and ungraceful in their numbers.

The team did an apache dance on the closing and that is the best thing they do. The man handles the girl quite roughly, as per apache custom, and it's easy to see that she doesn't wear a wig by the way he jerks her around by the hair. This specialty seemed to please, when reviewed—perhaps because of the man's brutal treatment of his partner's coiffure.

During the whole act the only sign of enthusiasm was given the musical trio. R. C.

MERLE HARDWELL

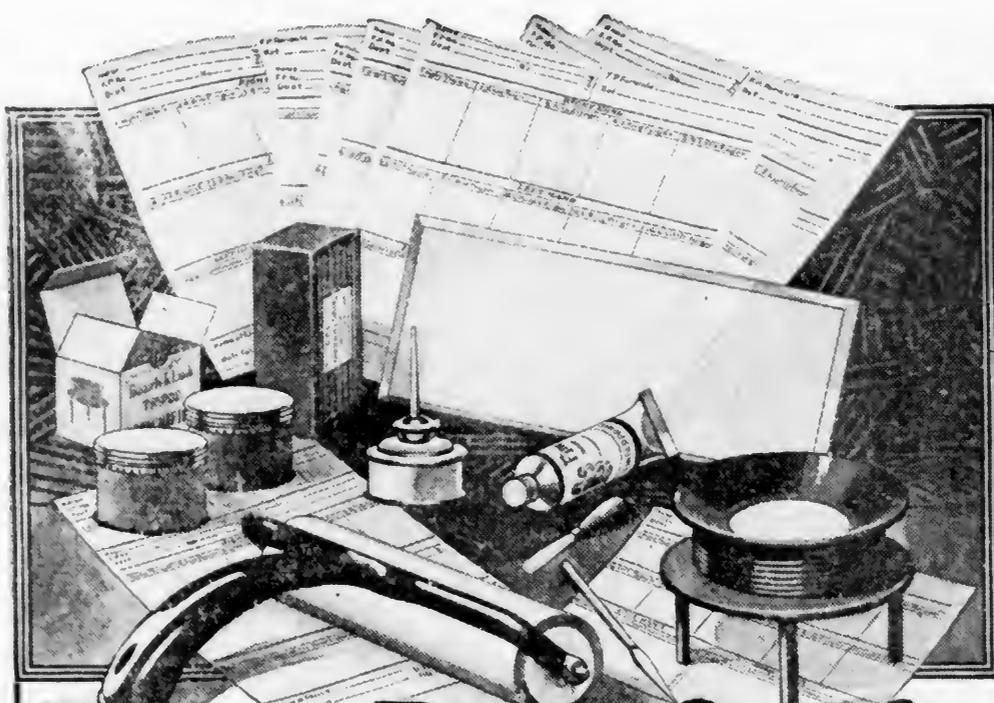
Reviewed Monday matinee, October 20, at Proctor's 23d Street Theater, New York. Style—Singing. Setting—In one. Time—Eleven minutes.

Merle Hardwell, an attractive young lady who dresses nicely, smiles sweetly and sings superbly, offers a routine of songs, most of them of a by-gone day.

She opens with The World Is Waiting for the Sunshine, and then renders an interesting medley of old numbers which includes among others Comin' Thru the Rye. All her numbers are sung in a rich soprano voice. She made an immense hit, when reviewed, in her rendition of Lo, Hear the Gentle Lark, made famous by Jenny Lind, a hundred years ago. In bringing her little offering to a close, Miss Hardwell sings Little Town in Old County Down. An unbillied girl at the piano accompanies for Miss Hardwell. R. C.

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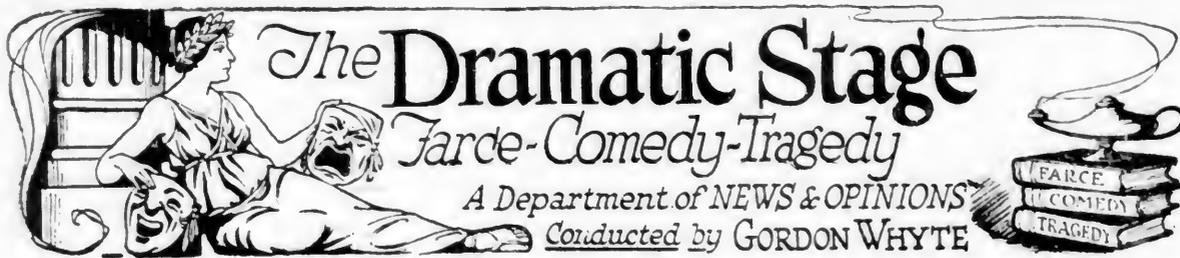
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# The Dramatic Stage

## Farce-Comedy-Tragedy

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(COMMUNICATIONS TO THE BILLBOARD, 1493 BROADWAY, NEW YORK, N. Y.)

### TRYING TO RESTORE ROAD

#### John Golden Lining Up Big Producers in Organization To Better Touring Conditions---National Advertising Proposed

New York, Oct. 25.—A proposal to band the best New York producers together in an organization and try to bring back the theaters on the "road" to their former prosperity has been made by John Golden. He informed a *Billboard* reporter today that he had met with much encouragement from those he had approached on the subject and thought the plan would go thru.

Mr. Golden proposes that a number of the biggest New York producers, men who put first-class attractions on the road, get together and finance a campaign to bring the old patrons of the road theaters back to the theaters they have deserted. Mr. Golden contends that they have been largely driven to the motion picture houses because they have had inferior attractions foisted on them with inferior casts, which they have had to pay first-class prices to witness. He proposes that the first-class producers join together, advertise in magazines of national circulation and establish a trademark for their shows which will guarantee intending patrons that they will see a good show with a good cast. He states that he has received encouragement from several producers for this proposition and has the belief that the plan will go thru.

One of Mr. Golden's representatives told a *Billboard* reporter that two instances in particular, happening recently, had determined Mr. Golden to try his proposed plan. He said:

"In Richmond recently we played *Seventh Heaven*. Against us was an attraction of a very inferior order which advertised that it was 'direct from a year's run in New York.' As a matter of fact, it had never been in New York at all, let alone playing a year there. Now, *Seventh Heaven* had played a year on Broadway, but if we told the public that, it, having no means of differentiating between our show and the other, would put us in the same category as the other play. In one case we had a good show with a good cast and they had a poor show with a poor cast, yet the same claims for length of run on Broadway are made for both. Can you blame the public for staying away from the theater?"

"Then we played *Seventh Heaven* in Scranton, Pa., recently. We did not advertise that we had the original New York cast, but contented ourselves with giving the names of the players we actually had with us. On the same night we played there a musical comedy, billed as being presented with the original New York cast and the original New York production, arrived on two Ford trucks. We charged \$2.50 and they charged \$2.30. If this show had come in at, say \$1 or \$1.50, it would have been all right, but the people who paid \$3 to see it are going to be pretty careful what they pay big prices to see the next time they go to the theater.

"It is these conditions which Mr. Golden hopes to overcome, if he can get a representative number of producers together. The shows they control will be advertised nationally and the exact truth told about them. If this is kept up long enough the public will know it is going to see exactly what we claim it will see and can come to the theater with the surety it is not going to be bilked. In that way Mr. Golden hopes to restore the road to its former condition, when a good show could tour and make money on its merits. He has no intention of driving the small producer out of business. He simply wants to build up a good road name for reputable producers."

Besides the restoration of the road business, Mr. Golden hopes to accomplish other things thru the new organization. Among these are relief from excessive taxation, unfair censorship and all attempts to hamper the drama. In announcing his intention of forming the new association Mr. Golden said:

"A new managers' organization soon will be formed which will represent the best interests of the theater. This new group, for one thing, will set out thru national advertising to guarantee the road attractions of its members. The spoken drama in the smaller cities is being ruined by inferior plays. It will be re-established by this new combination, both as to standing and standard. The new organization will be formed to fight every attack from the outside, such as extra taxation, unfair censorship, and will stand in defense of every unwarranted attack

against the spoken drama. It will attempt to compete with the motion pictures by lowering prices for plays which can be sent out for less than standard prices and will attempt to compete with the motion pictures again by rehabilitating the road as regards theaters.

"Several of the old members of the P. M. A. already have discussed this project with me at length and the plan may be said to be well thru the talk stage."

#### NEW PLAYS COMING

New York, Oct. 25.—Mrs. Leslie Carter will be seen shortly in a new play by William P. Hurlbut, under the management of Joseph P. Shea.

*Moon Madness*, a play by Hutcheson Boyd, is now in rehearsal. Lewis & Gardon will present it.

Grace George will appear this season in an adaptation she has made of a French play by Paul Gervais.

Edwin Justus Mayer, author of *The Firebrand*, now playing at the Morosco Theater, New York, has written a new play which Schwab, Liveright & Mandel will produce.

Ben Hecht, the author of *Erik Dorn* and *Gargoyles*, has deserted novel writing and has authored a play. William Harris, Jr., is to present it shortly.

#### EQUITY BALL NOVEMBER 15

New York, Oct. 25.—Equity will hold its annual ball this year November 15. As usual, it will take place at the Hotel Astor. This will be the fifth ball held by Equity and George Le Guere, who is general manager of it, predicts it will be bigger than ever.

The hall will have the customary *Midnight Jollies* and it will be staged by Hassard Short. Victor Baravalle will be in charge of the music, which, besides the orchestra under his direction, will be dispensed by George Olsen's Band and another orchestra as yet unselected.

#### FRANKLIN PLAY CAST

New York, Oct. 25.—The play of Benjamin Franklin, which Robert Milton will produce, will have a cast made up mainly of those who appeared in *The Far Cry* under the same manager and Morgan Farley, lately in *Fata Morgana*. Mr. Milton's play was written by Philip Barry and should not be confused with another Ben Franklin play which Richard Herndon will produce. The latter piece is by Louis Evan Shipman and will have Maclyn Arbuckle for its star.

#### RUDOLPH SCHILDKRAUT

##### TO PLAY IN ENGLISH

New York, Oct. 25.—Rudolph Schildkraut, the noted Yiddish and German actor, will be seen this season in *The Mongrel*, a play by Herman Bahr which has been translated by Frances C. Fay and adapted by Elmer Rice. Mr. Schildkraut will play this drama in English and he will be presented by Warren P. Munsell, the business manager of the Theater Guild.

#### "SILENCE" CHANGES HANDS

New York, Oct. 25.—*Silence*, the drama by Max Marcin which the author recently produced, has been taken over by Crosby Galge, who will open it in Stamford, Conn., next Monday and bring it to Broadway a couple of weeks later. H. B. Warner and Frederick Perry will be seen in the cast.

#### "BADGERS" FOR GEORGE KELLEY

*Badgers* is the name of the piece in which Max Marcin will present George Kelly. He is the author of it as well. Mrs. Kelly (Ruth Gordon), contrary to custom, will not be seen with her husband in this piece. Both Isabelle Leighton and Eleanor Griffith are said to be under consideration for the leading distaff role.

The Charles Frohman Company has purchased the American rights to *Mon-sieur de Cinq Heures*, a comedy by Maurice Hennequin and Pierre Veber, and will produce it this season.

#### OTTO BECK



The gifted young actor appears in Kathleen Kirkwood's production of "Salome", at the Triangle Theater, New York. He plays the elderly Copadocia, as well as the role of the young Roman, Tigellinus, Ambassador to Herod's court.

#### CLEAR TRACK FOR "ABIE"

All Other Bookings at Studebaker, Chicago, Canceled as Play Passes 400th Performance

Chicago, Oct. 25.—Frank A. P. Gazzolo, manager of the Studebaker Theater, has canceled all other bookings in order to give *Abie's Irish Rose*, now in its second year in that house, a clear right of way for as many more months or years as it wants to stay. To be exact the 400th performance of *Abie* took place Monday night in the Studebaker. The end is not in sight and the unusual play holds its high level of attendance. The 500th performance is expected to be reached between Christmas and New Year, depending on the number of special matinees played. Many special matinees are planned for out-of-town visitors.

The \$2 top will remain standard for the remainder of the run in the Studebaker. Showmen who have seen more than one of the *Abie* companies in action claim the organization in the Studebaker is the best. The present principals are Harry Garrity, who plays the Irish father and Joseph Greenwald takes the role of the Jewish dad. Stanley Price is Abie and Lorna Carroll is Rosie. Harry Marks Stewart is Isaac Cohen and Pauline Hoffman is Mrs. Cohen. Tom Burroughs is the priest and Alfred Clark, the rabbi.

#### "WILLIE" TO LEAVE CHICAGO

Chicago, Oct. 25.—*Expressing Willie* is scheduled to end its Chicago run in the Princess at the end of next week. *The Goose Hangs High*, a New York success, as is also *Expressing Willie*, will reach the Princess November 3. The company will be headed by Norman Trevor, Katharine Grey and Mrs. Thomas Whiffen.

#### MRS. MOLNAR TO ENTERTAIN

Chicago, Oct. 25.—Mrs. Ferenc Molnar, wife of the author of *The Swan*, at the Blackstone, and a noted actress in her native country of Hungary, is in Chicago, and will give readings Saturday, Sunday and Monday in the Eighth Street Theater. Resident Magyars and Czechs are making preparations to fill the theater at all performances and give the actress a big reception.

*The Guardsman*, the Franz Molnar play just produced by the Theater Guild in New York, has been seen in this country before. In another adaptation by Philip Critell, Harrison Gray Peck produced it at the Lyceum Theater in 1913. William Courtleigh had the leading part and the piece was called *Where Ignorance Is Bliss*. It was not successful.

### Triangle Actor Plays Two Roles Nightly and Teaches and Studies During Day

There is a young actor down at the Triangle, New York, who has played two roles nightly since *Salome* made its first bow to the public. The original *Salome* and King Herod long since gave up the fight, but this young actor has never missed a performance.

His name is Otto Beck. Of the two roles he is playing, one is not to his liking—that of Tigellinus, a young Roman, a diplomatic top. But he has stuck to Tigellinus because—well, it is a part, isn't it? The other role, however, of an aged man, pleases him better.

When Mr. Beck isn't playing two roles at night he is teaching stage aspirants voice placement and distinct articulation at a school of speech, and spends part of the day at the Denishawn School, practicing the art of Terpsichore.

The above activities are part of the preliminary skirmish of an unknown actor from the West, who has had his training in stock and chautauqua, to storm the citadel of Broadway's theatrical stronghold and capture the elusive engagement.

Altho born in a small town, Marlow, Ok., Otto Beck had little opportunity to learn much about the topography of Oklahoma, for his mother, a grand opera singer, took him with her on world-wide tours. But he did manage to complete a general college course at the University of Oklahoma, as a solid foundation on which to build a future. The lady of the golden voice insisted on this course for her son, who followed her wishes faithfully, altho inherited artistic inclinations were in conflict with his resolve to learn the practical things.

Then something occurred which made it necessary for Mr. Beck to find a quick means of a livelihood. He became a teacher of commerce in the high school at Duncan, Ok., an oil town. Altho but 18 years of age, he managed to maintain a state of discipline in husky young Oklahomans by barricading himself within a wall of dignified reserve. He also taught at the State School of Mines. After several years of teaching, during which time he organized and directed dramatic societies, he made a break for liberty in things artistic.

He went with the Fletcher Stock Company, with an itinerary thru Iowa, Wisconsin, Kansas and Missouri. He also spent several seasons in summer stock and organized a stock company of former students at the University of Oklahoma and members of the college dramatic society. The student stock company lasted a whole season and finished up with a few pennies on the credit side of the ledger.

The next step in Mr. Beck's career was chautauqua. He played with the Red-path Circuit for several summers in a repertoire of character readings and Shakespearean characterizations.

When last winter rolled around Mr. Beck again had recourse to the commercial side of his education. He became a teacher at the John Marshall High School at Richmond, Va. While there, however, he organized a dramatic society, staging plays of all kinds, including an Arabian fantasy. He taught his pupils correct speech, pantomime and play production, how to make and dye draperies, etc.

It is hard to believe that this fine-looking juvenile, with the sensitive features, has been a teacher of commerce. One might visualize him writing poetry or painting pictures on the side—but as a teacher!

We ventured the opinion that when he captured the elusive Broadway engagement it would prove to be a poetic role. "It matters not," said Mr. Beck, with the humorous inflection of voice that is a sort of masonic sign among actors, "it matters not if it be juvenile or character work. It will be received with open arms."

#### ELITA MILLER LENZ

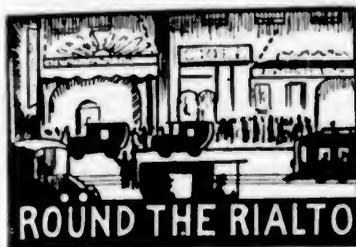
#### SIR HUGH WARD IN CHICAGO

Chicago, Oct. 25.—Sir Hugh Ward, former actor, and now the head of J. C. Williamson, Ltd., of Australia, is booking over plays and actors in Chicago this week. Some of the older playgoers of this city recall when Sir Hugh was an actor in this country, starring in a piece called *Struck Oil*.

#### COHAN IN CHICAGO

Chicago, Oct. 25.—George M. Cohan is due here today. It is said he will inspect plans for the remodeling of Cohan's Grand Theater while here.

*The Woman Leader*, which Sam H. Harris is about to produce, is a play that was done in London a year or so ago. It was written by Roy Horniman and played by Arthur Wontner under the title of *Love in Pawn*. Arthur Hopkins has held the rights to the play for American production and recently relinquished them to Mr. Harris.



**W** E have had several stories told us this week of forthcoming productions which seem interesting to us. . . . They are from entirely unofficial sources but should prove accurate, nevertheless. . . . For example, we hear the next play WINTHROP AMES is to do is *Old English*, the latest play from the pen of JOHN GALSWORTHY. . . . We hear, too, that JEANNE EAGELS is to give a series of special matinees in a dramatization of OSCAR WILDE'S *The Picture of Dorian Grey*, while she continues to play in *Rain*. . . . A little bird also slips us the news that DAVID BELASCO will soon put into rehearsal a play called *Ladies of the Evening* and that ROBERT E. O'CONNOR, the famous AL of *The Old Soak*, will have a part in it. . . . We had luncheon with SHELDON CHENEY, of THE EQUITY PLAYERS, the other day and he tells us the PLAYERS will make a new production ere long, though he did not vouchsafe the name of it. . . . SHELDON also tells us that DAVID WALLACE, who has been publicity man for ARTHUR HOPKINS, is coming over to EQUITY PLAYERS to act as business manager. . . . This will leave SHELDON with more time to devote to the reading of plays. . . . Tom met GEORGE GAIL, who tells him he will next be seen in *Of a Sunday*, to be produced by William Harris, Jr. . . . This piece is by HOMER MILES and we have heard flattering reports about it from those who have read the script. . . . BID DE SYLVA informs us he is busy writing the lyrics for *Big Boy*, the new AL JOLSON show. . . . A busy lad is BUD, flitting from one show to another as rapidly as he does. . . . JOHN FARRAR dropped us a line saying he was not too discouraged at the failure of *That Awful Mrs. Eaton* and will continue to write for the stage. . . . That's the spirit! . . . There never was a successful dramatist who didn't have it. . . . TOM PEPPER.

**COMING TO BROADWAY**

New York, Oct. 25.—Four openings of dramatic shows are announced for Broadway opening next week, one of them a new play in the repertoire of Mme. Simone.

Monday night, *The Rising Sun*, a comedy, by J. C. and Elliott Nugent, will be presented by Marc Klaw at the Klaw Theater. The cast will include the authors, Ruth Nugent, Mary Shaw, Thomas MacLarnie, Helen Carew, Marie Curtis and Edward Fielding.

*Alloy*, a three-act play, by Robert Ritz, will be presented by Lee Kugel at the Princess Theater Monday night with a cast made up of Byron Beasley, Minna Bombell, Ivan Miller, Mattie Keene, Milton Nobles, Jr., and Jill Middleton.

Mme. Simone, who started a season of French repertoire at Henry Miller's Theater this week with *L'Algon*, will substitute *Naked*, by Luigi Pirandello, for that play Monday night. It will be played for one week only and the performances will be in French.

Tuesday night Arthur Hopkins will present Ethel Barrymore in a revival of *The Second Mrs. Tanqueray*, by Sir Arthur Wing Pinero, at the Cort Theater. This revival has been playing out of town for the past few weeks and advance reports have it that the star is giving a remarkable performance of the leading role.

**ALL-STAR "RIVALS" CAST**

New York, Oct. 25.—George C. Tyler and Hugh Ford have completed the all-star cast for the forthcoming production of *The Rivals*. The tour, which will be countrywide, will open at Nixon's Theater, Pitsburg, Pa., November 10.

The cast is as follows: Mrs. Madapp, Mrs. Fiske; Sir Lucius O'Trigger, Chaucery Oloret; Sir Anthony Absolute, Thomas A. Wise; Bob Acres, James T. Powers; Lydia Langish, Lola Fisher; Lucy, Gergette Cohan; Captain Absolute, Kenneth Thomson; Julia, May Collins; Faulkland, Fred Eric; Bag, Percival Vivian; David, George Tawde; Coachman, Walter Woodall.

**CAST FOR "MY WOMAN"**

New York, Oct. 25.—Joseph E. Howard will present *My Woman*, a play by Leta Vance, November 7, at an out-of-town theater. The cast includes Grace Valentine, Joyce Booth, John Nicholson and Helen Mitchell. If the piece is not found wanting Mr. Howard will guide it to Broadway ere long.

**LONG RUN DRAMATIC PLAY RECORDS**

Number of consecutive performances up to and including Saturday, Oct. 25.

**IN NEW YORK**

PLAY	STAR	THEATER	OPENING DATE	NO. OF PERFS.
Abie's Irish Rose		Republic	May 22	1,039
Alloy		Princess	Oct. 27	—
Ashes	Florence Reed	National	Oct. 20	8
Best People, The		Lycium	Aug. 19	79
Bewitched		Jolson	Oct. 1	29
Busyboddy, The		Times Square	Sep. 29	33
*Clubs are Triumphant		Algon	Oct. 14	7
Cobra		Longacre	Apr. 22	215
Lock of the Roost		Liberty	Oct. 13	16
Comedienne		B. J. O'Connell	Oct. 21	7
Conscience		Belmont	Sep. 11	52
Crime in the Whistler Room		Provincetown	Oct. 9	19
Dancing Mothers		Maxine Elliott	Aug. 11	80
Easy Mark, The		Fifty-Second St.	Aug. 25	64
Expressing Willie		Forty-Eighth St.	Apr. 16	222
Fake, The		Hudson	Oct. 6	25
**Far Cry, The		Cort	Sep. 30	31
Farmer's Wife, The		Comedy	Oct. 9	29
Firebrand, The	Joseph Schildkraut	Morisco	Oct. 15	13
Great Muscle		Earl Carroll	Oct. 2	28
**Green Beetle, The		Klaw	Sep. 2	61
Grounds for Divorce	Ina Claire	Empire	Sep. 23	33
Guardian, The		Garrick	Oct. 13	16
Haunted House, The		Geo. M. Cohan	Sep. 2	62
High Stakes	Lowell Sherman	Elliott	Sep. 9	56
In His Arms	Margaret Lawrence	Fulton	Oct. 13	15
Izzy		Thirty-Ninth St.	Sep. 16	47
Judy Drops In		Punch & Judy	Oct. 4	26
Lazybones		Vanderbilt	Sep. 22	40
**L'Algon	Mme. Simone	Henry Miller's	Oct. 20	8
Little Angel, The		Frazee	Sep. 27	32
Minick		Booth	Sep. 24	37
Miracle, The		Century	Aug. 18	81
My Son		Princess	Sep. 17	46
Naked	Mme. Simone	Henry Miller's	Oct. 27	—
Pigs		Little	Sep. 1	64
Rain	Jeanne Eagels	Gaiety	Sep. 1	64
Rising Sun, The		Klaw	Oct. 27	—
Saint, The		Greenwich Village	Oct. 11	17
Second Mrs. Tanqueray, The	Ethel Barrymore	Cort	Oct. 28	—
Show-off, The		Playhouse	Feb. 7	306
Tiger Cats		Belasco	Oct. 21	7
Werewolf, The		Forty-Ninth St.	Aug. 25	72
What Price Glory		Plymouth	Sep. 5	60
White Cargo		Daly's	Nov. 3	415

\*Closed Oct. 15. †Moved to Nora Bayes Theater Oct. 27 \*\*Closed Oct. 25.

**IN CHICAGO**

Abie's Irish Rose		Studebaker	Dec. 23	405
Applesauce	Allen Dinehart	La Salle	Sep. 28	35
Reggar on Horseback	Richard Young	Adelphi	Aug. 24	81
Expressing Willie	Julia Hoy	Princess	Oct. 12	18
Potters, The	Donald Meek	Great Northern	Oct. 12	18
Rom-o and Juliet	Jane Cowl	Garrick	Oct. 19	9
Seventh Heaven	Helen Menken	Cohan's Grand	Sep. 14	54
Swan, The	Eva LeGallienne	Blackstone	Sep. 21	45
Tarnish	Collinge-Dixey	Playhouse	Aug. 17	60
Welcome Stranger		Central	Sep. 7	63
White Cargo		Cort	Oct. 5	27

**IN BOSTON**

*Aren't We All	Cyril Maude	Hollis	Sep. 22	41
For All of Us	William Hodge	Selwyn	Sep. 20	34
Laugh, Clown, Laugh	Barrymore-Fenwick	Tremont	Oct. 20	8
Outward Bound		Plymouth	Sep. 29	33

\*Closed Oct. 25.

**IN PHILADELPHIA**

Fata Morgana	Emily Stevens	Adelphi	Oct. 13	16
Nervous Wreck	Edo Kruger	Broad St.	Oct. 6	24
Outsider, The	Lonel Atwell	Lytic	Oct. 13	16
Tarnish		Walnut	Oct. 13	16

**IN LOS ANGELES**

Open Gate		Morisco	Oct. 5	27
Rear Car	Everette Horton	Majestic	Oct. 5	25
White Collars		Egan	Jan. 31	343

**TWO STARS IN GUILD PLAY**

New York, Oct. 25.—Richard Bennett and Pauline Lord will be seen in the next Theater Guild production. This will be *They Knew What They Wanted*, by Sidney Howard, and rehearsals are due to begin next Monday. Philip Moeller will stage the play and Lee Simonson will design the scenery for it. When the piece is produced at the Garrick Theater *The Guardsman*, the present attraction there, will be moved up town to another theater.

**CARTERS GO TO EUROPE**

Chicago, Oct. 25.—Mr. and Mrs. Lincoln J. Carter are understood to have sailed for Europe Thursday. Some months ago *The Billboard* printed a story of the reconciliation of the Carters after Mrs. Carter had filed suit for divorce in Indiana. It is understood the former melodrama king is interested in having several of his biggest stage successes reproduced on the screen.

**ROMANO TO BECOME CITIZEN**

Chicago, Oct. 25.—Charles Romano, who plays the assistant to Col. Brissac in *Seventh Heaven*, at Cohan's Grand, is the son of the founder of Romano's, one of the most famous restaurants in London on the Strand. Charles served with General Alamy in Palestine and Gallipoli and then came to this country, which he likes so well that he is quoted as saying he will take out citizenship papers.

Florence Reed, who is playing in *Ashes* at the National Theater, New York, will probably be seen in some special matinees during the run of that piece. Walter C. Jordan has promised to present her in *The Second Mrs. Tanqueray* and *Magda*.

**"POE" MATINEES FOR CHICAGO**

Chicago, Oct. 25.—After a period of speculation and meditation, Allan Dinehart, the pleasing leading man in *Applesauce*, at the La Salle, is said to have decided to give a series of special matinees of Samuel Shipman's new play, *Edgar Allan Poe*, which is a character study of the great poet. Mr. Dinehart is in consultation with several players appearing in local productions regarding their participation in the play.

**"OF A SUNDAY" OPENING**

New York, Oct. 25.—William Harris, Jr., will open *Of a Sunday* a week from next Monday in Baltimore. This play is by Homer Miles and has a cast including George Gail, J. M. Kerrigan and Louise Randolph. Lester Lonergan is directing the staging of the piece.

**RUTH DRAPER TO GIVE READINGS**

Chicago, Oct. 25.—Ruth Draper is preparing to give a series of five dramatic readings in the Harris Theater on as many afternoons. The performances of *No, No, Nanette*, will not be interrupted.

**BUCHANAN'S NEW ONE**

New York, Oct. 25.—Thompson Buchanan has written a new play called *The World's Favorite* which James P. Henry will produce. The opening is set for Atlantic City November 3.

Evelyn Nichols has returned to the cast of *Abie's Irish Rose* at the Republic Theater, New York. Patricia O'Heara, who played the part during her absence, will be seen in another production to be made by Anne Nichols.

**Dramatic Notes**

Violet Kemble Cooper has been engaged by Charles Dillingham to appear in *Peter Pan*. She will play the part of Mrs. Daring.

Tom Nesbitt, Berton Churchill and Stanley Logan have been engaged to support Elsie Ferguson in *Carnival*, by Ferenc Molnar.

Mary Anderson, a cousin of the famous actress of that name, will be seen in *The Money-Lender*, a play which Sam H. Harris is about to produce.

John Huston, the 18-year-old son of Walter Huston, has replaced G. Pat Collins in *The Easy Mark*, now at the 52d Street Theater, New York.

Miriam Hopkins, who has been playing in *Little Jessie James*, will be presented by L. Lawrence Weber in a comedy called *Mister Man*.

*Is That So*, a play by James Gleason, will be produced shortly by Donald Gallaher. Mr. Gallaher will also appear in the piece.

Desmond Gallagher, stage manager of *Cock o' the Roost*, now current at the Liberty Theater, New York, is the author of a play called *Suicide Love*, which he says he will produce.

Olive Oliver and Morgan Farley will be seen in *Poor Richard*, the play of Benjamin Franklin, by Louis Evan Shipman, which Richard Herndon is about to produce.

Henry Benrimo has returned from England, where he produced a number of plays, and will direct the rehearsals of *The Rat*, which Earl Carroll will produce around the first of next year.

Leah Monif, the understudy to Edith Day in *White Cargo* at Daly's Theater, New York, is playing in the latter's stead. Miss Day contracted a severe cold and has been kept at home by it.

Douglas Laurence Parkes, who is the assistant treasurer at the Punch and Judy Theater, New York, has written a play. He says it will have a production, but does not mention the date.

McKay Morris will next be seen in *The Proud Princess*, a comedy by A. E. Thomas, which was tried out in stock last year. Mr. Morris created the principal role at the try-out engagement.

A. H. Woods has changed the route of *Maggie*, the play in which he is starring Helen MacKellar. Instead of playing in New England the piece will go to Philadelphia for an indefinite run.

Anthony Kemble Cooper will be seen in *Lass o' Laughter*, the comedy which Henry W. Savage has in rehearsal. Mr. Cooper is a member of the famous Cooper family of players and the younger brother of Violet Kemble Cooper.

Thomas Hardy has produced his own version of *Tess of the d'Urbervilles* in England. In the unregenerate days of lax copyright there were a dozen dramatic versions of this novel from none of which did Hardy get a cent.

Joan Gordon, in *My Son* at the Princess Theater, New York, is giving a well-sustained performance of an arduous role. She plays a Portuguese mother, and the part ranges from deepest emotion to quite blithesome gaiety. Apparently none of these phases present any difficulties to Miss Gordon.

Beatrice Reinhardt was quite the heroine last week at the Princess Theater, New York. Joan Gordon, playing the lead in *My Son*, had a bad attack of laryngitis and could not go on for the Thursday matinee. Miss Reinhardt played the part in her stead and did very nicely, according to all reports.

Agnes Roslyn has been signed as understudy for *Cock o' the Roost*, now at the Liberty Theater, New York. Her participation (Continued on page 35)

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# DRAMATIC STOCK

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

## Clara Joel Is Seen As "Canary" in Play

### Seventh Avenue Players in New York Present Mystery Bill

New York, Oct. 24.—Monday evening was a gala event at Loew's Seventh Avenue Theater on Seventh avenue, between 124th and 125th streets, due to a change in policy from featured films to spoken drama by a dramatic stock company heralded by the press and advertising department as the best stock company in America, which is open to comparative criticism. At 8 p.m. the lobby was overflowing and anxious patrons were on the sidewalk struggling for admittance.

#### The Play

*The Cat and the Canary*, the attraction for the current week, was staged by Luke Comess, assisted by Harold Burnett. They have given a production that complies with all the requirements of the script in scenic, lighting, props and wardrobe effects. We have always accepted this play as an intense spooky melodrama, but after sitting thru the three acts last night reached the conclusion that for the most part the auditors took it for a farce comedy or burlesque minus the chorus, for there was continuous laughter thruout from curtain to curtain. Such is the psychology of an audience made up for the most part of undeveloped youth, for in this presentation they found the same cause for laughter that they would in all probability find in the injurious downfall of a portly, prosperous person who inadvertently stepped upon a banana peel. This is no reflection on the directors of production, but a mere statement of fact presented to us by the audience at the Seventh Avenue Theater.

#### The Players

Clara Joel, as the Canary, evidenced all the talent and ability of the thoroughly experienced actress, perfectly self-possessed in the clear and distinct delivery of lines. John Litel, as Paul Jones, gave the impression of an able actor who has mastered his lines sufficiently well to shoot them out at gatling-gun speed with little or no attempt at emphasis, and this was especially applicable to "and on the other hand." We have seen and heard other Pauls get a lot out of that line by emphasis. Jack Marvin, as Barry Blythe, dominated play and players in his every line and act. Russell Fillmore was the gentleman personified until his expose as the Cat, when he reverted to our accepted version of a homicidal monomaniac, thereby fully demonstrating his dramatic ability.

Mark Kent, as Roger Crosby, was artistically realistic as the dignified, astute administrator of an eccentric's estate. Kathryn Givney, as Susan Sillsby, evinced of her more fortunate relative, registered proper emotion in her resentment and maliciousness. Helen Ray, as Mammy Pleasant, the West Indian caretaker of the eccentric's house, was perfect in her characterization and letter perfect in her delivery of lines. Betty Lawrence, as Cicely Young, handled her role with sweet girlish simplicity admirably. Harry Aldridge, as Hendricks, cocoon-splinterer of the Cat, can in all probability handle more important roles in a masterful manner. Harry Sherwood, as Patterson, in physique and make-up, led one to believe that he might be Mark Kent, doubling Roger Crosby and Patterson. A different makeup would dispel this supposition.

#### COMMENT

Due allowance should be made for the players in this company owing to the fact that it is an innovation on the part of Loew's, Inc., for the Seventh Avenue Theater in changing the policy from featured films to dramatic stock, which will be carefully watched by other theatrical magnates, Broadway producing managers, artists' representatives and players in general. Sensing this attitude on the part of the aforementioned theatrical producers and players, we did not attend the opening performance, preferring to wait until later in the week when the players would feel more at ease, but at that there were numerous supercriticals among the auditors who may have influenced the players in their presentation, and it is not altogether fair to the players, to overlook this fact. Therefore we are awaiting a presentation of a subsequent play for another review of the players. However, there are two players in this cast that left a very

## Glaser Celebrating 1,000th Performance

Toronto, Can., Oct. 25.—The Vaughan Glaser Players at the Uptown Theater are preparing to celebrate their 1,000th performance on Tuesday evening, October 28, by having a "get together" reception on the stage after the regular evening's performance, in presentation of *The Hot-tentot*. The Georgian Singers will participate in the reception. Mr. Glaser will present souvenirs to the patrons as a tribute of appreciation from his players. Audrey Hart, a young Toronto girl, has been playing a few weeks with the Glaser Players during a visit to her mother in this city.

#### BOOSTING BUSINESS

New York, Oct. 25.—There are many and varied ways of boosting business for dramatic stock presentations. When a progressive promoter of publicity for plays and players advises *The Billboard* of a successful stunt that he has put over, we assume that he has done so in the belief that we will give him recognition and that he gives us the information that we may make it public for the use of others. Therefore we herein give publicity to another stunt employed by Cliff Schaufele, directing manager of the Temple Theater at Hamilton, Can.

When Manager Schaufele decided on the presentation of *Partners Again* he completed arrangements with a local agency for a well-known make of automobile to furnish an auto for stage use of Abe and Mavrus, and the actors assigned the roles took a post-graduate course in salesmanship of that particular auto. Manager Schaufele then advertised an auto for sale, and, in reply to numerous inquiries, he invited the prospective purchasers of the auto to attend the performances of Abe and Mavrus. What Cliff has done in Hamilton can be done in other cities where *Partners Again* is the presentation.

#### MAYLON PLAYS TO TWINS

Spokane, Wash., Oct. 25.—A new high attendance record was established for the Maylon Players at the Auditorium Theater a week ago Sunday, when 2,326 paid adult admissions were received for the three performances of the farce, *Not Tonight, Dearie*. As far as can be ascertained it is the high one-day stock record for Spokane. Another flash stunt was put over by the Maylon Players, which brought scores of newspaper pictures, many of them on the front pages, to the local company. All twins in the city were admitted free to see the Kolb & Dill comedy, *The High Cost of Lovina*. There were 125 pairs of twins present. Harry Lieland, director, has found the old-time farce successes pull better than much of the newer output, and the company is giving its time to just such performances.

#### LEONA POWERS FEATURED

New Orleans, La., Oct. 25.—*Society Talk*, a local society magazine, gave up a double-column article to Leona Powers, leading lady of the St. Charles Players, when she returned here to rejoin the company after an extended tour to Europe. The first paragraph follows:

"In spite of the very early hour of the ship's arrival in port, 7 a.m., several thousand people were congregated on the St. Ann street dock of the Southern Pacific Steamship Lines. Additionally, there were the Strand Concert Orchestra and a community chorus, the former conducted by Castro Carazo, the Strand's maestro, and the latter by Ruth Harrison."

#### "SPORT" NORTH IN VAUDE.

St. Paul, Minn., Oct. 24.—"Sport" North, stock manager and actor, who has had stock companies in the Middle West for 15 years, deserts to go into vaudeville with a comedy playlet, *Ball Dog Sampson*, suggested from Hartley Manners' bill of *Great John Ganton*, with which Mr. North has opened all his stock companies for years. The playlet was tried out in Chicago, followed by Minneapolis, St. Paul and Milwaukee. "Sport" is assisted by Frank North, Genevieve Russell and Dorothy Holden, and booked to play the Majestic Theater, Chicago, week of October 26.

strong impression. They are Jack Marvin and Kathryn Givney, whom we would like to see in heavy leading roles, for they give us the impression that they would distinguish themselves admirably.

#### ANNE BRONOUGH



A protegee of Will J. Davis, husband of Jessie Bartlette, who played minor roles in productions, took a schooling in stock that eventually led to her becoming leading lady of the Alhambra Players at Loew's, Inc., Alhambra Theater, Brooklyn, N. Y.

#### ANNE BRONOUGH

One of the Most Popular Leading Women  
Playing in Dramatic Stock Presentations  
in New York

Anne Bronough is a native of Lexington, Ky., and was educated in a private school at Oxford, O. At an early age Miss Bronough showed marked acting ability that attracted the attention of Will J. Davis, husband of Jessie Bartlette, who gave her a small part in a presentation at the Illinois Theater, Chicago. Later she played with Johnson Forbes Robinson at the Powers Theater, afterwards with the Rush Temple Players at St. Paul, and later in *Graustark* on tour.

Miss Bronough was leading lady for six years with the Permanent Players at the Winnipeg Theater, Winnipeg, Can. From there she was engaged for a role in *Abie's Irish Rose*, and remained in that company for 58 consecutive weeks. Receiving a lucrative offer to go into the Alhambra Players' Company at Loew's, Inc., Alhambra Theater, Brooklyn, N. Y., she joined last season, and returned to them again for the current season.

#### CLARA JOEL FAN AND GAME LOSER

New York, Oct. 24.—Clara Joel, leading woman of the Seventh Avenue Players, at the Loew Seventh Avenue Theater, was and perhaps still is a Giant fan. When signing her contract for the engagement, she met John Litel, the leading man, also signing his contract in the Loew office. The first game of the series had begun and an argument waxed hot over who the world's champions would be. Miss Joel wanted to wager real cash, but chivalrous John, a Senator fan, suggested a ride on a donkey thru Central Park for the loser. Miss Joel paid her bet, while John loaded his car with Friars to add to her discomfort. To make things worse, John advised several cameramen of the coming event—and they came, saw and screened the entire journey.

## The Thoroughbreds

### Woodward Players Give Splendid Performance in Detroit Premiere

Detroit, Oct. 25.—One of the finest dramatic plays of the current stock season was given Sunday night at the Majestic Theater by the Woodward Players in *The Thoroughbreds*, by Lewis B. Ely and Sam Forest, being presented here for the first time outside of New York and Chicago. In choosing this play Manager Metcalf should be complimented. It gives the talented members of the Woodward Players a chance to display their individual ability as actors and actresses.

The action of the play takes place in the Blue Grass region of Kentucky, and a goodly portion of the plot is revealed in a Southern court room. Isabel Randolph, the much-admired leading lady, does some very fine acting as Susan Wynn, a young and charming lawyer. In this role Miss Randolph was called upon to plead the case of a horse thief before the bar of justice. The accused, before going wrong, was a former gentleman enjoying a high standing in society. From the prosecutor, an unsuccessful and jealous suitor, she learns that the horse thief has pleaded guilty to keep her from finding out he is her father. In pathos and gentle humor the plot gradually unfolds and before the curtain descends on the last act everything has worked out to the delight and satisfaction of the audience.

The clever and natural performance of Richard Taber as Judge Busby, presiding on the bench of a rural Kentucky Circuit Court, stood out prominently. His dignified manner and Southern drawl were very convincing. Walter Davis, popular leading man, as "Doc" Pusey, the horse thief, makes the best of a rather difficult role. His able acting was highly appreciated. William Amstdell, as the typical Southern sheriff, and Jane Darwell, as Miss Winchester, were all that could be desired. Cecil W. Secret, a new member of the company, was seen to good advantage as Bob Kitchell, a wealthy New Yorker.

The staging and acting of the production was well done. The third act setting of a Lexington drawing room is deserving of special mention. The many little details thruout the piece were given proper attention.

#### NORTHAMPTON PLAYERS POPULAR

Northampton, Mass., Oct. 21.—The Northampton Players, under the direction of Arline Akins, have become sufficiently popular with the local playgoers to attract the attention of local organizations which attend the performances in a body. During the past week the Kiwanis Club had its night at the Academy Theater. After the performance a reception was given on the stage, followed by a dance, in which players and patrons participated. The Chamber of Commerce has appointed a committee to crystallize sentiment in favor of substantial support of the company. Upon reliable authority it is understood that much of the attention drawn to the Northampton Players is due to Mary Browster's progressiveness in press publicity, supplemented by her attendance at the theater as hostess and her activities as a promoter of theater parties and director of social activities of the company, which participates in many social affairs given by local organizations. Helen Travers made her first appearance as a character woman in the Northampton Players' presentation of *Smidt's Thrift*, and the local reviewers were loud in their commendation of her personality and ability.

#### LUCILLE ADAMS' RETURN

Boston, Oct. 25.—The announcement of the return of Lucille Adams to the Boston Stock Company at the St. James Theater was responsible for a big advance sale to local school girls for the reason that Miss Adams was schooled in Boston. Two years before she first joined the Boston Stock Company she played, "Jessica" in *The Merchant of Venice*, "Lilius" in *Julius Caesar*, the part of the "Prince of Wales" and other well-known roles with Robert Mantell in this city.

George Giles, managing director of the Boston Stock Company, is now in New York City negotiating for new players who have played original parts in some of the plays that Mr. Giles has listed for presentation in the very near future. Louise Walker, who was playing leads with the Henry Jewett Repertory Theater the early part of the season, is now a member of the Boston Stock Company.

### Montauk Players

Present a "Nameless Play" With Prizes Offered for Title Submitted by Patrons

New York, Oct. 23.—When the press representative of the Montauk Players at Louis Werba's Montauk Theater, Brooklyn, N. Y., sent out advance notices that a Broadway producer had decided to put on a new play by Mark Reed, and selected the Montauk Players to give it a presentation under the direction of Hugh Ford, of the Tyler offices, he also announced that it would be presented as a "nameless play", with prizes offered for a title submitted by the patrons. It's a good thing for the theater and company that the ball is interesting, otherwise in all probability there would have been no patrons after the opening performance, for, in our personal estimation, it was the poorest apology for a play that we have ever seen offered by a dramatic stock company.

#### The Play

The author apparently intends the players to interpret the story of a girl of wealth, evading marriage with progressive young business men of her own social set and falling in love with a poor but honest \$1,400-a-year architect, aspiring to become a classical musician, who, when caught by her angry parents in the act of making love to the girl, declares his intention of becoming a get-rich-quick musician by furnishing the architectural plans for a new house to be built for a wealthy uncle of the girl. If there was any other plot to the play it wasn't evident through the presentation. The lines indicate that it is intended as a sentimental, but it was neither serious nor comical if we except the seriousness of the actors during their talky, drowsy dialog during the first two acts and a slight flash of comedy in the third and last act.

The first two acts are supposed to take place in the library of the wealthy parents of the girl, but the dress interior set used for the purpose dispelled all illusion of wealth. The third act, laid in an architect's office, was equally as cheap and but little or no attention was given to detail in the scenic or "prop" effects. This was surprising in view of the fact that we have reviewed other productions in which John Ellis, director of productions for the Montauk Players, was a stickler for stage setting, "props," and wardrobe to their minute details.

#### The Players

Kenneth Thompson, who was especially engaged for the role of the get-rich-quick musician, has won his laurels in productions such as *The Carmine* and *Whispering Wires*, but in this play he fell flat as a classical musician, and as a get-rich-quick live-wire promoter was as timid as an unsophisticated over-grown amateur. Selma Royle as the girl of wealth, wore several gowns appropos to her social life, but the characterization stopped at that, for while Miss Royle evidences intellect and refinement in her personality there is as much warmth to her playing as there is to her pallid face, devoid of coloring, which gives one an uncanny feeling of visualizing something supernatural. William La Veau, as the girl's father, was the personification of realism and the same is applicable to George Farnen as the crusty old uncle of wealth devoted to the girl, and a willing victim of her get-rich-quick musical architect, Herbert Treitel and Josephine Royle, as the newlyweds, soaking plans of the architect, gave a slight flash of laugh-evoking comedy, but it was of short duration. Spencer Tracy and Ramon Greenleaf, as the progressive young business men seeking the girl's hand in marriage, were personally likable and handled their roles in an admirable manner. Ed Darling, as the girl's mother, gave an unfavorable impression of her personality by an over-litening gray wig, but her lines and actions were evidently all that the script called for. Marjorie Metcalf was the typical stage version of the newspaper reporter with a folding book and pencil always in evidence, even prior to identifying herself as a reporter. Saul Martell, George Fleming, R. K. Irving and J. J. Harris, as part of the get-rich-quick musical architect's orchestra, appeared as tho they had just stepped out of a nearby orchestra. Lillian Studness, as a stenographer, had nothing to do but make a picture with a typewriter in the architect's office. John Ellis, as a moving-van man, was typical of the craft and every minute he was on the stage we expected to hear him make a

### WELL UP IN KNOWLEDGE OF THEATRICALS THRU READING THE BILLBOARD

Boston, Mass., Oct. 14, 1924. Editor *The Billboard*, Cincinnati, O.

Dear Sir: I have read *The Billboard* continually for some time and wish to state that today I know more about theatrical folks than anyone I know, just because I've been absorbed in your fine paper. Truly yours, PARKER KENT JAMES.

## STOCK MANAGERS!!!

When in need of a Scenic Artist for Stock call Bryant 6858, or write 161 West 44th Street, N. Y. C.

## UNITED SCENIC ARTISTS

Had for a tip for a scuffle of suds, a favorite expression of the craft.

#### COMMENT

As a prospective Broadway production this play may be whipped into shape tentatively to go over, but as a presentation of dramatic stock players it can by no stretch of our imagination become popular.

### NORMA DEAN FULLY PREPARED TO PLAY LEADING LADY ROLE

Salt Lake City, Oct. 25.—Ralph Cloninger's Stock Company, at the Wilkes Theater, has had its share of troubles this week. *The Passion Flower* was presented to a large audience a week ago Sunday night. The leading lady, Elythe Elliott, had the chance of a lifetime and a role very much suited to her. Just at the critical moment her voice broke so badly that she could only speak with a whisper, but she bravely played her part thru the performance and later sought medical attention at a local hospital. The next night the part was read by Ainsworth.

Norma Dean, who has been playing ingenue roles, then mastered 42 sides and played the difficult role in a manner that merited praise. Several other members suffered from colds, and to make matters worse, Mr. Cloninger had two molars extracted, while another player has earache. But aches and pains had to be forgotten, and the Cloninger Company kept on winning favor from the appreciative patrons for the plucky work of its members.

### MAUDE FRANKLIN GRADUATES FROM STOCK TO PRODUCTION

New York, Oct. 24.—Maude Franklin, an ingenue, formerly in stock at Paterson, N. J., and Washington, D. C., has been engaged to play the ingenue role in *Strange Bedfellows*, opening at the Playhouse, Chicago, Sunday, October 26. The part assigned to Miss Franklin is that of a feminine newspaper reporter, a role she is eminently fitted to play, since she has had considerable experience under the coaching of her father, who is editor of *The Rochester (N. H.) Courier*. Miss Franklin is looking forward to a visit from her father at the opening performance.

Miss Franklin is a graduate of Smith's College. Prior to leaving her home town, Rochester, she was considered the most attractively endowed girl in town. Since her appearance in stock, covering a period of two seasons, she has become equally well known for her personality, talent, ability and her wardrobe.

### JANE MAREBURY RECOVERED

Hamilton, Can., Oct. 25.—C. A. Schauffele, directing manager of the Temple Theater Players, at the Temple Theater, is in receipt of a telegram from Jane Marbury advising him that she has fully recuperated from her recent illness and is now prepared to make her reappearance the week of November 3 in *A Prince There Was*. Mr. Schauffele's announcement was greeted warmly by her associated players and theater patrons.

### VERA MYERS IN "SALLY"

New York, Oct. 25.—Vera Myers, who has been especially engaged as guest star of numerous dramatic stock companies presenting musical comedy on tour, has been engaged to play the title role in *Sally* with a company that opens in Poughkeepsie for a tour of one-week stands in the larger cities thruout the country.

### MATRIMONIAL PLAYERS

New York Oct. 20.—A report has just reached this city that Louis Leon Hall, a former producer of dramatic stock in Brooklyn, and Frances Roberts who is now gaining laurels in stock were recently married, but *The Billboard's* informant neglected to give the time or place, yet desired it known to readers for the reason that, as he claims, every one in stock knows Louis Leon Hall.

### TO CELEBRATE ANNIVERSARY

Brockton, Mass., Oct. 24.—Casey and Hayden, directing managers of the Brockton Players, are now preparing for the celebration of the 40th anniversary of the opening of the City Theater.

### KNICKERBOCKER PLAYERS REORGANIZED FOR SEASON

Chester, Pa., Oct. 24.—The Knickerbocker Players at the Washburn Theater are now producing and presenting their plays under new management. Frederick Loomis is director of productions, with a company that includes Sue Higgins, Walter Cartwright, Frederick Loomis, Beatrice Garin, Maurice Kuhlman, Albert C. Edgar, Chappell Corey, Bob Livingston and Gertrude Kearney. On the executive staff are: Albert C. Edgar, manager; Frederick Loomis, stage director; Bob Livingston, stage manager; E. Raymond Black, scenic artist; Robert Ertell, musical director; Sue Broomall, master carpenter; Pete Wise, master electrician; H. Beaumont, property master; Albert V. Duffy, head usher, and Leo A. Waters, advertising manager.

### AUGUSTIN IN NEW YORK

New York, Oct. 23.—William Augustin, director of the William Augustin Players, at the Union Hill Theater, Gloucester, Mass., was a visitor at *The Billboard* yesterday, and remarked that industrial conditions in New England affected the patronage of all theaters, including dramatic stock, but that he looks for more settled conditions immediately after election, as there is every prospect that the industries will then reopen at full time, with increased patronage to theaters and especially those presenting dramatic stock.

Prior to his exit from Gloucester, Mass., Mr. Augustin tendered the use of his theater to the local Rotary Club for the use of Dr. Barker, well-known exponent of health and life, who will address an audience there during the coming week.

### JOHNSTONE BOOKINGS

Andrew Leigh, popular leading man with the Permanent Players at Regina, Can., reports good business. Mr. Leigh was placed thru the O. H. Johnstone Agency. Jack Lowry, leading man, also secured thru this agency for the Gorden Players at Des Moines and opened in *Johnny Get Your Gun* and made an instant hit. Walter Ambler and Mrs. Ambler have been placed with the Gorden Players, Virginia Calhoun with the Conn Downing Yonerville act, Dick Lee and George Noble with the Roberson Gifford Stock Company, Dagmar Vola with the loop attraction, *White Cargo*, all thru the Johnstone Agency.

### CHILD ACTRESS COMMENDED

Detroit, Oct. 25.—Manager M. W. McGee of the Woodward Players demonstrated keen judgment when he decided on Geraldine Ansdell, the delightful little daughter of William Ansdell, actor-stage manager, to play the child part in *Why Men Leave Home*, the Avery Hopwood piece, presented at the Majestic Theater the week of October 12. Geraldine is a talented miss and more than made good in her difficult role. The complete self-possession and able manner in which she delivered her lines thruout the presentation justified all the glowing terms heaped upon her by the local reviewers.

### MAYLON PLAYERS GET PREMIER PRODUCTION

Spokane, Wash., Oct. 25.—Spokane audiences will see *A Man in the House* several weeks before its premiere in New York, under Al Woods' direction, since the Maylon Players are the first stock company and the first theatrical company to see the play, written by Larry Johnson, a Pacific Northwest author. The play was accepted for presentation here by the Maylon Players, and will open tomorrow at the Auditorium Theater. Woods later purchased the play for the New York market and will produce it soon.

### WEBBS AT THE LYCEUM

Baltimore, Md., Oct. 24.—William and Dolly Doris Webb have sublet their cozy apartment in New York City to two English members of *The Fake* Company while the Webbs are fulfilling an engagement with the Lyceum Theater Stock Company. Mr. Webb played an important role in *Whispering Wires* for two years. Edna Hibbard is leading lady of the Lyceum Theater Stock Company.

## BOSTON

JACK F. MURRAY  
Phone, Beach 8800. Hotel Stuart, 78 Carver St.  
Hours: 9 to 10 a.m. and 4 to 7 p.m.

Boston, Oct. 24.—Julia Sanderson in *Moonlight* replaces *Sitting Pretty* at the Wilbur and *Charlot's Revue* replaces *Dirie to Broadway* at the Majestic, these being the only two changes for the coming week.

Cyril Maude's stay at the Hollis has been shortened one week. He closes here tomorrow night. The Hollis will then be dark until *The Nervous Wreck* arrives November 8.

Julia Arthur in *Saint Joan* will succeed Lionel Barrymore at the Tremont, opening November 3.

Walter Hampden in *Cyrano de Bergerac* has been announced for the Boston Opera House for the week of November 17.

Fred Stone is breaking records here, having grossed around \$10,000 this week. He's here for a 13-week engagement.

### Theatrical Stage Employees' Ball

The fifth annual ball of the Theatrical Stage Employees will take place Thursday evening, January 23, at Mechanics' Hall. Fred J. Dempsey, who has again been chosen as general chairman of the committee, promises several new features this year.

### Boston Repertory Theater

It is announced that work will begin immediately on the Boston Repertory (Continued on page 28)

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# HOUSE TENT REPERTOIRE

Boat-Shows "Tom" Shows & Medicine Shows



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## John B. Stuckey Shot and Killed

### Bullet Fired by Motorcycle Policeman When Show Owner Is Forced To Drive Bandit to Safety

John B. Stuckey, half owner of Stuckey Bros. Comedians and a brother of Monte C. Stuckey, was shot and killed by a motorcycle policeman in Kansas City, Mo., Tuesday afternoon, October 21, after being forced at the point of a gun to drive a bandit to safety following a daring daylight holdup, according to Monte, now with the Crescent Stock Company which played De Ridder, La., last week. "The car of the Stuckeys was fired upon and bullets found their way into the body of an innocent man," writes Monte Stuckey. Further details in the Obituary department.

#### BENNETT BOOKINGS

Chicago, Oct. 25.—The Bennett Dramatic Exchange reports recent bookings as follows: George Hoskyn with Caroline Kohl's new vaudeville act; Mr. and Mrs. Ray Keene and Gus Neville with Ralph Kettering's vaudeville act, featuring Hal Linkey; Mira McKinney, Myra Murray, Trevor Bland, Frank Gallagher and Marjorie Dow, True Powers, Fred Cantway, Oscar O'Shea and A. T. Stork with the Madison Stock Company; Mr. and Mrs. Walter Jenkins, Stanley Lazan Gordon and Morgan and Grant with H. E. Stahler, manager of "Red" Mack's musical stock, Lansing, Mich.; Milton Reick with the Welcome Stranger Company at the Central Theater; H. H. Niemeyer and Frederick Harrington with *The Girl From Out Yonder* Company, Oak Park; Ida Mantell with Tom Hoier's vaudeville act; Charles Kenyon with the T. Daniel Frawley Stock Company, Garrick Theater, Milwaukee; Lem B. Parker, Ed Hawkins, John Golden, Bessie Dainty with the Hawkins-Ball Players, Gary, Ind.; Robert Burton, Marjorie Garrett, Earle Jamison with the Harry Minton Stock Company, Hammond, Ind.; J. W. Darby with Eric Harris's stock, Milwaukee; Mr. and Mrs. Fred Cantway, Marie Kinzie and James Morgan with the *Gorilla* Company, on lyric time; Mr. and Mrs. Lee Orland with Isabelle Miller's vaudeville act; Jessalyn Dellzell with the Edna Park Players, Houston, Tex.; Alice Mason with Sam Bullman's Ritz Theater Players, Ft. Worth, Tex.; C. J. Davis with Eddie Waller's Players, Toledo; Mr. and Mrs. Jack Sexton with Hobe Greenleaf's circuit stock; Ruth Hall, Marshall Chappell, Hilda Dallman, Robert Bell, Mr. and Mrs. Sanford Anderson with the Trans-Canada Players, Edmonton; Peggy Hastings, Loretta McNair and Robert Blakessie with the Earle Ross Players, Sioux City, Ia.; Harrison Rankin, Helen K. May and Perry Crandall with Majestic Theater Players, Regina, Sask.; Madeline Armistead with the Peruchi stock, Knoxville, Tenn.; E. C. Sprague with Robert Sherman's *Pinched* act.

#### HARLEY SADLER STOCK ROSTER

Writing from Tohoka, Tex., for the Harley Sadler Stock Company, Ralph Baker states that the Vagzes have more than made good in less than two weeks since joining. Mrs. Vagze is orchestra leader and has put pep into the musical program, while the team's specialties are above the average and a credit to the show, he adds. Heavily, with magic, is mystifying his audiences more and more each performance. Baker joined at Larnesa, Tex., recently as hand leader, doubling piano in the orchestra. The roster: Harley Sadler, owner and manager; C. F. Myers, secretary and treasurer; Harry Holbrook, advance; Asa Blankenship, stage manager; Pete Yager, boss canvasser; Grace Alheitz, tickets; Billie Sadler, Frank and Ora Ackley, Ted Chase, Loyd Alheitz, M. J. and Rose Landrum, Bart Couch, Mabel Spencer, Leon Bostwick and four canvassers. In the orchestra are Mrs. Vagze, leader; Baker, Yager, Holbrook, "Speck" Lawrence, Mr. and Mrs. Shelley, Bard Couch.

Maybell Marks has been engaged to appear in the cast of the Vaughan Glaser Players at Leow's Uptown Theater in Toronto, Can. She opened in *The Lion and the Mouse*.

#### GOULD PLAYERS OPEN ROTARY STOCK SEASON

The Gould Players, managed by Lloyd T. Gould, closed a successful season in Belding, Mich. Mrs. Gould gave the members of the company a banquet the Saturday night before the closing. Mr. Gould's father and mother and F. H. Cox's sister from Huntington, Ind., were guests. On the closing night of the show Mr. and Mrs. Chris Anderson of Greenville, nearby, gave another banquet to the entire company.

Before opening in circle stock for the winter Mr. and Mrs. Gould gave their property near Belding its annual attention, putting in driveways, improving their home, etc. The towns in the circle are Ionia, Greenville, Belding, Alma, Ithaca and Fowler. The show was opened October 25.

Ben Thompson and wife, Glo Effin, of the company, have gone to Florida, driving thru by motor. Dick Lee and wife, Georgia Noble, recently drove to Chicago for a visit with the latter's parents, Billy Dunn, wife and children also went to Chicago. Clarence Crittenden and Frank H. Cox spent the time between the closing and opening at the Gould farm. Robert Sherman and wife were recent weekend visitors of the Goulds.

#### HAZEL CASS PLAYERS CLOSE WITH FAIR DATE

The Hazel M. Cass Players No. 1 closed their season several weeks ago in Vinton, Ia., where they played under the auspices of the Fair Association. Alma Bunnell has joined the Clinton Stock Company at Clinton, Ia. Robert St. Clair opens with the Burchell Stock Company at the Waterloo Theater in Waterloo, Ia., November 29. Robert Maher and wife joined the Mitchell Repertoire Show in Jamestown, Mo. Other members returned to their homes and some went to Chicago and Kansas City, seeking winter engagements.

The Cass Players No. 2 Show closed the last week in September at Eagle Grove, Ia. Billy Topp, manager, and wife are taking life easy for a few weeks on the Cass farm before returning to their home in Joliet, Ill.

S. G. Davidson, president of the Cass-Parker-Bachford Shows, presenting the Cass Players, has just returned to Waterloo, Ia., from St. James, Mo., and writes that he purchased the entire show paraphernalia of the Dugal Attractions. Winter quarters at Sumner, Ia., are being enlarged.

#### ANNOUNCES PLAY LEASES

Chicago, Oct. 25.—A. Milo Bennett reports plays leased lately as follows: *Cheating Cheaters* to Harry Hayes, Casino Theater Stock, Sacramento, Calif., and Lyceum Theater Players, Columbus, O.; *Before Breakfast and Putting It Over* to Boyd Truesdale's Circuit Stock, in Iowa; *Little Shepherd of Bargain Row* to the Jack Brooks Stock Company, in Wisconsin; *The Little Lost Sister* to the Savannah Theater Players, Savannah, Ga.; *Natural Law* to the Earl Ross Players, Rialto Theater, Sioux City, Ia.; *Tico Blocks Away* to the Community Chautauqua System, Indianapolis, Ind.

#### GUY FRITZ VISITS IN K. C.

Guy O. Fritz, advance representative for the William F. Lewis Stock Company, in a recent call at the Kansas City office of *The Billboard*, stated that he finished his work with the company October 14. He stopped in K. C. for a few days while en route to his home in Pittsburg, Kan. The Lewis Company closed at Belvidere, Kan., where the outfit has been stored, and Mr. Lewis is making plans for a season in theaters, with his company nearly the same as that under canvas. Members of the Medellin Spanish Ladies' Orchestra at K. C. tendered a surprise party and dinner for Fritz one day. He played with the Medellin girls two years ago on the Fred L. Hayes Show.

#### BOYES INTO HOUSES NOV. 1.

Chick Boyes, owner of the Boyes Stock Company, and Paul E. Dehnan, of the cast, were recent visitors at *The Billboard* offices. They reported buying a new tent outfit in addition to some other equipment. The company's tented season closed October 11 at Washington, Kan., and Boyes' theater season is scheduled to start November 1 at Hebron, Neb. A gratifying season with business, people and route very satisfactory, was reported by Boyes and Dehnan.

#### MURIEL D'EVEREAX



Muriel D'Evereax, in private life Mrs. Ed. Lynne, is the ingenue-leading woman of the Ed. Lynne Repertoire Company. She has appeared in stock in several large companies in Canadian cities and also has been in vaudeville with her husband. She was born and educated in England. Her favorite arts outside the profession are music and dancing.

#### TROUSDALE PLAYING CIRCUIT

Al W. Clark and wife, Hazel Vernon, closed with the Nevius-Tanner Company at Walnut, Ia., where the show ended its summer season, and have joined the Boyd Trousdale Players in circle stock in Iowa. Clark says Trousdale has a booking of towns where he is well known and is received with much enthusiasm at every performance. In addition to the dramatic offering, a six-piece jazz orchestra is presented and furnishes music for the show as well as for dancing after the performance. Business has been very good, he adds. The show is motorized. The roster: Trousdale, owner and manager; Jay Cogshall, Clyde Davis, Jerry Houck, Warren Bowser, Al W. Clark, Estelle Horne, Bea Davis, Hazel Vernon and Earl Barr, orchestra leader.

#### TOMPKINS VAUDEVILLE SHOW

The Ralph Tompkins Vaudeville Show is now on its way South and is playing to some very large crowds in houses, according to Tompkins, who is manager. Elliot James is in advance, M. Tokoy, Japanese foot juggler, is said to be stopping the show cold at each stand. Mary O-Sie assists him. Bob Graham is in charge of the two automobiles the company travels in. Tompkins is now doing his one-leg dancing act to much applause. He states the company left West Virginia owing to a coal strike. He passes along the tip that managers will lose money playing dates in that State until after the strike situation clears. Business for the show at the New Central Theater in Martinsburg was big, the company playing to more than 900 children Friday afternoon.

#### KANSAS CITY JOTTINGS

Kansas City, Mo., Oct. 25.—J. C. Murphy and wife, who closed with the Johnson Players, are visitors here this week. Mamie Sheridan Wolford, wife of E. L. Paul, well-known Western playwright, returned to K. C. after a three weeks' visit in Chicago. The Hugo Bros. Players closed their season under canvas last Saturday night. Harry Hugo and wife are spending a short vacation here. The Oleson Players closed their season at Hayti, Mo., recently. Mr. and Mrs. Oleson are vacationing at the Gladstone Hotel. George Crawley and wife were K. C. visitors last Sunday. Mr. Crawley is manager of Kell's Comedians. Ted North's No. 2 show, under management of Barney Wolfe, opened at Osage City, Kan., Monday. Mr. and Mrs. North were present at the opening. The company was received on the opening performance by a large and appreciative crowd.

#### MOVEMENTS OF ACTORS

Chicago, Oct. 25.—Herbert Sears is organizing a new vaudeville act and says he already has time offered. Reports from the Minton stock, in Hammond, Ind., say that the company has caught on strong and is enjoying a good business. The cast is an excellent one, with nearly all members from Chicago. Ernest Willis, former Chicago actor, who now owns a billposting plant in Calgary and plants in other Canadian cities, stopped off here this week to visit friends while on his return home from the billposters' convention in Detroit. Barry Connors, author of *Applesauce*, at the La Salle Theater, who has been in Chicago for several days, has been in Chicago for several days. Howard C. Heikman and Bessie Barvisette are playing their vaudeville act the last half of this week at the Orpheum Theater, Madison, Wis., before coming here. The Cass, Parker and Ratchford shows closed the summer season in Iowa last week. Ralph Moody has booked the Hazel M. Owen Company into Freeport, Ill., for permanent stock for the winter. Jane Chapin, who succeeded Mme. Ethel Palm in the only feminine role in *The Delays* during a part of its run in the Court Theater, and later on its road tour, is back in Chicago. Jack Kelly, leading man, and Mrs. Kelly are back in Chicago from the Crawford Players, the company having recently closed its season in Garden City, Mo. Willis Hall, who staged Ethel Bennett's *Gorilla* Company for time on the Rappahannock Chautauqua Circuit, is back from Kansas City.

#### FEIST PLACEMENTS

Kansas City, Mo., Oct. 25.—The Ed F. Feist Theatrical Exchange reports the following placements of people this week: Charles Ohlmeier with the Chick Boyes Players; Charles Moore and Benny Benson, Jack White and Mona Lee with the Harry Dunbar Company; Edwina Valley with the Nat and Verba Players; Nellie Rogers with the Ted North Players; Marcan and Smith, Bobbie Orlando, Al Bruce with the Schmitz Seymour Show.

#### BECK'S FIRST PART GOT LAUGHS, BUT O THAT DOUBLING BIT!

Reminiscent articles on repertoire days of yore have started coming to the desk of the Repertoire editor in gratifying number. From Fred Lamar, in private life Fred Beck, now residing at Starke, Fla., the following was received: "In 1885 I joined the Madison Square Theater Company, starring Jennie Wallace in *Monie's Luck*, *Jaquette* and *A Russian Honeycomb*. I was nearly 15; was 'props' at Albecker's Apollo Theater, Evansville, Ind.; joined for 'props' and bits. Harry LeClair, Harry Napier, Billy Barlow Wyatt were in the company. My first bit was 20 pages of second heavy, a villainous Jew in *Monie's Luck*. At the first rehearsal Wyatt, stage manager, said: 'I forgot that you double the Lawyer. Here's the part.' That made another eight pages. Wow! I thought they surely intend to make an actor of me. My entire wardrobe was a song and dance outfit and a suit of tights. LeClair made up my face, stuck on a putty nose, loaned me a wig and I was off on a new career. Somehow (?) the Jew got more laughs than hisses in the first act!

"For spasm two I doffed wig and nose, powdered my hair and behold! I was a full-fledged lawyer, ready to confer with my client, the leading lady. Just as I had finished my opening speech, a lengthy one, a kid in front interrupted with: 'Where's the Jew's nose and red hair?' The audience howled and I wilted. The lady carried the scene thru as best she could, for even my name had left me. I stuck it thru tho, with an occasional nod. But the lawyer was cut out of the balance of the show. Well, they needed someone, so I stayed on till the finish, which came after a few weeks, with salaries unpaid, etc. In fact, all of my cash had been borrowed by the manager and I was sure enough broke. But managing to get back to Chicago, LeClair secured a place for me at the old Ogden House as night clerk, from where I soon joined out with another troupe. But that's another story. I would delight in hearing from the old bunch if any of them still live. They included Karl Gardner, Frank Deshou, Paul Dresser, N. S. Woods, Sam B. Villa and other great favorites of those days."

(Editor's Note.—Another reminiscent article will appear in an early issue.)

#### CHAMPLIN STOCK COMPANY

The Charles K. Champlin Stock Company, one of the oldest traveling stock companies on the road, played a week's engagement at the Stratton Theater in Middletown, N. Y., a short time ago. The repertoire of plays presented this season is said to consist of some of the latest Broadway successes, while the scenery and costumes, together with splendid electrical effects, are as fine as seen anywhere, writes Lowell B. Hammond. An enviable reputation has been made in Mr. Champlin's tours, resulting in big business again this season. Plays in his repertoire are said to include *The First Year*, *Thank You, Just Married*, *Red Light Annie*, *Seven Keys to Baldpate*, *The Unwanted Child* and *Tush Beds*.

# REP. TATTLES

You hear as many people laughing in small houses as you do in big ones.

A good man never stays long on a poor job. Likewise a good job never keeps a poor man.

Mutt and Jeff, a musical comedy under canvas, recently played at the ball park in Columbia, S. C.

French's Sensation, a showboat, is said to be nearing Cincinnati, where it will tie up in the Ohio River for a few weeks.

Fox and White, character people on the showboat The America, are breaking in a new specialty act.

The Zelno and Pierce Players, a new repertoire company in the field, expects to "hit the trail" November 15. Both "Dad" Zelno and W. T. Pierce are well known in repertoire. Drama, music and vaudeville will be the program.

While playing Lawrenceburg, Tenn., all members of the Swain Show visited the Johnson Military Academy for boys, writes Sydney Burton. This training camp enters especially to children of theatrical folk. Burton speaks highly of the institution.

Promptness was the order of the day. A subscriber sent the repertoire editor in "Happy New Year" card in answer to our greetings of "Merry Christmas" in this column last week. We are looking for a

## KARL F. SIMPSON THEATRICAL EXCHANGE Room 17, Gayety Theatre Bldg., KANSAS CITY, MO.

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WANTED For Masin Bros' "The Tom's Cabin" and "Ten Nines in a Bar Room". Men to play Pilgrims and Leases in "Tom" and Simon Nails in "Ten Nines". Also wanted: Man for St. Clair and Willie Hamilton, who doubles Band; Woman for Cleo and Topsy in "Tom" and Mrs. Moran, Helen Carpenter for Harris and Burnside, who doubles Band; Violin Player who doubles Band; feature Quartette that sing and dance (THOS. AITON, Evans City, Pa.)

## WANTED for AMSDEN PLAYERS

To join at once. Juvenile Men and Women; must do real specialties. People all lines write. Equity, Chicago base. WANT TO BUY scenery, props, diamond five tramps. Must be in good condition, cheap. H. G. AMSDEN, Flora 11, Oct. 30-31-Nov. 1; Washington, Ind., Nov. 3-4-5.

WANTED AT ONCE—CONSTANCE CAUFMAN PLAYERS, Man for Heavies and some Juvenile Leads. Also good all-around Actor, Clever Second Business Woman, Ingenue type. Some Leads. One of the above to double piano. Equity, Kansas City base. Full particulars and photos. GUY CAUFMAN, Huston, Kansas.

# Reward

For information regarding any performance of "Bringin' Up Father" by theatrical stock companies during last seven years. 100X 108, care Billboard, 1103 Broadway, New York City.

## AT LIBERTY KATHERINE M. BAUER

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big remembrance with cards from our readers during the holidays.

The Bryant Showboat closed a 22 weeks' season October 22 at West Elizabeth, Pa., on the Monongahela River. Pal Duquesne and wife, Jack Laloue, who were on the boat 12 weeks, probably will go to Tulsa, Ok., this week via Louisville, Ky. They were Billboard callers in Cincinnati October 23, as was Rufus Hult, drummer and advertising man, who was en route to his home at Evansville, Ind. Mack Franks went to his home at Fairbenton, O.

Several correspondents have attempted to "bawl out" the editor of repertoire for not publishing long news contributions as written by showfolk. We reserve the privilege to edit all copy and to draw a line on what is printed and what is not worthy of space. Brevity is our slogan.

Harry F. Miller, manager of the Miller Stock Company, just leased for one of his companies in the Texas territory *Looking for a Husband* and several other plays written by Sherman L. Jones of Toledo, O. Ona Williams' Stock Company also is leasing plays from Jones.

J. S. McLaughlin is now with Reno's *Ten Nights in a Bar Room* Company touring in New England. He writes that business is good. Dates in Vermont have just been completed and the company next goes into Quebec, with Maine and Nova Scotia to follow.

Al and Lole Darr, known in repertoire and tabloid circles, are now with Bert Smith's No. 3 company of the *Southern Flirts*. Al is playing straights and Lole ingenue parts. They report that the company is doing a fine business thru Missouri and Iowa.

Billy and Mildred Layton sent us two pictures of the interior of the showboat *Cotton Blossom*. They tell us the boat is 180 feet long, 45 feet wide and seats 1,200 people. They have been on the boat for two seasons and may return again next spring. The cast playing on the rivers closed at Henderson, Ky., last month.

Carl Clark, who was with Charles Benner's repertoire show last summer, is now with Amstden & Keeffe's *French Follies* Company, playing tabloid stock at the Rialto Theater, Covington, Ky. His wife, Elda, is home in Martins Ferry, O., this winter, where their son, Norbert, is attending school.

Business was excellent for the Ona Williams Comedy Company during the week it played Manning, S. C., recently. Thomas M. Young of that city says the company carries a fine group of men and women, and that the people of Manning were well pleased with the performances given and welcome a return engagement.

Wedding bells rang recently for Frank A. Dixon, for 12 weeks the past season with the Frank Glimvain tent show, and Mrs. Eva B. Taylor of Harrisburg, Pa. The Glimvain Company has opened with stock in Baltimore, Md. Dixon has forsaken repertoire and opened a cigar and confectionery store at Seventh and Reilly streets, Harrisburg.

H. W. Rice is still down in the "Old South" and working hard, he writes. Cotton was good around Meridian, Miss., so he is looking for a splendid season. *Lasses White* and his minstrels played there recently and turned about 500 away, says Rice. The Mississippi-Alabama Fair did 25 per cent more business than ever before in the fair's history. Road shows are just starting in that region. Mr.

Rice is manager of Saenger's Meridian theaters, numbering four.

The Chicago Stock Company played a very successful engagement at the Columbia Theater, Alliance, O., opening recently with *So This Is London*. Other plays offered were *Getting Gertie's Garter*, *Twin Beds*, *The Alarm Clock* and *The White Sister*. This company has been appearing in Eastern Ohio cities for several weeks.

Thomas E. Hall advises that he is now located at Matador, Tex., where he is teaching band. He recently met Fred Roberts, an old friend, who was with the Carl Thomas Players there. The Guards, late of E. C. Ward's Princess Stock Company, joined in Matador. Bandmaster Roberts expected to close, said Hall, to take charge of a band at Paducah, Tex., 35 miles from Matador.

Among the vaudeville acts that donated their services at the Branch Tubercular Hospital, Cincinnati, October 22, under auspices of the Jewish Relief Society who are known in repertoire and tabloid circles, were Bert and Nelda Lamb, Bob and Erminie McLaughlin, Bobby Sullivan, the Dancing Ruffs, the "Contortion King" and Gertie Esberger, pianist, all booked by Maurice Jones, Covington (Ky.) agent.

Tom Redway writes that he is doing nicely with the Dora Davis Popular Players. The company roster follows: Miss Davis, leads; Nina Redway, characters; Fera Terrill, general business; Dan Hamilton, leads and heavies; Harry McCann, general business and musical director; Redway, characters and comedy. All do specialties, and "Old Billyboy" is greeted every week, adds Tom.

The Dandy Dixie Company made its opening for the season recently at Falmouth, Ky. It is under the direction of Jene Delmar and "Smoky" Clark. Jene was unable to do his trapeze turn the first few nights owing to the low overhead there. Clark handled the comedy well, according to Laura Garrison, member of the company. Any Upton is also in the cast, while "Doc" Guthers is owner and business agent.

### THEATRICAL NOTES

The Rivoli Theater, Hurley, Wis., has reopened, after having been thoroughly decorated and repaired by its new proprietors, William C. Smith and Joseph Brophy.

F. E. Loomis and O. E. Enloe are the new owners of the Criterion Theater, El Reno, Ok., having purchased the theater from L. E. Brewer and the building from Mrs. Carrie M. Shuttee.

J. H. Hickenbotham is contemplating the opening of a cinema house at Deary, Id. He plans on using the Legion Hall there, and has made application to the Deary council for its use.

The Victoria Theater, Hazleton, Pa., formerly the Lansford Opera House, has been opened by the Chamberlin Amusement Co., and is the first vaudeville house in the Panther Creek Valley.

Sam L. Tuck, original manager of the Harlem Music Hall and recently company manager of the Southern company of *Sally, Irene and Mary*, has been appointed manager of the Apollo Theater, Atlantic City.

Arries & Dickson have sold their New London (Ia.) Theater to Messrs. Perkins and Martin, formerly owners of the Lyric Theater, Casey, Ill. The New London will be under the personal management of E. S. Perkins.

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## "AIDA"

Opens Season at Metropolitan---  
An Extra Performance To  
Be Given Election Night

The 1924-'25 opera season by the Metropolitan Opera Company will be opened with the performance of *Aida* at the Metropolitan Opera House, New York, the evening of November 3. As previously published in these columns, the cast includes Elizabeth Rothberg, Marguerite Matzenauer, Giovanni Martinelli, Giuseppe Danise and Jose Mardones, and on this evening will occur the debut of the new Italian conductor, Tullio Serafin. *La Boheme* has been chosen for the extra performance on election night, and Wednesday evening *Tannhauser* will be presented when Maria Arizta will appear for the first time in the new season. Thursday night will bring *Bois Godoloff*, with Chaliapin in the name-part, and on Friday *Tosca* will be presented. The first revival will be that of *Giulietta* on Saturday afternoon, with Lissa Ponselle and Bonnianno Gigli in the cast and Serafin as conductor.

### NASHVILLE SYMPHONY

Announces Plans for Fifth Season

The directors of the Nashville (Tenn.) Symphony Orchestra have announced plans for the coming season, which will be the fifth for the organization. This year, due to the generosity of the management of Loew's Vendome Theater, the symphony orchestra has been given the use of the theater free of charge for the six Sunday afternoon concerts, the first of which will be given early in December. F. Arthur Henkle, who has directed the orchestra ever since it was organized, is arranging a series of excellent programs and expects to present one soloist at each concert.

Nashville also is to have a number of concerts by noted artists, and these include Giuseppe DeLuca, baritone, October 24; Mary Garden, November 10; Vladimir DePachmann, November 17; Schumann-Heink, December 1; two performances January 6 by the San Carlo Opera Company, then Paul Whiteman and His Orchestra will be presented January 19, and Ruth St. Denis, Ted Shawn and the Denishawn Dancers January 24. February events include a concert by Alma Gluck, February 10; Mischa Levitski, pianist, February 19; a matinee concert, also an evening concert, by the St. Louis Symphony Orchestra, February 20, and March 6 will bring a recital by Jascha Heifetz, violinist, while on March 30 Florence Marchetti, soprano, will give a recital, and the season will close May 1 with a concert by Feodor Chaliapin.

### ONLY AMERICANS

Eligible for Next Cortot Class

Thru Alfred Cortot's representative at David Mann's Music School, New York City, Mlle. Berthe Bert, announcement has been made that the French teacher will confine his next class in Paris, which will be held in June, 1925, for Americans only, these to be winners of the Scott Scholarships and others who take the preparatory work under the direction of Mlle. Bert. Mr. Cortot found the task of conducting classes for four or five hours for a large number of students and listeners and of giving a recital series in connection with the classes in addition to his concert engagements much too strenuous to undertake the same plan again next summer. Mlle. Bert also stated that Mr. Cortot, in commenting upon the work of the Americans who studied with him this past summer, expressed himself as being much pleased with their work and the progress made by them in their classes. A short tour of America will be made by Mr. Cortot in January, and he will also be present at the hearing to select the Scott Scholarship pianists, which is to take place at the end of January or early February.

Sousa and His Band will give a pair of concerts in Detroit the afternoon and evening of November 12 at Orchestra Hall. This marks the first engagement by the distinguished conductor and his players in Detroit in several years on any day but Sunday.

### THREE CONCERTS

To Be Given in New York by Wanda Landowska

An announcement which has been of great interest to musical circles of New York is that three concerts will be given of 17th and 18th century music by Wanda Landowska, pianist and harpsichordist. The concerts will take place in Aeolian Hall on November 10, January 16 and March 31, and for the final concert William Mengelberg and a chamber music orchestra from the New York Philharmonic Orchestra will assist. In announcing these concerts Mme. Landowska lists the programs as, first, *Bach and His Beloved Masters*; second, *Descriptive Music of the Seventeenth and Eighteenth Century*; third, *Gallant Style* (Bach, Mozart and Haydn).

### ARTISTS ANNOUNCED

For Buffalo Concert Series

The Buffalo Musical Foundation has completed all arrangements for the concert series to be given in Buffalo, N. Y., and has announced a concert on Thanksgiving night by Toti dal Monte, coloratura soprano, who is to sing with the Chicago and Metropolitan Opera companies. The December concert will be given by the Deleszke Singers, then on February 17 John Charles Thomas, American baritone, will be heard. Myra Hess, noted English pianist, will give her first concert in the city on March 31. The orchestral concerts will bring the Detroit Symphony on December 2, with Ernest Hutcheson as soloist, and the same orchestra again on January 6, with Dusolina Glanini as assisting artist. Fritz Reiner and the

### NEW YORK RECITALS

Vladimir Rosing, tenor, member of the faculty of the Eastman School of Music, Rochester, N. Y., was heard in a recital in Carnegie Hall the evening of October 29. The program consisted chiefly of songs of Russian composers and, in Chaliapin, Mr. Rosing preceded each number with a brief explanation which could be heard only by a few in the audience as his voice did not carry to all parts of the auditorium. Although possessing a voice of good range and power, many of the songs were given in a highly dramatic manner, which too often detracted from the singing and also the composition. During the presentation of *The Volga Boat Song* Mr. Rosing indulged in tones that were inaudible to all except those in the first few rows of the orchestra. Such rendition of songs may be suitable at a recital in a small hall, but certainly not in Carnegie. Nicholas Sionlinsky proved a most efficient accompanist.

In Aeolian Hall the afternoon of October 22 Alberto Sclarretti gave a recital of piano music by Bach-Busoni, Chopin, Liszt, Scriabin, Dolnanyi and others. Good technique and evidence of earnest study marked the work of this young pianist, who will undoubtedly be heard from in the future.

October 22 at Aeolian Hall marked the first recital in a long period by E. Robert Schmitz, pianist, altho he had been assisting artist at many concerts. One anticipated listening to music well given and these anticipations were fully realized, for Mr. Schmitz played with his usual skillfulness. Especially interesting was his presentation of the Twelve Etudes by Szymanowski. Each was extremely brief and, altho Mr. Schmitz did not pause between any two, his keen understanding of the composition made each study easily distinguishable and yet a part of the whole.

Also in Aeolian Hall a recital was given on the evening of October 23 by Harry Farberman, violinist. In a Franck Sonata, a Concerto by Saint-Saens and a group of short numbers this young recitalist showed capability as to technique, style and phrasing. The efficient accompaniments by Max Rabinowitsch lent no small pleasure to the recital.

In the Town Hall the afternoon of October 24 Ota Gygi, violinist, and Maryon Vadie, dancer, and the Maryon Vadie Dancers gave a recital of musical and dance poems. Grace, daintiness and vivaciousness made Miss Vadie's dances most delightful and brought much applause and encores. Mr. Gygi has an excellent technique and also plays with much expression and good tone.

Before a large audience in Carnegie Hall on the evening of October 24 Maria Theresa, better known as one of the Duncan Dancers, appeared in an interesting dance recital, assisted by Edward Harris, pianist-composer. In Schubert's *Moments Musicaux* and Vatslav Nobile, also to music by Scriabin, this exponent of the Duncan type was the acme of grace and rhythm and certainly amply evidenced her skillfulness. One will eagerly await her next recital, but a small orchestra of string would further add charm to Maria Theresa's dancing.

### UNUSUAL PROGRAM

To Be Presented by Eva Gauthier at New York Concert

In accordance with her established custom, Eva Gauthier will present a program of unusual music at her concert in Aeolian Hall, New York City, on October 30. On this occasion the noted singer will be assisted by Louis Edlin, violin; Sol Sharrow, viola; Paul Kefer, cello; Lamar Stringfield, flute; William J. Kitchner, guitar, and Gordon Hampson, pianist. The program is arranged in six groups, with the first confined to the *Folk Song and Madrigal*, the second to *Old and Modern Settings of Shakespeare*, the third to *Vocal Chamber Music for Voice and Various Combinations of Instruments*, the fourth to *Contemporary Russians*, the fifth to *Modern French*, the sixth to *American* (Chicago group). Several of the compositions in these groups are entirely new and will be given first performance at this concert.

Paul Kockanski, master violinist, has announced a New York recital, in Carnegie Hall, for Saturday afternoon, December 13.



A group of pianists from the David Mann Music School, five of them Scott Scholarship winners, photographed with Berthe Bert in front of the Chopin Statue in the Parc Monceau while they were in Paris the past summer studying with Alfred Cortot. Left to right, seated: Eugenia Porter, Mlle. Bert, Thelma Kramer; standing: Morton Howard, Willard Rhodes, Clare deVreux, Leopold Mannes, Barret Spach.

### MARION ANDREWS

Presenting List of Nored Artists in Milwaukee

A long list, containing some of the world's most noted artists, is scheduled for the season by Marion Andrews, of Milwaukee, the first program in the series having taken place Sunday, October 26, when Mme. Schumann-Heink was heard. Mme. Alma Gluck will be the next artist, on November 2, followed by a recital by John McCormack on November 18, Thelma Karsavina, Russian dancer, who is making her first American appearance this season, will appear on December 2 with her dancing partner, Pierre Vladimiroff, and Geraldine Farrar and her company will present *Carmen* the afternoon of December 6. Pavlova and her ballet will make a farewell visit at matinee and evening performances on January 17, and March 1 will bring DePachmann pianist, to Milwaukee in what is said to be his farewell appearance. This series closes with a recital by Jascha Heifetz on March 26.

### ANNUAL FALL MEETING

Of National Federation of Music Clubs To Be Held in Pittsburg

Mrs. Lyons, president of the National Federation of Music Clubs, has issued the call for the annual fall meeting of the board of directors of the National Federation of Music Clubs, which will be held in Pittsburg, Pa., November 17 to 21. The headquarters will be at the Schady Hotel, where all business sessions will be held, and as this meeting is the final one before the 14th biennial at Portland, Ore., next June, it is expected that all members of the board will be in attendance.

Cincinnati Symphony Orchestra will be heard on February 10, with Cecelia Hanson, violinist, as soloist. On March 11 the Philadelphia Orchestra, Leopold Stokowski, conducting, will appear, and the series will be brought to a close April 14 with another concert by the Detroit Orchestra, assisted by a large local chorus.

### SOUSA WEEK

To Be Celebrated in Many Cities

Thruout the United States the week of November 2 will be known as "Sousa Week" and the noted bandmaster's compositions will be played by many, many bands and orchestras. Thru the courtesy of the officials of the Keith-Vaudeville Circuit at least one composition by Sousa will be included in the musical program in all the theaters of that circuit, and other theaters, including motion picture theaters, have indicated the same plan will be followed in these houses. The movement is in honor of John Phillip Sousa's 70th birthday anniversary, which occurs November 6.

### CHICAGO CIVIC OPERA CO.

Will Not Appear in New York This Season

There is no truth in the story published in another theatrical paper to the effect that the Chicago Civic Opera Company is to play a several weeks' engagement in the Manhattan Opera House, New York City. To a representative from the Chicago office of *The Billboard* an official of the Chicago Civic Opera Company stated the story was absolutely without foundation, as his organization would positively not appear in New York during the 1924-'25 music season.

EARLY NOVEMBER EVENTS

Bring Noted Artists to Boston

Early in November Boston will have recitals by several noted artists in Symphony Hall, the first being that of Feodor Chaliapin, who will be heard on November 2. The following Sunday, November 3, Josef Hofmann will be the artist, and on the evenings of November 13 and 15 Thamar Karsavina, Russian dancer, will be presented in interesting dance programs. The Deleszke Singers will give a concert on Sunday afternoon, November 16.

On the evening of November 3 at the Boston Opera House the San Carlo Opera Company will inaugurate a two weeks' engagement, during which the operas presented will be those of the standard repertoire. On Saturday afternoon, November 1, Frederick Lamond will give a recital of piano music, and the following afternoon, at the St. James Theater, will occur the first of the new series by the People's Symphony Orchestra, and on November 6 Ruth Breton, violinist, will be heard.

ADDITIONAL CONCERTS

To Be Presented in Chicago by Miss Kinsolving

In addition to her usual series of concerts at the Blackstone Hotel, Chicago, Miss Kinsolving will present a series of morning concerts at the Fortnightly Club and live at the Gordon, on Sunday afternoons. In the first, the programs will consist of chamber music and will be presented by the London String quartet, the New York String Quartet and the Chicago String Quartet. At the Sunday concerts Miss Kinsolving will present Ruth St. Denis, Ted Shawn and the Pennsylvania Dancers, The Merrimacs—Marian, Irene and Phyllis; Thomas Willford, the inventor of the clavichord or color organ; Tony Sang's Marionettes; Frances Nash, Maudie Graham Sulist and Walter Graham Sulist; Hiff Garrison, Mary Agnes Doyle, Frederick Freemantle and Leola Turner.

THREE AMERICANS

To Appear as Soloists With the Mendelssohn Club

Harrison, M. Will, conductor of the Mendelssohn Club of Chicago, has announced the dates of the concerts to be given this season, also the soloists. The concerts will take place December 18, February 12 and April 16, and the soloists will be the American singers, John Barnes Wells, tenor; Louise Harrison Stads, contralto, and Alice Gentle, soprano.

Tuesday evening, November 19, is the date announced for a song recital by Ernest Davis, tenor, in Aeolian Hall, New York. Walter Golde will accompany Mr. Davis.

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Concert and Opera Notes

In addition to singing eight guest performances with the English Grand Opera Company in New York, Fred Patton will appear as guest artist for five performances with the Philadelphia Civic Opera Company. All of these will be in leading roles.

Jeanette Vresland will appear as soloist with the Minneapolis Symphony Orchestra during the 1924-25 season. This engagement will be filled with others in the Middle West by the young soprano, including an important appearance in Denver with Etienne Zbinden.

A former debut as a recitalist will be made by Virgil Holmes, basso, on the evening of November 6 in the Town Hall, New York. Mr. Holmes has already become well known as a professional singer in New York. Included on his program will be two songs by Harry Rowe Shelley, with the composer at the piano. Mr. Holmes, who was born in Maryville, Mo., received his entire musical education from American teachers.

A concert under the auspices of the Baltimore-Washington district of the Associated Music Clubs of America will be given at the Lyric Theater, Baltimore, December 4. Preparations are being made by seven clubs in Baltimore and Washington for the event.

During the engagement of the San Carlo Opera Company at the Boston Opera House, Boston, for two weeks, beginning November 3, Clara Shear will make her American debut in her own city. Miss Shear has spent the last two years in Italy studying for an operatic career and will appear in Boston in the role in which she met with such success in Italy, that of Musetta in La Boheme.

Three artists of Los Angeles, May MacDonald, Harp, pianist; Sylvian Roth, violinist, and Iva Bronson, cellist, are to be heard in six concerts at the Ebell Club Auditorium, that city, the first being given this week, October 30. Other dates in the series are December 11, January 15, February 13, March 9 and April 30.

The eminent American composer, pianist, accompanist and coach, Frank LaForge, who has appeared as accompanist for practically every singer of note, plays every thing from memory and has a repertoire of some 3,000 songs.

Following an appearance at the Worcester (Mass.) Festival as the tenor soloist in Henry Healy's Resurgam, Theo Karle has been engaged to sing in this work with the Chicago Spolito Club.

The New York String Quartet has been engaged by the New York Chamber Music Society as its string quartet and will appear with the society at its New York recitals and engagements on tour.

Marguerite Schulling, mezzo-soprano, of Detroit, has left for her second concert tour. Miss Schulling will make occasional joint appearances with Bronislaw Huberman, Polish violinist, and Alberto Salvi, harpist.

One of the outstanding successes of the National American Music Festival in Buffalo was the appearance of Edwin Hughes, pianist, on October 9. For many years Mr. Hughes has been a champion of the cause of the American composer and his program of novelties presented at the festival was received with such enthusiasm by both public and press that he was immediately engaged for the 10th annual festival next year.

Charles L. Wagner, concert manager of New York, has booked lengthy concert tours for the several noted artists under his management. John McCormack will sing 60 concerts before closing his season at the Cincinnati Festival early in May. Frances Alda will sing 20 concerts before the season opens at the Metropolitan, and will tour again in the early spring. Toti Dal Monte will arrive from Australia early in November, and her debut with the Chicago Civic Opera Company is listed for November 10 and with the Metropolitan Opera Company during the week of December 1. Charles Hackett will fulfill a limited number of concert engagements before joining the Chicago Opera Company for the entire season. The Deleszke Singers will give a concert in New York late in October before starting on their trans-continental tour.

Frida Hempel is remaining abroad this fall in order to make her first tour of the British Isles. On this tour she will give 30 concerts in all, five of which are announced for Albert Hall, London. Soon after the New Year the noted singer will sail for America to begin her tour here, which includes a trip to the Pacific Coast, beginning in El Paso, Tex., Easter Monday, April 11, and closing in the Northwest the latter part of May. Mme. Hempel's first New York recital is announced for February 10 in Carnegie Hall, and her annual appearance in Boston on February 22.

On November 6 the St. Cecilia Ladies' Choir will give a concert in Winnipeg, when the choir will repeat the group of American Indian folk songs which were given so successfully a few years ago. Leonard Heaton, pianist, will be assisting artist.

The second series offered to music lovers of Washington, D. C. by T. Arthur Smith, Inc. will be opened by Olga Semaroff at the National Theater on November 6. Other programs will be pre-

sented by John Charles Thomas, American baritone; Pablo Casals, cellist; Mozart's opera, The Impresario, and the New York Philharmonic Orchestra, directed by William Mengelberg.

Under the direction of Engelbert Roentgen, the Omaha Symphony Orchestra will give during the current season three concerts, the dates for which are November 20, January 15 and March 19, at the Auditorium.

Dates announced for the Young People's Concerts by the Detroit Symphony Orchestra are November 8, December 13, January 17, February 14 and March 7. The lectures will be in the hands of Edith M. Rhett, educational secretary of the Symphony Society.

Motion Picture Music Notes

Mischa Guterson Presenting Gala Program at Piccadilly

Celebrating his debut as conductor of the orchestra of the Piccadilly Theater, Broadway's newest motion picture theater in New York City, Mischa Guterson has arranged and is using this week an attractive musical program. In addition to the musical score which Mr. Guterson personally compiled, his Concert Orchestra is playing the Tannhauser overture. Elia Palma, Italian baritone, is the soloist for the week, singing the prolog from Pagliacci, and as an added attraction patrons of the Piccadilly are hearing the young Russian pianist, Alexander Chigrinsky, in a rendition of Rigoletto Fantasia, by Verdi-Liszt. Mr. Guterson came to this country in 1904 fortified with a wealth of training, and his first assignment here was completed as conductor of Florida. He is one of the pioneers in the adaptation of musical accompaniment to the silent drama and enjoys the distinction of being the first to introduce Sunday concerts in the motion picture theaters in America. Mr. Guterson returns to New York from the West-Coast cities—Seattle, Portland and Los Angeles—and his programs at the Piccadilly will be watched with keen interest by patrons who have come to expect the best in the larger motion picture houses in New York City.

During the current week a chorus of 60 voices from the Civic Opera Company of Philadelphia are singing three times a day at the Stanley Theater, that city. Selections from Cavalleria Rusticana are being given, with Elsa Merskey, soprano, and Valentine Figanak, baritone, singing incidental solos. Alexander Smallens, musical director of the company, is directing the performances, given with the orchestra and organ.

A Halloween Fantasy heads the musical program at the New York Rivoli this week, with Miriam Lax, soprano, and Lorelei, Zena, Marguerite and the Patterson Twins, dancers. There is also a musical prolog to the feature, with special settings arranged by John Wenger, art director for the Riesenfeld Theaters. The overture, Raymond, played by the orchestra, is under the direction of Irvin Talbot and Emanuel Baer, with Harold Ramsbottom and Frank Stewart Adams alternating at the organ.

For the week beginning October 19 an artistic prolog was presented at the Eastman Theater, Rochester, N. Y., to the feature film Monsieur Beaucaire. The scene was taken from Andre Messager's Monsieur Beaucaire, with the tenor solo The Red Rose sung by Hal Young and Douglas Steade, and a duet, Say No More, by Frances DeWitt Babcock and Hal Young and Edna Richardson and Douglas Steade on alternate days. The Rose Dancers were Thelma Biracree, Ruth Denio, Olive McCus, Margaret Miller, Dorothy Saunders and Marion Tefft.

Louis Council, baritone, appeared as soloist with the California Theater Orchestra, San Francisco, during a recent Sunday noon concert. Emil Britenfeld, organist, opened the program with Marchetti's suite, LaFete de Seville, and Max Dolin contributed a violin solo. The orchestral numbers were by Beethoven, Saint-Saens and Massenet.

Jacob Fracht, violinist, opens at the Capitol Theater, Springfield, Mass., November 3 under the direction of E. M. Jacobs, of the Walters Amusement Agency, Boston. Mr. Fracht is American born, Springfield being his home town, and he is reported to be an unusually talented musician.

L. Hosmer's Northern Rhapsody, a sister piece to his Southern Rhapsody, was used as the overture during the week of October 18 at the Palace Theater, Dallas, Tex., with N. Mirskey conducting.

This week's bill at the Mark Strand Theater, New York, contains a number of interesting novelties. There is The Townerville Trolley, a musical-ballet novelty with the Mark Strand Male Quartet; Kitty McLaughlin, soprano; Mlle. Klemova, Mr. Bourman, M. Daks and the entire Mark Strand Ballet Corps. Herbert's Naughty Marietta opens the program and the quartet and Miss McLaughlin are singing the Street Song with the overture.

A Balaban & Katz production, An Indian Fantasy, proved an attractive number on a recent program at the Chicago Theater, Chicago. Lillian Rosselle and Marie Hiron were the vocalists and Georgia Ingram the dancer. An organ review of Topsy and Eva also was

featured on the twin organ by Mr. and Mrs. Jesse Crawford.

Albert E. Short, one of the leading conductors of this country, who has long been associated with the Balaban & Katz management, of Chicago, is also becoming widely known as a composer. Mr. Short comes from Springfield, Mass., and is the son of T. V. Short, well-known pianist.

The entire staff of singers and dancers are taking part in the prolog at the New York Capitol Theater this week. One of the features is the introduction of a new song by Martha Wilchinski and Jeanette Tourner, called No One But You, which is also used as the love theme throughout the showing of Mary Pickford's Desolation. A new English gavotte by A. Walter Kramer, In Elizabethan Days, is being sung and danced by the ballet and ensemble, as is also the Good Night Chorus from Martha's Moments From These Great Operas were presented by Balaban & Katz at the Riviera Theater, Chicago, during the week of October 29. The Prolog, from Cavalleria Rusticana, was sung by Eunice Foster and opera chorus; Louis Loring and the chorus gave Patria Mia from Aida and the prolog from Mefistofele was sung by Arturo Imparato, assisted by the opera chorus.

Radio Week was celebrated last week at the Tivoli Theater, Chicago, by 10 numbers. Among the artists appearing, well known thru the various broadcasting stations WGN, WEEB and WMAQ, were the Cambridge Sisters, Virginia Johnson, Herbie Mintz, Taylor, Parsons and Hawks, Danzing Radio Imps and the popular phonograph record makers, the Mound City Blue Blowers. There were also organ solos by Milton Charles, and the orchestra, conducted by Albert E. Short, closed an interesting and novel program.

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# MUSICAL

REVUE - TRAVESTY  
CHORUS AND BALLET DANCING



BY DON CARLE GILLETTE

# COMEDY

## Musical Show Market Loosens Considerably

### Several New Attractions on Cut-Rate Boards--Opening of New Shows Will Cause Weaker Sisters To Suffer Even More

New York, Oct. 25.—The musical show market loosened up considerably this week. Several new attractions went into the cut-rate agency, including the *Greenwich Village Follies*, *Be Yourself* and *The Passing Show of 1924*. In addition to these three, which made occasional appearances, the *Chocolate Dandies*, *Top Hole* and *Marjorie* have been on the board all week. This is the largest number of musical shows seen in the cut-rates for some time.

All of the big hits have been doing stamper business. These include *Rose-Marie*, *Ed Wynn's Grab Bag*, *Kid Boots*, *Hassard Short's Ritz Revue* and *George White's Scandals*. The *Ziegfeld Follies* also have held up strongly and the new *Artists and Models* has filled the Astor Theater at every performance.

There is such a big demand for *Rose-Marie* that two extra matinees will be given Thanksgiving week, Thursday and Friday.

With the arrival next Wednesday of *Dixie to Broadway*, the new colored show featuring Florence Mills, and the new *Ziegfeld Follies* edition opening Thursday, the chances are that the weaker musical shows will suffer even more next week than they have in the past several days. *Top Hole*, tho in the cut-rates pretty steadily, appears to be taking hold in encouraging fashion since it moved from the Fulton to the Knickerbocker, and when the new Marilyn Miller show comes to the latter house, week of November 3. *Top Hole* will move house once more, this time to the Liberty. *Earl Carroll's Vanities* also will be forced to vacate the Music Box in a few more weeks to give Sam Harris an opportunity to fix up the theater for the new *Music Box Revue*, and the Earl Carroll Theater, where *Great Music* is now playing, will most likely be the new location for Carroll's production.

## SHOWS UNDER WAY

New York, Oct. 25.—Several new productions made their initial announcement this week. Among them is a revival of *Peggy From Paris*, in which Violet Dale, creator of the title part in *The Girl From Rector's*, will have the role originally played by Georgia Caine and later by Florence Willard. After the Philadelphia engagement a run in Chicago is contemplated. A musical comedy to fit George McFarlane is being turned out by Zaida Sears and Harold Levey for Henry W. Savage and will be given a name in due course. Ned Jakobs announces that William Harris, Jr., is negotiating with him for his musical play, *A Night of Love*, as a possible starring vehicle for Fay Bainter.

### "Black-Eyed Susan"

The musical show of this name to be produced soon will not be the one featuring the Astalres under the Aarons & Freedley banner, as previously announced, but a piece written by Alonzo Price in collaboration with Antonio Buffano, with Nonette, the violinist and wife of Price, in the chief role. The Astalre show. (Continued on page 105)

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## ENGAGEMENTS

New York, Oct. 25.—Ise Marvenga, who created the title role in the original presentation of *Caroline* in Berlin, and also appeared for more than a year as Mitzl in *Blossom Time*, playing most of the continental theaters, has been brought over from Vienna by the Shuberts to sing the prima-donna role in *In Heidelberg*. Elsa Ersi and Patti Harold were first tried in the leading feminine role of this operetta.

Leluan Byck, youthful tenor, has signed with Sam Harris for the new *Music Box Revue*.

Violet Kemble Cooper, the prominent English actress, has been engaged by Charles Dillingham to play the role of Mrs. Darling in *Peter Pan*.

Jimmie Hussey will be one of the chief entertainers in Lawrence Fay's new

## "G. V. FOLLIES" OPENS IN CHI. TO HUGE INTAKE

Chicago, Oct. 25.—Announcement has been made that the box-office receipts of the opening night of the *Greenwich Village Follies*, in the Apollo, were exactly \$4,550, which is going some, even for that playhouse. More people were turned away on the opening night, it is claimed, than found seats inside. Showmen predict an opulent run for John Murray Anderson's creation.

## JOLSON SIGNS DANCERS

Chicago, Oct. 25.—Al Jolson is reported to have signed the 10 Fehmya Dancers, who are playing at the Central Park Theater this week, for his next production. Two of the members, Ethel Tucker and Marian Hight, are Chicago girls.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Oct. 25.

### IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
Artists and Models of 1924	Sanita Bonabue	Astor	Oct. 15	14
Be Yourself	Harris	Harris	Sep. 3	60
Chocolate Dandies	Sissie & Blake	Colombia	Sep. 1	63
Dixie to Broadway	Florence Mills	Broadhurst	Sep. 29	—
Dream Girl	Fay Bainter	Ambassador	Aug. 20	78
Earl Carroll Vanities	Joe Cook	Music Box	Sep. 10	51
Grab Bag, The	Ed Wynn	Globe	Oct. 6	21
Grand St. Follies	—	Neighborhood	May 20	140
Greenwich Village Follies	—	Shubert	Sep. 16	48
Hassard Short's Ritz Revue	—	Ritz	Sep. 17	47
I'll Say She Is	Marx Bros.	Casino	May 19	187
Kid Boots	Eddie Cantor	Selwyn	Dec. 21	315
Marjorie	Elizabeth Hines	Forty-Fourth	Aug. 11	80
Passing Show, The	—	Winter Garden	Sep. 3	70
Rose Marie	Mary Ellis	Imperial	Jan. 2	64
Scandals, George White's	—	Apollo	June 30	138
Top Hole	—	Knickerbocker	Sep. 1	61
Ziegfeld Follies	—	New Amsterdam	June 24	143

### IN CHICAGO

Greenwich Village Follies	—	Apollo	Oct. 12	18
No, No, Nanette	—	Harris	May 4	222
Topsy and Eve	Duncan Sisters	Selwyn	Dec. 30	395
Ziegfeld Follies	—	Illinois	Oct. 20	9

### IN BOSTON

Charlot's Revue	Beatrice Lillie	Gertrude Lawrence	Majestic	Oct. 27	—
*Dixie to Broadway	Florence Mills	—	Majestic	Oct. 13	20
Setting Pretty	—	—	Wilbur	Oct. 15	17
Stopping Stones	Fred Stone	—	Colonial	Oct. 6	25
Wildflower	Edith Day	—	Shubert	Oct. 13	17

### IN PHILADELPHIA

Artists and Models of 1923	—	—	Shubert	Oct. 13	16
Little Jessie James	—	—	Chestnut St.	Oct. 13	16

### IN LOS ANGELES

Harry Carroll's Pickings	—	—	Orange Grove	Sep. 5	66
Clinging Vine	Peggy Wood	—	Playhouse	Oct. 5	27

*Follies*, Lovey Lee, premiere danseuse, and Ruth Urban, prima donna, also have been engaged for this midnight show. Miss Urban, who has been soprano at the Rivoli and Rialto theaters in New York for the last two years, joined the cast of *I'll Say She Is* last week.

Odetta Laudner, French prima donna, has signed a contract with Hassard Short to appear in his forthcoming production of *Ciboulette*.

Carol McComas will have the leading role in Charles Hammerslough's *March On*. Marjorie Gatenon previously was announced for the part.

Jack Hartley, who toured last season in *Up She Goes*, will be in the cast of the musical comedy which Joseph M. Gaites is preparing for Karyl Norman.

Leo Donnelly has been signed for the new Al Jolson show, *Big Boy*. Priscilla Todd, dancer, joined the cast of *The Dream Girl* in New York last week.

## BREAKS HOUSE RECORD

Chicago, Oct. 25.—*No, No, Nanette*, broke all box-office records in the Harris Theater last week. The gross intake was \$28,037.85. Two extra performances enabled the house to reach these figures.

Goodee Montgomery, daughter of the late Dave Montgomery, and now appearing in Hassard Short's *Ritz Revue*, has been elected vice-president of the Daughters of the Stage, a theatrical organization composed of actresses whose parents have been directly connected with the theater. The club was organized by Elizabeth Mears, of *The Dream Girl*.

## Notes

Ed Wynn is writing a book about audiences and players.

Al Jolson has leased a furnished apartment, with private roof garden, at 543 Madison avenue, New York City.

George Olsen and His Band, one of the big features of *Kid Boots*, have been engaged to furnish dance music at the Art Studio Club nightly after the show.

Jack Donahue, costar in *Be Yourself*, has moved his family and household effects from Boston to Douglas Manor, Long Island, the home of Willie Collier.

The road company of *Sitting Pretty*, headed by Emma Haig and Jack McGowan, was announced as closing in Boston October 25.

Ruby Lewis, formerly in musical comedy, has been engaged as dancing instructor at the 52d Street Theater, New York, where she will give free dancing instruction during intermissions.

Eddie Cantor has entered his two young daughters, Marjorie and Natalie, in the Ned Wayburn Dancing School, where they are being taught under the personal supervision of Wayburn.

The Trade Twins, besides appearing in *The Passing Show of 1924*, at the Winter Garden, are giving exhibitions of their

## THE CHANGING "FOLLIES"

Within a week or ten days the current edition of the *Ziegfeld Follies* will be supplanted by a different program, in accordance with the new policy being instituted by Ziegfeld at the New Amsterdam Theater.

When the present bill opened last June the general opinion was that the production did not come up to the quality of its predecessors. In fact, it was rated pretty bad. But in its four months of operation a good many changes have been wrought in the piece and, as viewed last night, it is not such an unworthy entertainment after all.

Chief among the improvements noted is the elimination of outright nudity. There are no more scenes in which girls pose or walk around sans any apparel. The least worn by any of the glorified girls is a wrapping sufficient to satisfy the requirements of stage modesty, and the scantily dressed number only a few. If this is an indication that Ziegfeld is about to reverse the prevailing tendency, the producer is hereby congratulated. The time is not far off when nudity will have run its course and more substantial substitutes must be sought, and the farsighted producer who realizes this and governs his plans accordingly will suffer the least when the time for adjustment arrives.

Nothing of special advantage has been gained thru the several changes that have taken place in the cast. Those of the original lineup who are gone include Edna Leedom, Vivienne Segal, Hilda Ferguson, Betty Compton, Lina Basquette, Phil Ryley, Imogene Wilson and Gloria Dawn. To fill the gaps Ziegfeld has put in Arthur Brown, Elsa Petersen, Marjorie Leet, Jack Shannon, Dorothy Knapp, the Two Athenas, Frances Harten, Gladys Loftus and the Misses Ellsworth, Wild, Ansell, Fallows, Valentine, Byrle, Hurley and Kennedy.

Vivienne Segal and her singing pleases. Brown does mainly justice to the song, *The Great Wide Open Spaces*, formerly sung by Edna Leedom. Marjorie Leet executes an enjoyable dance and Dorothy Knapp displays her prize-winning face and form. But it takes the two Athenas to supply the knock-out number of the show—next to the tumble dancing of the Kelo Brothers. The Athenas present an exhibition of strength remarkable for the gracefulness and apparent ease with which they perform their difficult feats.

The comedy shortcomings of the production, tho not altered by the several substitutions in personnel, appear to have been relieved somewhat. Plenty of laughs are still needed, however. A reasonable number of striking scenic effects also would add to the strength and balance of the show.

The new features and extra principals announced for the fall edition of *Ziegfeld's Follies* do not give promise of anything better in the comedy line. Unless this is supplied in the material allotted to Will Rogers and the several others who need and can make good use of it, the new program will not mean a great deal.

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MARTY DUPREE'S cracker-jack tabloid is said to be still breaking records at Gordon houses thru New England.

GRAVES BROTHERS' *Saucy Baby* Company has gone into the Columbia Theater at Columbia, S. C., for an indefinite stay.

LEW HERSHEY has joined Mary Brown's *Tropical Maids* Company, he advises. He was last with the Gentry-Patterson Circus.

IRVING N. LEWIS and *The Nifties* of Broadway Company are playing to excellent business this season and are booked far ahead. More about his people later.

IT SEEMS THAT Fred (Chic) Kramer didn't go on Walt Kellam's show after all, as he wrote last week. A letter from him advises he is with Bob Black's *Globe Trotters*.

LOU BRIM'S *Frolies and Frills* Company, with 17 people, is going over big in its Massachusetts territory and is about to invade the Connecticut field for a number of week stands.

A DRESSING ROOM notice came to the writer's attention a few days ago with the following: "Use no suggestive jokes, songs, sayings or gestures. No police jokes." That's a good reminder. "Profanity Prohibited" should also have been set forth. Let's uplift tabloid!

TED RYAN expects to organize a 10-people tabloid in Philadelphia, he writes. He just completed some vaudeville dates thru Western Canada. His show will be routed thru New York, New Jersey and Pennsylvania, playing the smaller towns, where Ryan is well known.

ROY'S REVUE isn't "small", as our Boston correspondent wrote in a recent issue, since the company consists of 20 people, under direction of M. J. Meany of the Brewster Amusement Agency. The revue will soon make a tour of Fox's New York houses.

A BILL WRITTEN by Joe Cunningham, straight man of the company, was presented recently by Arthur Higgins' *Folly Town Maids*, Central Theater, Danville, Ill.—a play of the underworld, called *Twelve O'Clock at Night*. It was a decided hit and Mr. Higgins has arranged to keep the bill in his repertory.

BILLY LeROY is featured comedian in blackface with the *Broadway Revue* Company, recently booked at the Broadway Theater in Richmond, Va. In addition to song and dance chorus work, solos, dancing specialties, sleight-of-hand stunts, juggling and gymnastic stunts are offered.

IN HONOR of Daisy White a birthday and farewell party was given for her by members of Herman Lewis' *Laughing Land Revue* in Anderson, S. C. Maude Sheldon was hostess. Dancing and toasting were the diversions. Guests included A. M. Penckston, manager of the Garden Theater, and Roy Hammeter, advance agent for Jack King's Comedians No. 1.

THE ROUTE of the *Cuddle Up* Company, via one-nighters, is taking its personnel speedily toward the "West" according to advices sent from N-w York. There are 25 people in the cast with a fast stepping, pepsy chorus featured. This week the company entered Pennsylvania, playing at Erie Monday, Tuesday and Wednesday.

THE HAMMONDS, Faye and Giulia, and Baby Dorothea, during the recent engagement of Billy Earle's *Jazzmania Revue* at the Washington Theater, Belleville, Ill., were the guests of "Senator" J. C. Dixon of that city. The Dixons are real friends of the profession, we understand, and often are hosts to folks playing in their community.

FOR THE FIRST TIME in Cincinnati an entire musical comedy tabloid was radio-cast Monday night, October 13, by Steed and Franks' *Bijou Musical Comedy* Company from the Alms Hotel (WMM) studio. Twelve people filled the air with bright lines in song and speech for laughter and entertainment, and left only the dancing specialties to the imagination of their auditors—very wise!

WARD G. MURRAY, manager of the *Shaw Players' Revue of Revues*, has just opened his tabloid season with these people: Tommy Shaw, Freddie Wayland, Gladys Davis, ingenue; Nellie Essex, soubrette; the Doan Sisters, with six girls in line. Murray is booking independently. He recently played the Strand Theater at Bradford, O. He may accept a stock location.

TABLOIDS AGAIN are predominating in Detroit with 11 in the field already. Foremost is said to be the Yankee Land Girls Company headed by Bobbie Lee, which has played around the Motor City for seven years. Harold L. Brown is manager. The roster: Annette Thorp, Gladys Boulton, Elsie DeWalt, Dixie Cunningham, Dorothy Andrews, Marie Monahan, and Myrtle Mott in the chorus, with Alex Prow, in addition to Ora Keeler, Ben Kramp and Scotty Humberg, doing parts.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

JOHN C. GRAHAM, owner-manager of the Lyric Theater, Butler, Pa., writes with highest complimentary expressions in commenting on the recent date played in his house by Mary Brown's *Kicky Koo Revue* with "Doc" Paul. The company worked to packed houses during its week in Butler. The quartet, with Paul, Joseph Barrett, Billy Morgan and Walter Brown, greatly pleased, says Graham.

BILLY KANE of the Raynor Lehr Musical Comedy Company, playing stock at the Walnut Theater, Louisville, Ky., called on the Tabloid editor October 19. Visitors at our desk the past fortnight included Claud ("Slick") Eason, Louise

editor. It was the writer's pleasure to witness several more bills offered by Walker and his associates, and we confess we have been thoroughly entertained. *Nesting Time*, with a theme song presentation, like his other bills, was written by Walker. It will be reviewed in a later issue.

NEVER BEFORE has the roster of Frank Milton's stock tabloid show appeared in these columns, we've just been advised, so folks meet the following: Rex Junell, Dorita Junell, Jack Miller, Ada Miller, Billy Riddle, Hoyt Smythe, Eddie Paige, Margie Paige, Golda Koda, Jack Finerty is orchestra director. The chorus: S-riva Shyres, Hazel Wayne, Shirley Maake, Audrey DeKener, Lillian Grey, Anna Canoose, Bobby Hunter, Louise Mense, Corrine Jones, Eva Smiley, Nova Collins, Bea Stanley. They're all in Denver, Col., at the Rivolt Theater.

GUY RARICK'S Musical Revue Company played to S. I. O. all week at the Bandbox Theater in Springfield, O., recently, states Roy Sampson, company manager. We understand Gus Sun has made arrangements to play this company again soon in the Bandbox. Business was also capacity at Sandusky, O., for Rarick and Sampson. So pleased was the theater manager that he telephoned his recommendation of the show to other managers in his territory. That's a fine spirit of showmanship, we opine. Rarick's show will play the Sun Time until the middle of December and then go over the Butterfield Circuit.

HUBERT LYONS and Drane Walters own the *Bobba-Hair Revue*. Mr. Lyons and Patsy Miller, blues singing soubrette, were recently married at Waycross, Ga. Walters says both management and customers are more than pleased with the work of Jolly Grimes and Charles (Cotton) Watts, novelty music act and black-face comic, while Frank Davies has a line of numbers enabling him to prove his real ability. Miss Miller is an established favorite in the South, he adds. Others in the company are Jackie Mae Brown with Choristers Eunice Cole, "Chick" Moreland, June Brooks, Ola Joyce, Collie Collins, Pauline Collins.

A QUARTET known as the Atlantic City Four, comprised of Bobby Meyers, first tenor; Chase Bickle, second tenor; Bob Wills, bass, and Roy Wright, baritone, is one of the outstanding features with the Margaret Lilly Show Girls Company, managed by George M. Hall, playing in the Mid-west. The show is getting very fine writeups in the papers. Miss Lilly, featured, is a show-stopper, we are advised. In the company are Jack Chapman, ballad singer; Billy Elliott, lyric tenor; Margie Sutherland, Betty Connors, Marian Deal, Mary Darby, Anna Bell, Allen Stebins, Stella Elliott, Lorraine Todd, Louise Bowman. George Hancock is musical director.

THE BERT SMITH *Oh, Daddy, Oh!* Company has just passed its eighth week of a 21-week engagement at the Empress Theater, Omaha, Neb. One bill a week, each show lasting 90 minutes, and three performances a day, comprise the Empress policy. House Manager Art Prudenfeld is one grand fellow, say members in writing this department. Nate Prudenfeld is publicity chieftain. The roster: Joe Marion, Olga Brooks, Bert Evans, Helen Burke, Rudy Wintner, Maybelle LaCouveur, Bobby Whalen, Mae Kennis, "Whitey" Holtman, with the Sunny Southern Four an added feature, being "Choc" Phillips, tenor; Eddie Chittendon, lead; Chet Umpleby, baritone; Leon McDonald, bass. The chorus: Babe Hart, Beulah Kramer, Cecil O'Doude, Helen Morrison, Lee Clark, Grace McKenna, Billie Jones, Rexina Dare, Verne Watson, Lottie Stewart, Gladys Ray and Little Olive Wintner. Bernie Burroughs directs

**LEW BELMONT**



This smiling young man is appearing this season with Desmond's "New York Roof Garden Revue", on tour. He and Mrs. Belmont recently closed a pleasant season with Price's Columbia Showboat. But Belmont prefers the surroundings of a 16-people musical show to water travel during the cold months.

Hartley, Carol Polk, of the *White Bang* Company; Mr. and Mrs. Buck Buchanan, Mr. and Mrs. Walter Witzgall, Allen Forth and Leon Harvey, of the *Pepper Box Revue*.

NEWLY ORGANIZED is Casey's *Ginger Girls* Company, under management of L. B. Marsh and produced by E. C. Belleville, with a route in the Mid-west. C. B. Macatley is secretary-treasurer, Fred Savage, advance agent; Edna Gould, soubrette; Helen Heshley, prima donna; Leona Nichols, characters; Jack Clark, straight; Vernon Deeds, general business; H. S. Brummel, second comic; Mae Hackett, pianist. The chorus: Opal Smith, Florence Evans, Hazel Kinslow, Rosalie Hammond, Irene Phillips, Bobbie Neuf, Mabel Bennett and Norma Chesbro.

MARSHALL WALKER and his *White Bang* Company played to satisfactory business all last week at the Hippodrome Theater, Covington, Ky. This aggregation, with a talented cast and chorus, recently was reviewed by the Tabloid

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a 7-piece orchestra. Earl Ramsey is electrician.

A CHORUS WITHOUT pomps is the most striking thing about Jack Hutchinson's *Z-Z-Z Revue*, reviewed by *The Billboard's* Tabloid editor Thursday night, October 16, at the Regent Theater, Hamilton, O. All of the girls in the line were tall and shapely and formed a pretty background in the principals' song and dance numbers. Hutchinson has dressed them attractively. Harry Bernard and Harry Carr are the features. Both are comers of excellence and work well together. Bernard will be remembered as having been on one of the burlesque wheels a few years ago. As producer he offered *Nashby Daddies*, a rewrite from the old success, *You and I*. Jere Gerard, character woman, did fine pantomime, and helped Bernard and Carr over for additional laughs. The bill, a script, is good for scattered laughter, and then hearty laughter. It is clean, and that counts. The specialties were weak and mere song plus. Mabel Gerard, soubrette, has a pleasing voice, but doesn't open her mouth enough and lacks volume. A piano occupied the stage but was not used, creating some wonderment. Floyd White did the lead but had a small part when seen. The roster includes Bonnie and Dolly Wayland, Betty Rawlinson, Mona Dreyfus, Charlotte Wood, Billie Walsh, Avis Missip, Viola Lee, Pauline Dunbar, Violet Grant. Tom Hutchinson is stage carpenter and George Welsh, musical director. A tabloid relying on Bernard as actor-producer.

ENTERTAINMENT PAR excellence is offered in the tabloid production of the *Clark Sisters' Revue*, their opening performance being reviewed by the tabloid editor at the Regent Theater, Hamilton, O., Sunday evening, October 19. This show is one of the best we've seen this season. It is lavish in its scenery, its wardrobe, its musical specialties, its comedy. One is impressed with the chorus especially, comprising girls of the pony type, youthful, vivacious, talented in voice and terpsichore. One also is quickly able to detect a cast of characters not striving to fool anyone, but offering genuine enter-

(Continued on page 35)

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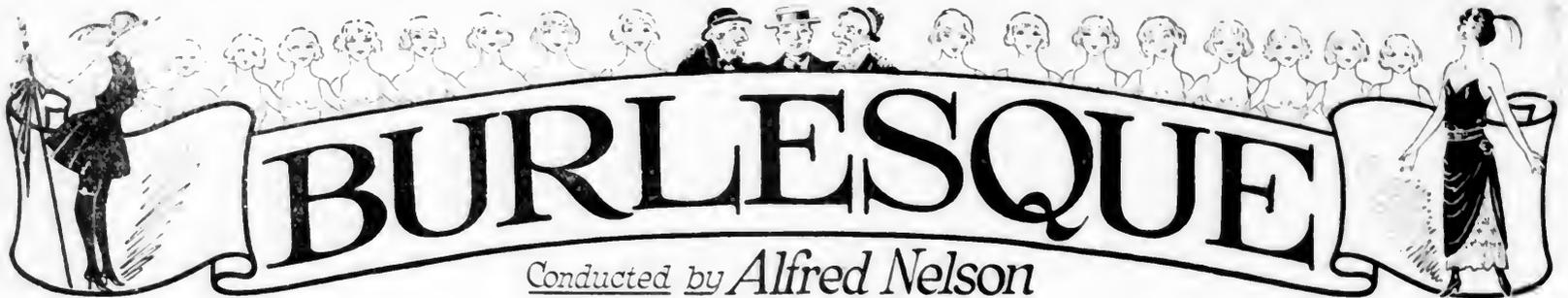
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# BURLESQUE

Conducted by Alfred Nelson

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## "Little Napoleon" Herk

Wanted Real Old Fashioned Burlesque and Demanded Co-Operation of House Manager, Franchise-Holding Producing Manager, Company Manager and Performer, and Is Getting It From One and All Alike

New York, Oct. 25.—I. H. Herk, president of the Mutual Burlesque Association, has been on tour of the circuit for the past three weeks and returned to this city early Friday morning. At the Mutual offices, after Messrs. Herk, Block and Kraus had been in conference, Charles Salisbury, press representative of the Mutual Burlesque Association, gave out the following statement:

"I. H. Herk, president and general manager of the Mutual Burlesque Association, returned today from a tour of inspection that has included visits to every week-stand city on the circuit excepting Boston. He was a glow with satisfaction concerning conditions all along the line and enthusiastic in his expressions of admiration for the spirit of co-operation obtaining between house and company managers in their maintenance of his well-understood policy of providing bright, clean and wholesome shows.

"I was especially pleased," said President Herk, "with the high morale of the entire organization. During all my experience in theatrical affairs I have never encountered such a clearly defined determination on the part of managers, stars, featured players and the performers and choristers themselves to make each individual effort count toward the realization of all our hopes for the complete success of our big undertaking. This is manifested in the physical condition of the theaters, the attentiveness of the attaches toward patrons and most importantly in the deportment and general demeanor of the performers and their continued striving for the betterment of their respective shows.

"That this spirit has been accepted at its true value by patrons of our theaters is evidenced by the rapidly increasing attendance all over the circuit. In some cities this steadily growing business has reached surprising figures and surely emphasizes public approval of our efforts to provide popular amusement of true burlesque type as it is generally understood, and not emasculated musical comedy."

"President Herk briefly reviewed his tour, remarking upon his cordial interviews with newspaper men along the route and expressed gratification with their assurance and co-operation and support. He referred to his visit with Editor Hartmann, of *The Billboard*, at the Cincinnati office, and his inspection of the plant, as one of the most enjoyable incidents of his trip. Following is a summary of Mr. Herk's observations concerning the theaters and shows:

### Philadelphia

"Gayety and Trocadero theaters in good physical condition and business constantly improving. Expect them both to be highly profitable. The Trocadero management is offering 100 per cent co-operation.

### Baltimore

"Hon Nickels is putting the Gayety Theater over, with business improving from week to week. The house is splendidly located.

### Washington

"The Mutual Theater is extremely well managed by Jack Garrison, whose close attention to the convenience and comfort of his patrons has brought profitable business from the start. This is constantly improving and the matinees are largely attended by the ladies, who evidence their appreciation.

### Pittsburg

"The Academy is a wonderful theater and the largest in point of capacity on the circuit. Manager Jaffe gives it his personal attention and in its superior location is attracting a large and constantly growing patronage. Extra feature nights are now being introduced to splendid advantage.

### Cincinnati

"The Empress Theater is admirably located and is coming along nicely. Business steadily improving.

### Louisville

"Sam Reider has his Gayety Theater in good shape and is doing a good business.

### Indianapolis

"Manager Glenn Black has his Broadway Theater in fine condition. His business has been gradually but surely improving since the opening of the season and the house is now over the top. I believe Indianapolis will prove one of the good spokes in the Mutual Wheel.

### St. Louis

"The conditions at the Garrick Theater are wonderful in every way. The house is perfectly conducted and is doing an enormous business, with extra performances necessary to take care of the patronage. Manager Joseph Oppenheimer also directs the destinies of the Garrick in Des Moines and is ably assisted by George A. Belgrave at the St. Louis Garrick. Their special nights are the talk of the city and immensely popular.

### Kansas City

"The Empress Theater is one of the finest on the circuit and in physically perfect condition. It is admirably and capably managed by J. J. Lieberman, whose close attention to every detail is reflected in the growth of business to its present splendid proportions.

### Des Moines

"Remarkable management has been evidenced in the conduct of the Garrick Theater. The general directions of Joseph Oppenheimer, who makes his headquarters at the Garrick in St. Louis, are carefully carried out by Resident Manager Barger. Mr. Barger has also instituted innovations of his own that have made this house not only extremely popular locally but clearly profitable from the start of the season.

### Minneapolis

"Manager James has one of the best equipped and most beautiful theaters in America to house the Mutual attractions, and his capable management has developed a large and constantly increasing patronage.

### St. Paul

"The Empress Theater is certainly one of the finest and best managed theaters of the Mutual Circuit. Manager M. W. Dickens has succeeded in refuting the oft-repeated statement that St. Paul is a bad show town by developing a tremendous business. This has reached a point where extra performances may be necessary to accommodate the crowds.

### Milwaukee

"Manager Walter Scott has the Empress Theater in good shape. Business conditions in the city have not been especially good, but are improving and should be back to normal after election. The same applies to attendance at the Empress.

### Chicago

"The National Theater is located in Englewood and we had expected it to prove a losing venture for at least two or three seasons. The careful and adroit management of E. Thomas Beatty, with the able assistance of Mort Levine, has put the National over the top in an astonishingly short time, and it will prove one of our banner weeks, limited only by house capacity.

### Detroit

"Mr. Seldenberg has given to the beautiful and ideally located Cadillac Theater absolutely 100 per cent management. Extra nights are to be immediately instituted. The magnificent Book-Cadillac Hotel, directly opposite our theater, will be opened early in December, according to present plans, and will materially enhance the value of the location, which is in the heart of this progressive city.

### Cleveland

"The Empire Theater is doing very well now. It is well managed by H. T. Lederer, with Nestor Lavene as his assistant. My only criticism was that patrons might feel impressed with the air of formality evidenced by the attire of the attaches in evening clothes. The advertising, billing and newspaper work is all that could be desired. Extra nights will be introduced at once.

### Akron

"The Miles-Royal Theater, under the management of Lawrence M. Rich, is a beautiful theater and has been doing a good business. But due to the fact that a definite franchise had not been given to Akron until this time the house has not been properly billed. Business conditions in and about Akron are wonder-

## What Sam A. Scribner Saw and Heard

When En Tour the Columbia Circuit, Set Forth by Walter K. Hill, Conductor-in-Chief of the Columbia Amusement Company's News Bureau

New York, Oct. 25.—For the past two weeks there has been much discussion and many debates among burlesquers as to what Sam A. Scribner, general manager of the Columbia Amusement Company, would see and hear while en tour of the Columbia Circuit for an inspection of houses and shows on that circuit, and what he would order upon his return to this city, likewise what changes he would make, and in an effort to give our readers an insight into what Mr. Scribner did see and hear, what orders he would issue and what changes he would make, we called upon Mr. Scribner in his office and suggested that he give the data to Walter K. Hill, conductor-in-chief of the Columbia Amusement Company's News Bureau, which has been maintained for the past two years by the producer; managers on the Columbia Circuit, who claim that they are contributing steadily weekly in an effort to secure publicity for their shows thru the daily newspapers and theatrical journals.

We do not know what data Mr. Scribner gave to Mr. Hill, but we are setting forth Mr. Hill's version, and if there is any real news value to it, our readers are welcome to it, as we are ever ready and willing to give as much publicity to Columbia Circuit burlesquers as we are to Mutual Circuit burlesquers, and it depends entirely upon the executives and press representatives of each circuit as to what kind of information they are willing to give out to trade journalists.

Mr. Hill's version follows: "Back from a tour of inspection covering practically every house and show on the Columbia Circuit, Sam A. Scribner, general manager of the Columbia Amusement Company, is optimistic on all things concerning the present and future seasons for Columbia Burlesque. He found

fully good and the house has a large territory from which to draw its patronage. That it will prove one of our best week stands I have no doubt.

### Buffalo

"The atmosphere of the Garden Theater has entirely changed since last season and it was hardly to be recognized. Under the efficient management of Roy L. Van the Garden is now doing a fine and rapidly growing business.

### Rochester

"Manager Harry Albott, Jr., has his popular house in perfect condition and is giving it the benefit of his expert personal direction. His business is most satisfactory and his extra nights immensely popular.

"President Herk's observations concerning the shows he witnessed are brief and pointed, as follows:

"*Al Reeves*—The best show he has ever been connected with.

"*Band-Box Revue*—A very fine show.

"*Bohemia Babies*—A very good show.

"*Bobbed-Hair Bandits*—A corking good show and a pleasure to witness.

"*Giggles*—Good, with change of one woman ordered.

"*Hurry Up*—Show very good.

"*Kandy Kids*—Show excellent.

"*Laffin' Time*—A good entertainment. Will be bettered by the change of three people ordered.

"*The Lovemakers*—Fair show, with numerous changes ordered.

"*Low Kelly*—A wonderful show. Two additional sets of wardrobe and set of scenery ordered.

"*Merry-makers*—A fine show. The best Tom Sullivan has ever had.

"*Make It Peppy*—Vastly improved since playing New York.

"*Naughty Nifties*—A good show.

"*Road the Town*—One of the best typical burlesque shows one could see.

"*Red Hot*—A good show, with Frank Harcourt funnier than I have ever seen him.

"*Step Along*—Excellent. With the best woman comedian I have witnessed in a burlesque show this season.

"*Stepping Out*—Bad. With numerous changes ordered.

"*Three Bang Babies*—Excellent. Gilbert funnier than he has ever appeared before.

"President Herk, in referring to the cordial relations obtaining with the union

(Continued on page 195)

theaters clean and well conducted by the best staff of house managers he has ever employed; found shows clean in the manner and method of presentation and was especially pleased to see in every theater he visited so large a quota of ladies in attendance.

"During the forthcoming five years, a period represented by the new franchises, Columbia producers should have prosperity beyond anything ever known in the burlesque field. Last summer, at the convention of house and show managers, we openly declared that there is not a town on our regular circuit that cannot be raised from one to three thousand dollars on the weekly gross if producers of Columbia Burlesque will give better and still better shows and prevent the use of offensive material or actions on the part of their players, says Mr. Scribner in a statement sent out from the Columbia News Bureau.

"Last summer we warned producers that above all things the Columbia Amusement Company demanded and would insist upon having clean shows," he continues. "Bare legs were banned, except in the case of soubrettes. The mention of 'hell,' 'damn' and similar objectionable expressions were declared taboo and the mention of the name of God was forbidden. The same for objectionable dances, offensive scenes or characters and all material that does not belong in family entertainment. I am glad to say that producers, so far as I have observed or have been informed by house managers, have settled in their mind that we mean business and have acted accordingly.

"Out of 36 shows it would be unreasonable to expect that all would be as good as the best; that none of them would need revision or building up in some particulars; that none of the shows could not be improved. We found shows that needed improvement, ordered them made and they have been made. Several shows were using the same songs; this has been remedied. There have been a number of changes in cast, to the benefit of the whole, and in one instance an entirely new show has been substituted for the organization that opened the season.

"The new system of stage lighting, in houses where it has been perfected, has greatly improved the illumination of the scenery, benefited the presentation as a whole and made for a more pleasing effect from the viewpoint of the audience. Brightness of theater interiors has been the object of the redecoration in many houses, and in all of them cleanliness continues to be the dominant purpose.

"Particularly was I impressed by the increased number of ladies in practically every theater visited when compared with last season. Down in Washington, where we have cut out smoking, and where the patronage of women was the one essential that we lacked to make us satisfied with conditions, women are coming in great numbers and are increasing their attendance each week. Indeed the character of the audiences in 'Columbia Burlesque' theaters, as I saw them with my own eyes, compares with the family patronage that is given to the vaudeville, picture and dramatic theaters town for town.

"There has been great improvement in the matter of lobby displays for our shows and the lobbies themselves have been brightened and made to reflect the class of shows that we are presenting. While there is still room for improvement in some instances, I can say, with satisfaction, that our lobbies are getting along toward where we want them to be—a credit to 'Columbia Burlesque' they advertise.

"From conversations with business men on the train, in the towns and wherever I had a moment to gather an opinion I believe, that after election, business in general will pick up and we will get our share of the increase. Better weather for show going is coming along and, finally, let me say that over the whole circuit, taken in the aggregate, business has been better, on the gross average, than it was last season, despite the hot weather start and the conditions, politically and economically, that have prevailed since our season opened in mid-August.

"All we need is better and still better shows; clean shows and shows that will attract the patronage of women—for if we get the ladies we get the men and no management enterprise can succeed to the limit of its possibilities without the open sanction and patronage of women."

# MUTUAL CIRCUIT

## Prospect Theater, New York

(Reviewed Tuesday Evening, Oct. 21)  
"MOONLIGHT MAIDS"  
presenting

Billy Hagan and Anna Toebe  
A Mutual Burlesque attraction. Staged and produced by Billy Hagan under the general direction of Sam Kraus. Presented by Sam Kraus week of October 20.  
**THE CAST**—Billy Hagan, Anna Toebe, Kitty Starr, Diane Morgan, Harry Levine, George B. Hall, Art Brooks.  
**THE CAST**—Carrie Strong, Irene Samuels, Ada Schwartz, Dolly Ward, Dot Williams, Elsie Dalton, Flo Stockwell, Cots Hall, Cleo Dunton, Ruth Levine, Annie Smith, Anna King, Alice Carlton, Francis Kaye, May Brooks.

**REVIEW**

There are three full-stage sets in the first part, and three full-stage sets in the second part, with several drapes and drops for specialties. All of the scenery is colorful and attractive.

The gowns and costumes are costly and attractive, and taking the production in its entirety it is up to the standard of Mutual Circuit shows.

This is the bit and number show credited to Billy Hagan, and the comedy is of the fast and funny, clean and clever kind that appeals to burlesque fans.

Hagan, the producer and featured comique, is doing his usual putty-nose, dry, droll, humorous, eccentric characterization, in frequent changes of overfitting attire, and there isn't a minute that Billy isn't in it with his humorous sayings and eccentric actions that evoke laughter and applause.

Co-featured with Hagan is Anna Toebe, a titan-tinted, ever-smiling, modlesque soubret, and if there is any lesser worker in burlesque than Anna we have never seen her, for she has the necessary pep and personality to win repeated encores on her each and every number. In three of her numbers she stepped the show cold. Soubret Toebe is equally at home in scenes, and evidences remarkable ability as a comedienne. She evoked as much laughter and applause as Comique-in-Chief Hagan.

Harry Levine is co-comique to Hagan, and while he affects a modified Hebrew characterization he nevertheless makes it sufficiently funny to please the patrons, and supplements his comedy-making ability in several song numbers like a cultured vocalist, and in a duet with the straight man injected sufficient pathos in his lyrics to hold the audience spellbound until his last note died out, when the applause was deafening.

Diane Morgan is evidently a newcomer to burlesque, and evidenced by her personality and vocalistic ability that she has been recruited from the ranks of musical comedy stars. She is a regal-appearing prima donna of brunet beauty, enhanced greatly by her vocalism and ability to lunge her lines in scenes for burlesquing purposes, and this is especially applicable to a drinking scene with Comique Hagan.

Kitty Starr, a petite, modlesque, bobbed brunet, singing and dancing soubret, evidences her talent and ability in her every number, and enhances it with an ever-smiling countenance that made her an instantaneous favorite with the boys out front from her first number. Later on, toward the close of the show, she also stepped it cold.

George B. Hall is a clean-cut, clear-headed straight man who feeds the comiques well, and proves his versatility by singing in harmony with Comique Levine in a specialty.

Art Brooks is a classy-appearing singing and dancing juvenile who appeared in several numbers in La Frisco and later in the show in a roller-skating dancing specialty for a continuous round of applause.

The chorus has been carefully selected for its youth, pep and personality, and was the first ensemble number to the best it would have taken a super-vision to detect the absence of lights, for while they worked in bare legs they harmonized in coloring sufficiently well to keep one guessing, and there wasn't a

**TANNER OF THE OLD GUARD**

Milwaukee, Wis., Oct. 25.—Billy Tanner is the only one of the old guard of vaudeville now remaining with the Gayety Theater Stock Company. Among the names of the original cast are Margie and Bob Sandberg, Matt Kolb, of the Peck & Kolb producing firm of "Handy Dap," a "Columbia Burlesque" star, and Jimmy Stanton are now producing the bits and numbers.

**CHANGES IN CASTS**

New York Oct. 25.—Walter Pearson succeeds Burton Carr as straight man, and Harry Morris has been added to the cast of Fred Clark's *Come Along* Company on the Columbia Circuit.

Dorcy and Gerena closed at Albany, N. Y., and Bobby Dale succeeds Harry Starr at Montreal in Bard & Pearl's *Little Devils*, a Columbia Circuit company.

letup in any one of their numbers, while they sang in harmony and danced in unison.

**COMMENT**

Taking the show in its entirety, it is a typical old-fashioned burlesque offering of bits and numbers put over sufficiently clean to please the Puritans among the patrons, and put over with far more speed than the usual run of burlesque shows, and it will doubtlessly continue over the circuit, pleasing the patrons and producers, Hagan and Kraus, alike.

**CHATTER FROM CLEVELAND**

Syd Sampliner and his Jazz Band continue to be one of the big attractions at the Empire.

A welcome visitor here the past week was Joe Forte with the *Beauty Paraders* at the Empire. Minnie Budd Harrison is also well known and liked here. She worked to splendid advantage in a little dramatic sketch, *The Poisoned Lily*.

Babe Gatliff is a clever little newcomer to the *Bandbox* cast, and a neat specialty team is Blanche and Ina Kuhn. Noticed Hazel Hansen again in the chorus, which was prettily costumed and received nice recognition for its ensemble work.

Carrie Finnell has tamed down her act considerably since her last appearance here and is now offering a novelty refined act with changes of wardrobe.

Bert Marshall, well-known comique, dropped into town from Akron over Sunday. Bert still has his *American Minstrel Maids* en tour.

C. E. Lehman is again in our midst after completing a circuit of theaters in Ohio and Indiana.

Charlie Michaels is sojourning in Buffalo, and George Billings is back at the desk at the Victoria Hotel there. "Red" Watson, Arthur Gerstaecker and Flozari motored there and visited for a few days.

Pat White and some of his company are in Buffalo after a disastrous finish for the *Gaiety Girls*. Some of the folks have returned to Cleveland, among them Dick Bell, May Bell and Doris Monette.

Billie Ballus and D. Manny DeMar of the Star are both suffering with colds. Ella Ross, Viola Spaeth and Frankie Moore still continue favorites there. Lucille Fish and May Wagner are working the outlying houses at present and expect to go into one of the stock houses.

Ernie and Mamie Weir started their rotary dramatic stock to a flying start the past week. Mamie has a host of followers in the neighborhood theaters.

Craig Boyiston, who had the desk at the Inn Hotel the past winter, is doing his single around the Buffalo circuit houses and contemplates returning to Cleveland soon. FLO ROCKWOOD.

**"BOHEMIAN NIGHTS"**

New York, Oct. 25.—Sunday was "Harlem Nite," the third of a series of "Bohemian Nights" tendered by the Burlesque Club to esteemed members. The first was the "Frankie Hunter Nite", fol-

lowed by "Dave Marlon Nite". All of the former are stars of "Columbia Burlesque".

In order to establish a more friendly and co-operative spirit among members in general, several active members of the club have called on the Board of Governors and House Committee to alternate the "nites" in honor of stars of Columbia and Mutual burlesque, and this has been acted on favorably. Consequently there will be a "Gus Fay Nite" Sunday evening, October 26.

**GERARD LOSES MUSICAL LEADER**

New York, Oct. 25.—George Keller, musical director of *Barney Gerard's Own Show* on the Columbia Circuit, was forced to leave the orchestra pit, due to illness. He has been succeeded by Manny Morris thru the Hughey Shubert offices.

**REYNOLDS ON MUTUAL CIRCUIT**

Chicago, Oct. 25.—Frank Reynolds, former burlesquer in circuit shows, more recently producer of burlesque stock in this city, will succeed Joe Devlin in Frank Harcourt's *Red Hot*, a Mutual Circuit show.

**TABLOIDS**

(Continued from page 33)

tainment, clean, funny and with dispatch. What more could any show hope to offer? The bill, *The Beauty Doctor*, had little plot, but many clever bits. A saxophone quartet rendition stopp'd the show and necessitated several encores before the applause subsided. Little Mary Clark can justly claim honors as one of the most clever dancing violinists in tabloid. No doubt she has a big future in store. A hard shoe number by the chorus scored big. This is a family show; for that reason the company in its entirety is complimented upon the fine offering we saw. Everyone is a hard worker; everyone is in love with the stage, as evidenced by the conscientious performance given. Houses playing this show cannot over-advertise it. The personnel: Alice Melvin, prima donna; Andy McCann, principal comique; Bert Shaw, second comique; Mervin Harmon, straight; Wilfred (Biff) Carr, juvenile and saxophonist; Robert Harmon, carpenter; John Clark, manager and characters; Mrs. John Clark, characters; Mary Clark, violinist. The chorus: Anna Graham (toe dancer), Agnes, Rose and Mary Clark, Cecil, Sarah and Bella McCann, Helen Dacey, Jean Morris. A tabloid worthy of miniature musical comedy classification.

BOB COOK tells us he has the best chorus in his *Merry Maids* Company that he has ever had, every one being a vocalist as well as a good dancer. Casey Lavery has rejoined the show. Grogan Taylor is playing opposite comique to Casey, he says, and Cook is doing straight. Mrs. Cook is wardrobe mistress. Peggy Craig is prima donna. In the chorus are Grace McMurphy, Jeanette McDonald, Marian Kerrigan, Adelaide Cook, Yvonne Cook. Cook has had his opening date in Toronto set back to satisfy other theater managers in Ontario for a dozen weeks.

PERSONNEL OF Kellam's *Merry-Goround Revue*, playing in the South, follows: Wallace Morrow, blackface; Mrs. Wallace Morrow, Babe Matthews and Peggy Gilmore, specialties and chorus; Harry (Possum) Clexx, blackface; Chief Little Elk, general business and specialties; Princess Little Elk, prima donna

and specialties, and chorus with Arris Palmer, Dixie Arway, Fritzie Clexx and Dorothy Hayes. Walt Kellam is manager-producer and does straight.

LEIGHT & GARDNER'S *Gloom Chasers* Company opened recently for a tour of the Gus Sun Time. The wardrobe, lighting and scenic effects are said to be very fine. The roster: Tom Meredith, manager and eccentric comique; Dan Darling, characters; George Manning, juvenile; Dave Edell and Jess Mack, song specialties that stop the show, we are advised. They also do light comedy and straight respectively. Minnie Burke is soubret and Paul Miller musical director. There are eight girls in the chorus.

FRED L. GRIFFITH, tabloid producer and manager, is located in San Antonio, Tex., where he has taken over the *Georgia Peaches* musical stock at the Grand Theater. He states Southern Texas has big crops and that local conditions are far better than in many Northern districts. Griff is said to have introduced the first tabloid show in San Antonio about 14 years ago. The newspapers are favorably receiving his offerings.

THE GUS SUN Booking Exchange sends theater managers postcards on which are printed the record of business done by tabloid companies playing at other houses on its circuit. One card which came to our desk showed the *Sahara* Company did more than \$3,000 from a Sunday to Wednesday, inclusive, at the Orpheum Theater, Lima, O., recently. Three shows daily at 50 cents top were given.

MINOR L. DICKINSON, baritone, formerly with *Columbia's Minstrels*, has joined "Jo" Allyn's *Kentucky Songbirds* Company, now playing in the Carolinas. He also is a clever hooper, we are advised. While playing Eddyville, Ky., the *Songbirds* Company visited the State prison. Miss Allyn was given permission to take some pictures, rather unusual. The company entertained the Cherokee Indians on a reservation at Cherokee, N. C., a few days ago.

MY SUCCESS as a comedian lies in being perfectly natural, and I feel most natural on the stage, declared Roy (Hiram) Clair, comic and director of *The Galeties* at the Shrine Auditorium, Oklahoma City, Ok., in a *Daily News* interview a few days ago. The tabloid editor admires Clair for adding this: "I don't even allow such words as liar, devil or damn. It isn't necessary to be profane to be funny." Let all tabloid read this paragraph again. What Clair has said is the undisputed truth. Therein is food for much thought.

FOUR YEARS on the Gus Sun Time followed by his fourth year on the Joe Spiegelberg Time is the record of Harry A. Platt and his *Keystone Follies* Company, last week at the Majestic Theater, Danville, Va. Platt does straight and light comedy, while Al Wilson is blackface comique; Jane Dorsey, prima donna; Kitty Dorsey, soubret; Pat Kelly, eccentric comedian; Charlie Sheldon, juvenile; Carl Sheldon, eccentric comedian; Evelyn Sheldon, specialty and chorus, with Lillian Nellis, Olga Miller, Peggy Christie and Billie Ford. The three acrobatic Sheldons, in a whirlwind act, are featured. Platt and the Dorsey Sisters offer a harmony specialty.

TEDDY HARRIS, producing straight man at the Hippodrome Theater in Dallas, Tex., writes that the following cast is working there in tabloid: Jess Buttons and Lew Gardon, featured comedians; Ester Bert, soubret, Lillian Betz, ingenue; Edna Marlow, characters; Harry Gossotte and Steve Powers, characters; Harris, straight; George and Ester Hall, hoop rolling and juggling. The chorus: Eva Mae Burns, Peggy Joyce, Babe Spence, Sugar Arnold, Josetta Arnold, Doris Elder, Lee Beardon, Odessa Davis, Gladys Baker, under direction of Babe Bell. Charles Witbeck is stage manager. The jazz orchestra is scoring many a hit. Martha Withers and Jeff Bently are featured in solos. Tol Teeters is manager of the Hippodrome.

**ATTENTION!!! ATTENTION!!!**

**JIMMIE COOPER'S REVUE**

—WITH—

JACK REDDY, HAL WILLIS, MIDDIE GIBBONS.	BETTY DELMONTE, AL MARSHALL, HARRY MEYERS, GABE MASON and 18-NELL BRINKLEY GIRLS-18	SAM ACRO, JEAN VERNON, HELEN DAVIS.
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**THE ILLUMINATED CURTAIN**  
BROADWAY BY NIGHT.

AND THEN

THE SENSATIONAL COLORED REVUE.  
**"HOT FEET"**  
34-REAL HOT DANCING FEET-34  
With  
"JAZZ LIPS" RICHARDSON, MANTAN MORELAND, SAM CROSS, JOEY DANCEB, OCTAVIA  
SUSHER, SUSAYE BROWN, JENNIE DANFEE, OKEY SINGLETON, and  
**JULIAN ARTHUR'S BAND**  
10-REAL JAZZ HOUNDS-10

WILL PLAY

COLUMBIA THEATRE, NEW YORK CITY, N. Y.,	WEEK OCT. 27
CASINO THEATRE, BROOKLYN, N. Y.,	" NOV. 3
ORPHEUM THEATRE, PATERSON, N. J.,	" NOV. 10
MINER'S THEATRE, NEWARK, N. J.,	" NOV. 16

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BELASCO THEATRE, NEW YORK  
Beginning Tuesday Evening, October 21,  
1924

DAVID BELASCO  
Presents

ROBERT LORAINÉ

—In—

"TIGER CATS"

A Tragi-Comedy in Three Acts  
By Madame Karen Branson  
Adapted From the French of "Les  
Felines" by Michael Orme

—With—

KATHARINE CORNELL  
And a Distinguished Company

Andre Chammont, an Eminent Neurologist  
Suzanne, His Wife.....Katharine Cornell  
Comte Bernard de Vauzelle, His Brother-in-Law  
Yvonne, Bernard's Wife and Suzanne's  
Sister.....Mary Servoss  
Jacqueline, Andre's Secretary.....Ruth Dayton  
Fleuret, a Magistrate.....Ben Johnson  
Marianne, a Nurse.....Sydney Thompson  
Jules, Andre's Valet.....Henry Carvill  
Henriette, Suzanne's Maid.....Rea Martin  
A Clerk to Cleurent.....William Boag

Scene  
At Andre Chammont's House in Paris.  
Play Produced Under the Personal Direction of  
Mr. Belasco

I was far more interested in the playing of *Tiger Cats* than in the play itself. The piece has been directed and cast by David Belasco with his accustomed skill, but I came away from the performance lamenting that all the good work had not been done in a better cause.

*Tiger Cats* is a play of erotomania, as exemplified by an eminent neurologist who detests his wife, even tho he loves her, and the wife who makes her mate's life a perfect hell while all the time she is burning for his love. At length the husband loses control of himself and shoots the woman. She recovers from the wound, and, playing upon his desires, gets him to promise that he will desert his work and subordinate his whole life to loving her. The curtain falls, leaving the impression that the loves of the two will go right back to their old channels and one hopes that the husband, the next time he takes a shot at his wife, will display better marksmanship.

There is a sameness to the play, from curtain rise to curtain fall, which is made endurable by the excellent playing and direction. Katharine Cornell, who plays the orchidaceous wife, gives a flaming performance of the role. She makes you believe in the existence of this hateful woman, she even compels a certain admiration for her by the consistency of her characterization. This is done by most careful acting on Miss Cornell's part, acting into which she throws facial and bodily expression and all her resources of gesticulation and voice. The part is alive, it carries conviction, and what is most amazing awakens in one a certain tolerance for this most outrageous creature. To accomplish this demonstrates downright ability on Miss Cornell's part and that she most emphatically has. There are few actresses who could play this role half so well.

Robert Lorainé, a truly good actor, is the husband. With repressed playing, yet with a repression that was full of vibrancy, Mr. Lorainé made this neurologist just the sort of man you would mentally conceive him to be. There was a manly vigor and an intellectual aloofness to the character, underneath which the man's passion for the woman flashed out, that jibed exactly with what the man might easily be. Mr. Lorainé brought all this out with ease. I should say this was an extremely difficult part to play and defining its characteristics so exactly redounds much to Mr. Lorainé's credit.

Reginald Mason gives an admirable impersonation of a rich Parisian ne'er-do-well. The attitude of airy indifference which he is able to assume so well stands him in good stead here and makes his performance a thoroughly interesting one. Mary Servoss, the sister to Miss Cornell and the wife of Mr. Mason, was less happily cast. It seemed to me Miss Servoss fell something short of completely embodying the character she assumed. Just where the fault lies I cannot say, but it is there none the less. Ruth Dayton was the neurologist's secretary and played the part expertly. Ben Johnson was on in one act only as a magistrate. He fulfilled all the role's requirements easily. Henry Carvill and Rea Martin played servants and played them well. William Boag was all right in a very minute bit.

I am certain that *Tiger Cats* is more interesting than it is by right thru the fine stage direction of Belasco and the competent playing it gets. It is a depressing play and there is no marked sympathy for any of the characters. To make an evening's entertainment of such basic material is difficult, but what could be accomplished has been done by the cast and the management of the play. The single set used is quite up to Belasco's highest standard.

In passing I would like to point out to Mr. Belasco, who runs one of the few theaters in New York which have a dignified atmosphere and polite attendants, that his enclosing a card with the tickets warning the purchaser that the curtain will rise at exactly 8:30 p.m. and then holding it until 8:45 is a marked breach of courtesy. Why these coming at the time he appoints should be made to wait for those who do not

# The NEW PLAYS ON BROADWAY

heed his request is quite beyond me, and, from remarks in my neighborhood, I can inform him that his patrons resent it. Hereafter when Mr. Belasco requests my presence at 8:30 I shall take particular pains to be there at 8:45.

Uninteresting play; beautifully played and directed.  
GORDON WHYTE.

NATIONAL THEATER, NEW YORK  
Beginning Monday Evening, Oct. 20, 1924  
Walter C. Jordan Presents

FLORENCE REED

In a New Play

"ASHES"

By Reginald Goode

Staged by Lawrence Marston

CHARACTERS

(In the order of their appearance)  
Rupert East, Her husband of Marjorie Lane.....Warburton Gumble  
Lizzie, a Cockney Kitchen Girl.....Eleanor Daniels  
Marjorie Lane, an American Actress.....Florence Reed  
Doctor Newton.....Charles Esdale  
Grace Lane, Marjorie's Sister.....Gladys Hurlbut  
Jim, Doorman at the All-Art Theater.....Walls Roberts  
Harry Bellum, an Actor.....Arthur Behrens  
Frank Howard, an Actor.....Alfred Shirley  
George Munson, Assistant Stage Manager at the All-Art Theater.....Donald Macmillan  
Brewl, a Butler.....George Spelvin

ACT I—Sitting Room in Theatrical "Digs"—Birmingham, England, 1917.  
ACT II—Dressing Room of Marjorie Lane, at the All-Art Theater, New York City, during the opening performance of "Antony and Cleopatra." Five years later.  
ACT III—Country Home of Marjorie Lane, Westchester, N. Y. Two years later.  
ACT IV—Same as Act III. Next morning.

Baby shoes are in again. This best of the theatrical treat-jerkers is the first-act curtain to *Ashes* and Florence Reed puts it over beautifully. The ribald may giggle but the susceptible weep copiously and give the play a thoroughly good dreiching to start it off. I have never seen the old stunt done better than it is by Miss Reed. Just picture this excellent actress, portraying an actress with an infant girl, and that infant very sick. She is told that she must send it away. That the constant traveling it is subjected to is endangering its life. Miss Reed swears she will never give it up to other hands, but mother love triumphs and she decides to send baby away. Does she tell the audience that in so many words? By the shades of Roscius, No! She brings out a traveling bag and pile of baby clothes. She folds the cap and puts it into the bag, then the coat, then the unmentionables. Then come the shoes. She looks them over, kisses them, weeps into them, snuffles into them and as the curtain falls pops them into the bag. It was a tough moment, mate's.

If you can visualize this scene, you now know the sort of a play *Ashes* is. The succeeding developments are on the same high plane of dramatic endeavor and show Miss Reed, now a star, on the opening night of *Antony and Cleopatra* in New York. She gets word that baby, left in England, is drowned, but her cue comes, so she plays her big scene with a breaking heart. Then her husband makes love to her sister and she finds out about that. The finish shows her giving hubby the gate, while she dolefully reflects that a career is very nice but one misses a lot in having one. The analogy of this to the possession of a wooden leg seems very clear to me.

I submit that *Ashes* is a fine dish of applause. It is full of tricks and the only redeeming feature of the performance is the playing of these tricks by a company of actors who know how to make them seem vastly better than they really are. Thus Miss Reed, to my way of thinking one of our finest actresses, plays her role with keen craftsmanship and gets much more value out of it than the author put in. She makes the character plausible, she is adept at getting either a laugh or tear and she compels attention even in the play's shoddiest moments. She does all this so well that one becomes regretful at such waste of talent. Surely there is a fine play somewhere for her. Plays such as *Ashes* are not really good enough; genuinely distinctive acting should properly have a distinctive vehicle.

After Miss Reed's performance I liked best that of Alfred Shirley, who played the messenger in the *Antony and Cleopatra* scene. He comes to Miss Reed's dressing room to rehearse this important role and shows himself a very bad actor indeed. Mr. Shirley portrayed this with exceptional skill and I submit that the portrayal of a bad actor by an actor is a difficult task. Such a part must be played that the player seems to be bad, registers this and yet is not really bad. It calls for high art and careful technical execution and it got both from Mr. Shirley. He received an ovation at the finish of his best scene and he deserved it. In addition Mr. Shirley doubled a butler part as one manifestation of that very numerous actor, George Spelvin.

Warburton Gumble played Miss Reed's husband and gave an admirable account of himself in the role; Gladys Hurlbut was the sister and was excellent; Arthur

Behrens had a weak part as the friend of the actress and made all that could be made of it. Smaller parts were nicely done by Eleanor Daniels, Charles Esdale, Walls Roberts and Donald Macmillan. Altogether it is a genuinely good company of actors which has *Ashes* in hand.

And, I must repeat, that is a good thing for the play. Its weaknesses are smoothed over by careful playing and the piece is not nearly so hokumy as it would seem with less skillful acting. I do not mean, by anything I have said, to suggest that *Ashes* has no money possibilities. It would not surprise me in the least if it was a genuine box-office hit. It has many things which have appealed to audiences before and are just as likely to please them again. That would not make the play, as a play, a bit better, nor alter my opinion of it as a work of art in the least; but I have no doubt it will prove entertaining to many people and if enough of them turn up no one will worry whether I like the play or not.

A play of tearful hokum; splendidly acted.  
GORDON WHYTE.

BIJOU THEATER, NEW YORK  
Beginning Tuesday Evening, October 21,  
1924

HENRY BARON Presents

"COMEDIENNE"

A Play in Three Acts From the French of ARMONT and BOISQUET  
Adapted by Henry Baron.

Cast of Characters  
Helen Blakemore.....Charlotte Walker  
Frank Farnleigh.....Cyril Keightley  
Ted Burton.....Alexander Clark, Jr.  
Denise Burton.....Madeleine Delmar  
"Daddy" Bookwell.....Leslie Palmer  
Rev. Arncliffe.....Herbert Yost  
Kay Thompson.....Winifred Lawshe  
Arthur Morton.....Murray Bennett  
Louise.....Angela Jacobs  
George.....Ernest Woodward  
James.....Ernest Woodward  
The play staged by Gustave Rolland.  
Synopsis of Scenes

ACT I—Helen Blakemore's house in New York City.  
ACT II—The Blakemore's country home in Virginia. (One month later.)  
ACT III—Same as Act One. (A few weeks later.)

It looks to me as tho *Comedienne* is not getting the right treatment, in this production at the Bijou Theater, to bring its values out. The story centers around a star actress in middle life who, in a fit of pique, decides to retire from the stage at the height of her fame. The fit of pique referred to is caused by the author of her successes, and her fiance to boot. She decides to marry another woman (who a cross then sends for her boy, resident of Paris, whom she has not seen for five years, and who leads the simple life. He comes to her, but accompanied by a wife and child. This mixed family does not get along well together, so the boy decides to return to France, the mother gets her sweetheart back and returns to the stage.

There is little to this plot unless it is guided into the right playing mood by the principal character, the actress. She must set the pace and the rest of the cast must play up to her. This is a task for the director to inap out and the leading woman to execute if *Comedienne* is to have value as entertainment, and it is just in these particulars that this production falls down.

Charlotte Walker plays the actress and does not measure up to the requirements of the part. She is not the character itself so much as she is an actress playing the character; at least, that is the impression she gave me. So the character did not become believable. It had an artificiality about it that made what the rest of the cast did equally unlike. Miss Walker indulged in much facial contortion, exaggerated gesture and vocal floridity. I can easily see the reason for this, if she assumed that such mannerisms would suit the part of a temperamental actress. It is a perfectly correct assumption, if the player can make these characteristics a valid and inherent part of the characterization. But something slips between this conception and the execution of it. I do not believe it is any one thing so much as a combination of things which gives the impression of the part being played instead of being created. The blame for this may be Miss Walker's, or it may be the stage director's. Whoever is responsible must likewise be charged with the misfiring of the whole of *Comedienne*.

The rest of the cast, capable players all, having to follow the pace set by Miss Walker, do not show to good advantage. An exception may be noted in the case of Herbert Yost. Mr. Yost contributed an excellent portrayal of a Southern clergyman. Cyril Keightley was the actress fiancee; Alexander Clark, Jr. her son, Madeleine Delmar, his wife; Leslie Palmer, her confidante; Winifred Lawshe, her theatrical successor. They all, within the limitations set by the play's pace, did very well. Smaller roles were also nicely done by Angela Jacobs, Murray Bennett, Ernest Woodward and an unnamed boy, who played the actress' grandson. The play has been nicely mounted and there is no fault to find with the piece it-

self. I believe it could be made very interesting by a sparkling performance. The present one is heavy-footed and slogs along instead of tripping lightly. It might take some radical alterations to bring the latter result about but unless it is done I don't think *Comedienne* will achieve much of a success.

A good enough comedy, needing re-staging to be wholly effective.  
GORDON WHYTE

## WHAT THE NEW YORK CRITICS SAY

Comedienne (Bijou Theater)  
WORLD: "In a good mood 'Comedienne' is halting and stilted."—Quinn Martin.  
TIMES: "The play is very bad. And the actors involved in its performance, almost without exception, do their best."  
SUN: "A dull uninspired performance of what might have been an interesting comedy."  
—Stephen Bachman.  
POST: "Re-written and cut, 'Comedienne' would be an entertaining comedy."

Tiger Cats (Belasco Theater)  
HERALD-TRIBUNE: "Was a bit monotonous at times because of its insistence on the sinister notes."—Percy Hammond.  
TIMES: "Taken seriously it is a drama of medium weight but without a fair amount of progression and suspense."—Stark Young.  
WORLD: "I cannot remember as much as five minutes of the entire evening which were not tiresome."—Heywood Brown.  
SUN: "A somewhat hollow and essentially unconvincing piece of theatricalism."—Alexander Woodcott.

"Ashes" (National Theater)  
TIMES: "In a conventional theatrical piece; the manner of the writing, however, causes it to emerge as a study into the bargain."  
WORLD: "With the possible exception of one scene 'Ashes' seems to me just so much twaddle. I am not at all sure that its assumption would credit it."—Heywood Brown.  
HERALD-TRIBUNE: "A tepid play by Reginald Goode, dramatic at times and always literature, but given to doing now and then what it should have been wide awake."—Percy Hammond.  
SUN: "A gaudy chromo."—Alexander Woodcott.

## DRAMATIC NOTES

(Continued from page 24)  
lar job will be to stand in readiness to sub for Sylvia Field and Katherine Wilson.

Clara Moores has left the cast of *Cobra*, now playing at the Longacre, New York. She has been replaced by Pauline Arncliffe.

Sol Lesser, hitherto active in the movies, is backing a play called *March On*. Clarke Silvernail and Eleanor Woodruff will have prominent parts in it.

Walter Jones is touring this season with Fritz Leiber in Shakespearean repertoire. Mr. Jones is playing light comedy and boy roles.

Jack Norworth may be sent on a road tour in a play under the management of Augustus Ploer. The intention is to open in Chicago during the holiday season and take to the hinterland.

Myron C. Fagan has closed *Judy O'Grady*. The play was out for two weeks and found wanting. It will be rewritten and a new cast selected before it sees the light of the foots again.

George Barker is building a theater next door to the Pan-It and Judy New York. Mr. Barker made his first venture into the producing field this season with *Great Messer*, now at the Earl Carroll Theater.

Arthur Hopkins has a play called *Morgan*, by Laurence Stallings and Maxwell Anderson, which he will produce this season. William Frawley is to play the title part, which, as you may guess, is about the noted pirate, not the financier.

George W. Winnett, the New York play broker, has placed a new farce by Larry E. Johnson and Bullah King with a Broadway producer. It is called *How the Cat's Lived* and it is promised an early production, according to Mr. Winnett.

The Cherry Lane Players, of New York, will give a revival of *The Way of the World*, by Congreve, at their play-house commencing November 2. Dennis Clough is staging the piece and the cast will include Gertrude Bryan and William S. Rainey.

Robert Ames, it is said, will be seen playing under the Belasco banner this season. He was to have appeared with his wife, Vivienne Segal, in *Daivada* but the continued illness of the producer, John Jay Schell has necessitated the postponement of the production.

Stark Young, dramatic critic of the *New York Times*, came in for a harping from his fellow craftsmen for his play, *The Saint*, produced at the Greenwich Village Theater, New York. One of them, Alexander Woodcott, mentioned his embarrassment at doing this, but the rest went to it with no apologies.

**MUSICAL MUSINGS**

By the MUSE  
(Communications to Cincinnati Office)

Betty Gould, prominent organist of Chicago, is now engaged at the Broadway-Strand Theater, Detroit.

Harry Sigman and His Melody Chorus are to be featured again next season with the Glen Beach Players.

Sammy F. Ishler closed recently with the "Christy Cross" Band and returned to his home at Pablo Beach, Fla.

Little Jack, the Indian drummer and organ-chime soloist, is at the Strand Theater, Ithaca, N. Y.

Maurice E. Swardlow and His Orchestra are appearing at the Holly Road Dance Hall, Pottsville, Pa.

Al Gabel and His Broadway Entertainers are appearing at the Valentine Inn, Chicago, where they will remain until March 1, 1925.

The E. Donly Campbell Band and Orchestra has signed with Leowry Ross Shows for the 1925 season, writes George B. Lowry.

The Original Green River Orchestra, featured with the R. Frank Neston Stock Company for 72 weeks, has been re-engaged for the coming season.

Osburne Putnam Stearns, formerly orchestra leader of the Coliseum Theater, Seattle, Wash., is now leader of the orchestra at Poli's Palace Theater, Hartford, Conn.

Jack Hall, after putting in a successful season with the Lester Richards-Guy Johnson *Duke Dupree Company*, opened as manager and director of Hall's Synopated Highlanders at Greensboro, N. C.

Harry Scott, leader of the band on the "Leaky Boat" Circus, writes that he is taking a 12-piece band to Florida for a 12-week engagement. The band will be advertised as a circus band, Harry says.

Professor Albert J. Cima's Concert Band, with the L. J. Beth Shows, which will probably close the season at Birmingham Ala. week of November 10, may be booked for a 12 weeks' season in Florida.

Raymond Egan and His Symphonic Orchestra were pulled over the picture recently at the Pantheon Theater in Toronto, Ont. Ray writes that it was the first such pulling in the history of a Pantheon theater.

Jimmie Christian, formerly on the Al G. Barnes, John Robinson and Geutty Bros' circuses as trombone and baritone player and who was also with Karl L. King's and Berry's bands, now plays the Sousaphone in Vincent Lopez's Hotel Statler (Buffalo, N. Y.) orchestra.

The personnel of the orchestra at the State Theater, Long Beach, Calif., reads: O. G. Brinkman, violin and leader; D. O. Pitts, piano; Fred Heath, first; Charles B. Fletcher, second; L. Smith, comet; Hal Brown, trombone; H. C. Wilkin, bass; and F. D. Astley, drums.

The Original Kansas Knights Orchestra, reports that it is being kept busy tilling dance and theater engagements thru Kansas and Oklahoma. The personnel of this outfit reads: Jack Gundry, piano; Jim Branch, drums and manager; Jack Hauck, trumpet; P. Murray and P. Shannon, saxophones.

The Unloutown (Pa.) Triangle Club was recently the host at a dinner given to John Philip Sousa and 31 other Masonic members of his band in the dining room of the Masonic Temple. A special poem dedicated to Sousa and written by D. M. Hope, tuba player of the local band, was read on the occasion. Many old troupers were present.

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**THE BOOK SPOTLIGHT**  
By Gordon Whyte

(Communications to Our New York Offices)

A COLLECTION OF ONE-ACT PLAYS

*ONE-ACT PLAYS OF TODAY. Selected by J. W. Marriott. Published by Small, Maynard & Company, 41 Mt. Vernon Street, Boston, Mass. \$2.00.*

While *One-Act Plays of Today* is a collection designed primarily for school use, it should be found of use by all who are interested in the one-act play. It is a very fine selection from the work of eleven modern English dramatists.

The editor of the volume is of the opinion that "dramatic appreciation" must be taught in schools and he holds that the method generally used is the wrong one. This, as a rule, starts and ends with Shakespeare, and the pupil, studying the Shakespearean text as a task, usually leaves school with a hearty distaste for the Bard and his works. Mr. Marriott holds, and there is much to be said for his viewpoint, that a study of the one-act play would start the student on the right road to appreciation of the drama and in a pleasanter fashion than the reading of *Hamlet* and *The Merchant of Venice*. Certainly progression from the simple to the complex is a sensible way to study any subject. Starting with Shakespeare seems very much like reversing this process.

So Mr. Marriott gives the pupil these plays to read: *The Best Comedy Home*, by J. A. Arden; *Falsettos*, by Harold Brinsford; *The Stammerer*, by Arnold Bennett; *The Under of Dreams*, by Oliphant Duns; *The Little Man*, by John Galsworthy; *A Night at an Inn*, by Lord Dunsany; *Campbell of Kilmhor*, by J. A. Ferguson; *The Wood Chose's Diamond*, by Allan Monkhouse; *Thread of Scarlet*, by J. J. Bell; *Broken Shop*, by Olive Vaughan; and *The Scaphic Vision*, by Lawrence Housman.

I think it would be mighty hard to beat this collection with a similar number of plays from similar sources. You will find every style of one-act play here, from farce to tragedy, and all are splendid examples of their kind. I don't suppose any of them is unfamiliar to those acquainted with one-act plays, but this is the first volume I have seen which includes so many fine modern English one-act plays between a single pair of covers. I heartily recommend it to anyone interested in this form of drama.

**SOME ESSAYS ON THE THEATER**

*THE BOOKMAN ANTHOLOGY OF ESSAYS. Edited by John Farrar. Published by George H. Doran Company, 244 Madison Avenue, New York City. \$2.00.*

In this book, which has been put together by John Farrar, we are presented with a more or less cursory survey of "the present-day literary attitude of America." The interesting thing to me about this book is that of the 25 authors who are represented four write directly of the theater and two write of people closely connected with it. That shows, to my way of thinking, the great hold the theater is obtaining on the writers and the readers of America.

The particular essays in this volume which have to do directly with the stage are Sarah Bernhardt, by Charles Henry Meltzer; *The New Word in Play Producing*, by Zana Gale; *Religion and the Theater*, by Kenneth Margowan. The two which have to do more remotely with the theater are *Murray Hill's Recollections of James Hopper*, by Robert Cortes Holliday, and *Peabody Josephine, the Piper*, by Abbie Farwell Brown. All of these essays have been culled from *The Bookman*, the literary magazine which John Farrar edits so ably. If you would read some genuinely good writing on the American theater don't overlook these pieces in *The Bookman Anthology of Essays*.

**A LONDON LETTER**

Treating of the "Legitimate"  
By "COCKAIGNE"

A Bash to the Boom

LONDON, Oct. 10.—Just when "everything in the garden was lovely", when theatrical business seemed to be at its post-war best, when a first-rate autumn season promised, these confounded politicians must needs queer everything by plunging us into the vortex of an election.

On Wednesday night the first Labor Government crashed and will probably carry with it the lively prosperity of this theatrical season. For politics seems, curiously enough, a rival attraction of the other show world. And when you come to think of it, three mid-autumn elections in succession are a bit thick.

So the muse of drama is probably due for a hasty exit. Enter Muse of Oratory, with cough lozenges. Muse of Drama: "No, let us draw a veil over this." Quick curtain.

**Stage War and the Box-Office**

Since last week there have been no developments of note in the dispute between the Guild and the Actors' Association. Martin Harvey is at the Princess, Manchester, this week and handbills issued to the public by the A. A. and the local Trades and Labor Councils call upon the townfolk to keep out of the theater. I hear that there was no advance booking, a most unusual state of affairs, and also that the houses have certainly reflected the intention of local unionists to keep clear of anti-union managers.

Arthur Bourchier, on the other hand, continues to receive the enthusiastic support of local organizations and his usual good business is being steadily improved by this support. All of which shows that the present policy of the A. A. is awakening a lively interest not only in the economics but also in the art of the provincial theater. This should result in bringing an influx of prosperity into theaters where the union flag is hoisted, and this is not lost sight of by many resident users, who see that unionism means strength in more ways than one.

**A Legal Victory**

Judge Tallon in chambers this week pronounced most favorably to the A. A. in respect of the injunction sought by Eva Moore to obtain a perpetual injunction against various members of the A. A. executives, to prevent the latter from acting against her, by boycott or other means.

**Boycott Helping Organization**

Luggs considers that the boycott policy had been of enormous use, although this weapon is not yet completely forged. He points out that it alone was the cause for the hazy jettisoning of the iniquitous Stage Guild contract, and that it has seriously impeded the business of those against whom it has been used.

He stresses the fact that the boycott had to be hastily employed (before plans to make it fully effective were made), owing to the publication of the Guild contract. I learn that inter-union arrangements are being made which will strengthen enormously the future application of this weapon. Meantime it is noteworthy that branches between the various stage unions are healing rapidly as a result of exterior menace. The Electrical Trades' Union and the N. A. T. E. are said to be resolving their differences, and the E. T. U. could have a big say in

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straightening out the anti-union organization.

Harvey may say that he can manage without stagehands and musicians, but O. "Let there be light". Harvey may have yet to hold a candle to the Bolshevick bogey.

**World Play Corporation**

I hear that the above-named corporation, the activities of which are to spread from their New York headquarters over Great Britain, South Africa, Australasia and the Far East, has already arranged to begin their offensive here with *Lightnin'*, *Turn to the Right* and other popular American pieces. J. A. E. Malone, of the Grossmith & Malone firm, is handling the London venture.

It is to be hoped that the corporation will have something more exciting to show us than these Idg Krins usually do. International combats of this kind frequently tend to staid, stereotyped productions and to offer nothing but "safety first" brands of plays. I am inclined to think that one vital mind is of more use to the theater than the most wealthy syndicate. After all the show game is an individualistic concern and when the final reckoning is made I would back the Matheson Lungs, the Coburns, the Playfairs, the Rheinhardts and the Meierholds against the dollar and pound merchants. And the justification of the theater will, unless I'm much mistaken, leave the public outside on the sidewalk.

**Broadcast Drama**

The British Broadcasting Company has lately appointed a new director of its dramatic department. R. E. Jeffrey is busy selecting and producing works for the radio. He has a great belief in this department, but he acknowledges that at present this type of work is in its infancy. He is experimenting with the various "noise backgrounds" and is devising engineering equipment to simulate the necessary effects. Altho he is reducing the casts of wireless plays (owing to the difficulty experienced by the audience in placing a large number of disembodied voices), he finds one of the greatest difficulties to lie in the shortage of players with really good radio voices. Men are not so hard to find, but actresses with rich and characteristic voices when reproduced by radiophone are few and far between.

He anticipates the co-operation of more and more writers as they overcome the technical difficulties of this form.

**Another Repertory Theater**

The failure in initiative and showcraft of the generality of English touring managers is nowhere more clearly shown than in the rapid advance of the little and repertory theater movement on this side. Many provincial cities have already established these centers of dramatic endeavor and in several other towns amateur organizations are strengthening and developing their resources so as to make it probable that they will soon be able to launch out in a more ambitious and quite professional manner.

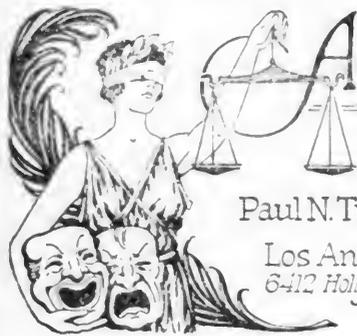
Newcastle is the last to follow the example of Birmingham, Bristol, Hull, York, etc., etc. A suitable building has been found, the Jesmond Pavilion, and her plays by A. A. Milne, Leuchner Worral, Clemence Dane, J. E. H. Terry and Edward Percy will be seen.

**Brevities**

A series of six lectures will be given at the Century under the auspices of the British Drama League. Miss Ashwell begins with *Moebius*. Ashley Dukes will speak on *The Theatre Unbound*, William Archer on *Elizabethan Worship*, Clemence Dane on *Hamlet and Ophelia*, W. J. Turner on *Democracy and Democracy*, and Nigel Playfair on *Play Production*.

W. A. Derlington's piece, *Mr's Tutina*, is doing splendid business with Tabby Edlin as the cockney soldier-hero. The tour is due to end shortly and Martin Henry is arranging for special "original" effects to be put on the West End production, due about Christmas.

*Foto Macnoug* comes next from the Ambassadors to the City. Mad Jim Keen will then appear in *St. John*. The Hungarian play is drawing a good draw, but H. M. Howard has a slip on the "Charing Cross Road" house for his and his wife's comedy *The Pilgrims*.



# 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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### Requiescat in Pace

THE dissolution of the P. M. A. brought about by the unanimous vote of the members at a special meeting on Monday, October 20, brings us a flood of recollections.

The organization was formed in the spring of 1919 and the idea of the founders was to confine its membership entirely to producing managers as opposed to those who book shows. Some of them felt that the interests of the bookers and producers sometimes clashed and that therefore the latter would have a better chance of equitable treatment if they united.

However, it was not long before the two big bookers, Messrs. Erlanger and Schubert, were elected to membership and the necessary original qualifications forgotten.

We are willing to concede that the first efforts of the P. M. A. were to reach some kind of an agreement with the A. E. A. They showed this very distinctly, but we asked more than they felt they could agree to and so the break came.

The history of that time is so well known it will not be repeated here, but when we think of the last five years, the communications with that office, the arbitration cases, the committee meetings, the arguments, the threats and the fights as well as amicable discourses, we cannot help but experience a feeling of regret that anything so important in our lives for such a long period should now have passed out of existence. This must remind the reader of *The Prisoner of Chillon*.

We want it distinctly understood that many of the officials and members of the P. M. A. were fundamentally fair and that the conflict between us was due rather to clashing interests than to anything else.

It is a closed book now, but when we are in a reminiscent mood we shall turn over the pages again and again.

Were we a gifted writer we believe we could compile a history of the P. M. A. from Equity's point of view which would interest not only our members but others. However, such a thing might renew disputes and open old wounds, therefore we will not attempt a task which we have already admitted is beyond our talents.

### Equity Memberships for Gemier Company

The A. E. A. has conferred honorary memberships upon the actors and actresses of the Odeon Theater Company, one of the French National Theaters, headed by M. Fernin Gemier, for the duration of their tour of the United States.

Notification of this honor was sent to Mr. Gemier by radiogram to the steamship LaFrance, upon which the Odeon Company is due to arrive next Saturday. The message read:

"Your brother and sister artists of the American stage extend to you a cordial welcome, and have this day elected you and the Odeon Company honorary members of our organization for the duration of your stay."

The American tour of the Odeon Company will open at Johnson's Theater on Monday evening, November 10.

It is largely thru the efforts of James K. Hackett that M. Gemier and the Odeon Company are being brought to this country under the semi-official auspices of the U. S. Government. Having no Ministry of Fine Arts in this country the Secretary of State appointed a National Committee composed of people interested in the theater. Our president, John Emerson, is one of this committee.

### Mr. Gillmore Answers Col. Swain

The letter of Colonel Swain published in *The Billboard* on the 18th requires a little explanation. The Colonel says that I gave a ruling to the effect that "the show could not receive any protection from Equity for people that were not in good standing when joining the show," which is misleading.

According to the terms of the contract the manager is obligated to engage only Equity members in good standing. If he breaks this clause Equity does not feel that it should be called upon to pay the manager two weeks' salary in case any of the actors should jump their contracts. In such a case the manager would first have broken his agreement with us and therefore could not be permitted to hold us to our bond, which is only given on the express understanding that this particular clause will be observed.

I fear that Colonel Swain has not at all times been careful to see that the actors he engaged were members in good standing of the A. E. A. We know that

our representatives when visiting his show have at times found delinquents or nonmembers. Equity will live up 100 per cent to its end of the contract presuming that the manager does the same.

In the case of Emmetta Jermaine, to which Colonel Swain refers, I think that he is going a little too far in stating that she actually jumped her contract. If Colonel Swain had been careful in making out this contract there would have been no question. Undoubtedly one clause stated that she was engaged for the regular season, but the other clause which permitted her to give two or three weeks' written notice was not eliminated. These two conflicting and Emmetta Jermaine actually gave four weeks' notice

that she was going to quit. She was a minor at the time when she signed the contract and the A. E. A. deputy, who happened to be her father, informed her that she was justified in giving this written notice. Under these circumstances we felt that a compromise of one week's salary would be a sufficient penalty and we expect to collect this from Miss Jermaine in the near future.

Tom Mullally and his wife jumped the Swain show May 17, 1924, at Natchez, Miss. They were neither of them members when they were engaged by Colonel Swain. However, Fred Wood made them such after joining. Under such circumstances we do not think the Colonel

should expect Equity to be responsible for their actions.

It would be obviously dangerous for us to make an agreement to the effect that the manager could engage whom he pleased and that if the actor afterwards joined Equity we would make ourselves immediately responsible for his conduct. In other words, if the manager engages an actor who is not a member of Equity and then makes him come in after joining the company, there must be some period, say six months, before Equity should be held responsible for his delinquencies.

Colonel Swain says that he has prepared an extensive brief showing the attitude of Equity towards the tent rep. manager and he has invited tent rep. managers to correspond with him. We trust that they will all accept this invitation and the Equity council will be only too pleased to consider any of their suggestions, but we do not believe that fundamentally there is anything wrong with the tent rep. contract, altho we are quite open to argument at all times.

### Equity Does Not Issue Contracts

In the article headed "Complaints Against Swain Dramatic Company Adjusted" which appeared in *The Billboard* October 11 on page 7 it was stated that Mrs. Delmaine, our Kansas City representative, issued an Equity contract to Mr. Edwards.

This is a little misleading. Our representatives never act as agents and Mrs. Delmaine has written us denying the assertion. Of course, sometimes our members call at our offices and ask for contracts which are given to them, but we do not fill them out, altho our members can ask for advice on such matters.

### William Farnum Recuperating

William Farnum, one of our very ardent members, who recently underwent an operation for appendicitis, has now recovered to the extent that he is able to be about.

Delmaine Begin Fifth Year With Equity on the 10th of October W. Frank and Ruth Delmaine, Kansas City representatives of the Actors' Equity Association, wrote to Mr. Gillmore, Mr. Dullzell and the members of the council, saying:

"Today marks the beginning of the fifth year of our service with and for Equity. We cannot permit the day to pass without extending our sincere thanks and appreciation to the executives of the organization for their wonderful support and co-operation in our humble efforts in this section of the country.

"We do not deem it necessary to give a complete resume of our work here, as the reports will show that and there is no need of taking up your valuable time with a repetition of what you already know. Let it suffice to say that the Kansas City Equity office is a very busy place and I dare say a very popular one for the meeting of managers and performers. There are enough telephone calls to keep one busy at the phone for a number of hours daily answering questions and giving information regarding rulings, etc.

"New companies are organizing here right along and organized companies playing the theaters also require considerable attention. That in addition to the number of daily visitors and correspondence is a man-sized job and it is therefore that I am obliged to keep Mr. Delmaine here a little more than formerly. He is starting on a trip next Monday to make the rounds of the companies in this territory.

"We are looking forward to a visit from Mr. Gillmore in the near future; in the

(Continued on page 68)

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary

THIRTY-SEVEN new members joined the Chorus Equity in the past week.

Clause 27 under rules governing the Chorus Equity contract provides that "The actual salary of the Chorus agreed upon shall be stated in the contract and a lesser or fictitious salary shall not be stated in the contract." This clause is important and was put in the contract to correct an existing abuse. Some managements have made a practice of paying the flat minimum salary and a bonus. In case of extra performances, layoffs, etc., the bonus was supposed to cover all payments required by the Equity contract. That is, if your contract read \$30 and you received a \$10 bonus, when you played an extra performance you did not receive \$45 for the nine performances—you received the usual \$40—the \$10 bonus supposedly covering the extra performance. In some cases members were paid for the extra performance, but on the basis of \$30 instead of \$40. In one instance a company had a layoff of two days for which the management had to pay salaries, the contract salary was paid that week but not the bonus. If your salary is \$40 it should be on the contract; if it is \$100 a week the same rule would apply. If your real salary is not on the contract the management might cut out the bonus at any time without notice—and you would have no redress. There are a number of things in the new contract that were not in the old. Every member should get a copy of the contract and read it carefully.

The girls in the *Vanities* who were designated as "extras" by Earl Carroll and who received \$12 a week have been made Equity members and the salary has been raised to \$30 a week—the minimum salary. In 1919 hundreds of chorus people risked their futures in the theatrical profession by going out on strike. They could not know that Equity would win, but they believed in the things for which Equity stands. They were willing to fight. For the people who came after them they won better conditions

than had ever existed before for chorus people. The majority of those boys and girls who took that risk are no longer in the chorus. But the choruses of 1924 are benefiting by their work. The minimum salary of \$30 was one of the things they won. No man or woman coming into the business now has a right to undo the work that they did. By doing so they are only making conditions harder for themselves in the future—and risking the necessity of another strike, a fight which they would have to make and not their courageous predecessors.

Anyone knowing the addresses of the following members will please notify this office: Jean St. John, Bernice Starbuck, Fred Steinway, Allen Stevens, Julia Starlan, Frances Stone, Ronald St. John, Mary Sullivan, Blanche Summerfield, Ethel Swettenham, Rosie Swettenham, Emmy Tattersall, Mary Duke Taylor, Leona Teodora, Morris Tupper, Elaine Thier, Travis Thomas, Lillian Thomas, Elsie Thompson, Grace M. Towns, Roy Tracy, Agnes M. Trask, Pearl Treloar, Thomas Weldon, Lillian Wangler, Rose Wenzel, Ruth White, Jill Williams, Violet Wilson, Mary E. Wirick, William E. Witt, Charlotte Witman, Marguerite Young, Victor Robbins, Barbara Roberts, Queenie Robertson, Jack Roche, June Louise Rogers, Betsy Ross, Rita Royce, Marie Russell, Beatrice Savage, Elsie Schaefer, Esther Schlep, Genevieve Smaski, Virginia Sarrar, Valli Seymour, Loretta Sharpe, Dorothy Shauveness, Madeline Shaw, Millie Shaw, Minnie Shaw, Roberts Shield, Wilford Shepard, Gladys C. Smith, Jean H. Smith, Kenneth Smith, Dan Sparks, Violet Vale, Jeanne Van Vliet, Natasha Verona, Guena Vista, Blossom Vreeland, Gertrude Walker, Viola Wayne, Winthrop Wayne, Marie Worthington, Alfred Wuch and Peggy Wynne.

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BARRETT WENDELL, of Harvard, a professor of English, once wrote to Edward J. Lowell:

"The trouble (with the student) is not inability, but a certain ineptitude. The whole man is before us, but to be what we would make him he needs not what we have to give him, but the magic word that will speak to him. And when this is once spoken somehow he flashes into a sane completeness of being that has often seemed unattainable."

The audience in the theater often shows the same ineptitude as the undergraduate. In the audience, as in the classroom, the whole man is before us and what he needs is the magic word to flash him into a sane completeness of being.

*Great Music*, by Martin Brown, now playing at the Earl Carroll Theater, New York might have been expected to flash a few magic words against its musical background of Theme, Scherzo, Largo, Interlude and Finale. According to the theme of the play the hero is inspired by the urge of great music, a sublime and unyielding impulse in his subconscious mind. The great music itself is supplied by an orchestra. But in the writing of the play and in the reading of the lines there is no magic word to keep it complete.

The play has been changed, I understand so that what the author had to give by way of showing the struggles of an artist against the drawback of a conceitedly minded father, a practically minded mother and an mithering world has been considerably changed and driven into the corner. Nevertheless the title is *Great Music*, the theme is with the soul of an artist, and something great was to be expected.

The first half of the play (acts one and two) are painfully lacking in the magic word. The lines of Rhea to the great musician about wanting "your body" and giving "my body" are entirely devoid of inspiration. They haven't the slightest flush of imagination or felicity, and against a background of supposed subtlety they are ordinary.

Christine Norman is not gifted in magic words. Her speech has little expression in delivery and her emotional appeal hardly rises above a temperature of 98. She speaks well, but with a flat and close confinement to the meaning of her text. Her ideas do not branch out as the boy said of his teacher in school.

The acting of *Great Music* dealt with ideal facts in terms of objective reality and the conscious mind. But music and the creative urge of the mind, whether it be the mind of an alluring vampire or of a great composer, deals with the subconscious, and it is this phase of the drama that remained dull and commonplace except as the orchestra from time to time supplied what the spoken word and the human voice was unable to supply.

A sense of disappointment in these things has set me to probing beneath the surface of Tom Powers, who plays the part of the composer, to see what is there. Neither in voice nor in physical carriage did Mr. Powers suggest the life of a musician in any terms of greatness. Mr. Powers as Eric Fane is the same small-town boy that he was in *Hospitality* and *Tornish*. He has the same little mannerism of walking with his shoulders, his torso pivoting at rigid hips. This is the typical college swagger of a tidy little freshman of the college age. It connotes a neat little ego, compact and self-contained and too inexperienced to have been swayed, broken or lifted by a great feeling for anything outside of itself. That was my great difficulty with Mr. Powers in the first half of the play. While Mr. Powers was supposed to suggest to me the symbol of the great creative urge, this urge was an imprisoned inside of his compact little body that seeps from the hips up and never reaches itself. There is something sympathetic and appealing inside of this little body, but it is not big enough to make a symphony or to suggest one. Mr. Powers talks about great music, but instead of getting the soul of an artist I have time to discover that the actor wears tan shoes in act one and that the gaze of scenery towering over his head has gaping seams and much emptiness of space—a pretty good proof that the magic word is missing.

To carry the analysis any further is to probe somewhat deeply into the books of psychology that lie all about us. But why not? Isn't the theater and its characters supposed to give us something substantial in life—even to enlarge upon it? And to do the thing well aren't we forced to deal with all the facts of the case? Dr. Hinkle is speaking to the point in the following statement: "For the artist most definitely lives in two worlds, the world of objective reality being colored and shadowed by the subjective world of the ideal and of phantasy." This is the clash in the life of Eric Fane. According to the play, the objective world gets the best of him, but there is no riding action in the play and no catastrophe unless the subjective world of ideal and fantasy reaches the big canvas of the stage and furnishes the movement of emotion. This is where Mr. Powers is too objective and cannot get up in himself in his acting in *Great Music*. The soul sickness of the artist (Mr. Powers) never unbuttons his tight little body, pivoted at the hips, and it never gets his emotion out of its local habitation in a frame house. Now

# The Spoken Word

Conducted by WINDSOR P. DAGGETT

the artist, because of his peculiar psychic organism, places his greatest emphasis and value upon his creative and his subjective processes. Eric Fane in *Great Music* is essentially the emotional introvert. It is always the beautiful creation of his own mind which he loves—a dream, a symbol—not the idealization of reality itself. To take a fuller description from Dr. Hinkle: "Abstract beauty is worshiped. The sensuous and emotional qualities and feelings themselves are the things adored, and from these reality—that is, the concrete actual nature of man and life, the side that is rough, physical and harsh—is separated wholly."

This ill adaptation to the objective world, to his parents, to his early loves,

is considerably short of opening up a universal dream in the rhythm of great music—a symphony. That is why the scenery looked long and lank and unexplored in the opening half of *Great Music*, and that is why I walked out of the theater remembering that Mr. Powers wore tan shoes and struck the floorcloth with much certainty, whereas my thoughts should have been nearer the sky. Until Mr. Powers unloosens his corsets, his elbows and liquidates his natty, self-conscious college swag he will be just a hide-bound, too personally winsome, juvenile actor.

The real grip of the play began when Helen Ware came into the story as San Francisco Sal. By this time Eric Fane is down and out, a helpless, pathetic

## NERVOUSNESS AND ART

"ONE THING I want to debate with you. In a part of your column you give the impression that first-night nervousness and an artistic soul are somehow necessary to each other. I don't believe that. The most panicky first-nighters I know are dull, unimaginative actors who seem to be suddenly face to face with the feeling that after all they don't know what it is all about and have nothing to rely on but luck. There is quite naturally a state of excitement, but I want to state that I have seen a lot of good ones who had perfect control of themselves before they made their first entrance and I have seen plenty of bad ones who could hardly stagger into sight of the audience. After rehearsing four weeks any actor ought to know what he can do, or cannot do, and should not allow a few white shirt-fronts to give him the ague. As for myself, I have your statement on the subject to prove that I have a soul; and I give you my word that I am not a shaking leaf on an opening night. My body feels a bit unsubstantial and, perhaps, the breath a trifle short, but not half the excitement as, for example, the moment that precedes a kickoff in a football game. And, furthermore, I'll wager the lady who yawned in your friend's story was so frightened she was trying to disguise it with an assumed indifference. I get exercised over this matter because I feel that any actor who is over-nervous cannot possibly do himself justice. Most sincerely yours, L. B."

L. B. has stated his case with considerable emphasis regarding some remark I made or quoted two weeks ago. The individual temperaments of actors doubtless vary a good deal in regard to first-night nervousness. Perhaps this is about all that needs to be said. That nervousness does not necessarily make an actor will be granted by all. L. B. has slightly overstated his case and it is doubtful if his contempt for the actor who "shakes like a leaf" is entirely justified.

In order to stand my ground I wish to quote a few passages from *Problems of the Actor*, by Louis Calvert. Mr. Calvert came from an old theatrical family and had seen a good deal of the stage when he put his remarks on paper. He started out:

"I think it is often a good thing if a company is a little embarrassed and nervous at the start of the evening. This self-consciousness is a sort of sensitiveness; and the actors are reaching out for their audience and seeking a common ground. Also, the audience can sense the feeling of the actors just as the actors can sense the feeling of the audience; and if the actor is inwardly quaking in his shoes the audience, in a subtle way, are flattered and respond to it with their encouragement and sympathy. I have seen, on the other hand, an actor come on the stage with such an air of offensive assurance that I have taken a dislike to him at once. I have been hypercritical of his work from the outset; he has had to struggle through the performance against the prejudice his own attitude had roused in me."

Now, between the lady who yawned and the actor who shook like a leaf, L. B. takes the part of the woman. I will allow Mr. Calvert to relate his own experience, which I take to be in favor of the man who shook like a leaf.

"I shall never forget a certain performance I took part in," says Mr. Calvert. "There were about 400 members of the theatrical profession in the house, and just before I went on I thought I was going to collapse with nervousness. My knees knocked together and I seemed to have lost all control over my lips and tongue. I made a haggard attempt to gather myself together and walked unsteadily on the stage. Afterward they told me that I had never given such a splendid performance in my life. The manager was enthusiastic in his praise of my work; I received hearty compliments from the rest of the company and generous applause from the audience. I believe the reason for the good impression I was able to make was the caution with which I had begun; my nervousness had caused me to take every means to relieve the strain between the audience and myself, to make sure that I had them with me before I proceeded. Thus the crescendo of the part was provided."

This anecdote of Mr. Calvert plainly shows some connection, in individual cases, between extreme nervousness and good acting.

and to the necessity of earning a living according to popular demands, was the thing that wrecked the life of Eric Fane. The more need therefore for the note of universal subconsciousness in the voice, expanding speech and soul-swayed body of Mr. Powers. But Mr. Powers at present is not that big. His emotions are too conscious, too inward and too locally bound to the every-day dimensions of Mr. Powers. He talks about his dreams as if they were little objects that he had seen in a glass case. They do not sweep him, sway him, untighten his hips or expand his throat. They are self-contained inside and they come to the surface with reticent moderation.

There is sympathy and feeling in Mr. Powers. This had considerable scope in *The First Fifty Years*, but the background to this play and to *Great Music* are entirely different. One gives us the meager earthly life of a domestic couple living in a Harlem flat in a room say of 12 by 14 feet of floor space and walls 10 feet high. The vocal and emotional and bodily technique that might be quite adequate in this case fails con-

wanderer among thieves. With the dream all but faded out of his mind, and with the common human necessities of life staring him in the face, Mr. Powers is more at home. In the more contracted inward suffering of hunger and lost hope he has a simplicity and singleness of purpose which is a natural part of his individuality. In the part of the good Samaritan Miss Ware has a sympathetic part which she plays with a brightness of feeling that brings a new sense of vitality to the latter part of the play. Josephine Wehn is effective in the vivacious character part of Marie.

It is encouraging to see great themes attempted upon the stage, but until our actors and dramatists can rise to them we are constantly reminded that a conventional, every-day style of acting is not adequate to fill the demand for anything that may rightfully be called "great."

A rather interesting incident was related to me the other day by one of my pupils. She had been to a first-class picture house in Brooklyn, where a most excellent orchestra is maintained. During

an interval the orchestra, composed of very talented German and Jewish musicians, mounted to the proscenium to sing the old English hunting song, *A-Hunting We Will Go*. Behind them was a drop scene portraying all the associations we have on the subject of fox hunting: riders in "pink" top hats, hounds, tallyhoes, a Dickensy stagecoach complete with driver and postboy, both after the mold of Mark Tapley and Sam Weller, and all the rest of the atmosphere that is to be seen in old English colored sporting prints. Unfortunately the way the opening lines were reproduced was not nearly so much in keeping with the background.

"A-hunting-ge we will go" somehow fails to arouse very much enthusiasm for Peel's View Halloo that would waken the dead and the fox in his lair in the "morning-ge". I have told this little story to illustrate a problem that is being considered by the New York schools and school boards. One of the subtleties of the many traps for the intelligent foreign student of English is the sufficing. This sound, which I should like to print in phonetic characters, is the -ng in "long-ing" and "morning". Five hundred years ago in the Chaucerian period "good-morning" was indeed good-morning-ge in the same manner as "hunting" on that occasion in Brooklyn in 1924 became "hunting-ge". By the time of Spenser and the Golden Elizabethan age the morning-ge version had been lost. A national articulatory technique had been lost and final "ng" became a single sound, which comes out thru the nose with no part of it being heard in the mouth. Compare the three nasal consonants (m, n) and (ng) as we must represent it in ordinary type. We have kept the g-sound in "finger", but lost it in "singer" and "ringing" and this is the inconsistency that troubles the foreigner. The board of examiners of the New York City schools therefore put words of this class as a test question in oral English to see if the applicant has lost his foreign accent, if he has one.

The back tongue and soft palate come together for the nasal consonant (ng) as they do for the k-sound and the g-sound, but in saying "sing" in English we do

(Continued on page 42.)

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### Stage Styles

#### ED. WYNN'S "GRAB BAG" STRESSES WHITE FABRICS

Ed. Wynn has certainly succeeded in "grabbing" up a lot of beauty, talent and striking costumes for his *Grab Bag* at the Globe Theater, New York. It would take more space than we have available to describe in detail the unusual costumes, designed by Charles LeMaire, Alice O'Neill and Mabel Johnston and executed by Scheraga-Madison, so we shall reach into *The Grab Bag* and draw forth descriptions at random.

Ed Wynn himself sets the pace for variety of costumes, adding to his already versatile list of titles that of lightning change artist. Each costume he wears has a hearty laugh sewn somewhere in the seams. For instance, as one of a trio of toradors who stroll from the wings strumming guitars, with their backs to the audience, Mr. Wynn reveals the linen when he faces the audience. The front of the red velvet torador suit proves to be a conventional street suit and the front of the torador hat half of last summer's straw.

#### ARLEN HAMILTON IS A BLOND SENORITA

Arlen Hamilton, who is very blond, is a most entrancing vision in a Spanish dance costume—all white and cream, exemplifying the fact that the colorfulness of the Spanish dance is more in the spiritedness of the dancer than in the flamboyant colors she wears. Miss Hamilton's costume is composed of a two-tier skirt of cream-colored chantilly lace, topped with a white chiffon bodice. The cream-colored chantilly is threaded into an immense Spanish coat, crumpling the back of a Spanish-style costume. White roses smudge in the top and beneath the coat. The tiers of the cream-colored skirt are divided at each side in a most revealing manner, displaying plenty of ways to beauty. White satin pumps with Spanish heels are elaborated with pompoms.

Even some of the kiltie costumes of the chorus girls in a sparkling Scotch. Four number are of white, garnished with silk plaids in orange, blue, black and red. White baggies, hot contrast in black pumps and handsome black velvet tams are surmounted with vivid red pompoms.

#### KATHERINE WITCHIE WEARS CHIFFON

Katherine Witchie wears a white chiffon dance frock, the abbreviated skirt having a scalloped hem, large rhinestones giving the effect of dewdrops glittering on white rose petals. Vardness is imparted by a wk of gold tinsel, which is of lady Godiva length, blue and white flowers at each side.

#### MARION FAIRBANKS IN PAJAMAS

Marion Fairbanks, whose twin sister, Madeline, appears in *Hasard Short's Ritz Room*, flashed thru the mazes of a lively dance in a gay little pajama affair, the jacket enhanced by a chic flaring peplum. The peplum and pantaloons (gathered at the ankles) are of a super-fine cream lace with a large dent. Pimples of orange satin and tiers of orange-colored ostrich are the trimmings. The girls of the ensemble who flush the dance with Miss Fairbanks, wear costumes of the same design, carried out in pale-green chiffon with white marabou instead of ostrich for trimming. Boudoir caps, winsomely infantile in appeal, are of cream lace, with blue and orange velvet buds smugling at each side.

The above mentioned costumes were the intimate touch for a scene called *The Apartment*. "Simple" girls are clad as furnishing. A girl costumed in a red taffeta period gown, standing with back to audience can electric light shining thru a bonnet shade of yellow chiffon, veiled in silver mesh, with a border of roses, is a stately floor lamp. A day bed, dresser and a three-skin rug, which springs into action when an impulsive man (Jay Velle) steps on its tail, are other effects.

Mr. Velle, smartly dressed in a blue- serge double-breasted suit, with a blue and white striped shirt, with matching collar, tie and handkerchief of a supple line, and carrying a bamboo cane, proved a good foil for the feminine finery of this scene.

Powder puff girls, wearing abbreviated skirts of a soft white fabric, set over hoops and gathered at the waistline to a fitted bodice, set off with embroidered or painted flowers of a vivid crimson, with black stems, wear powder-puff caps, made of hooped linen threads. A hem banding of marabou and narrow shoulder straps of crimson ribbon complete the picture of a powder puff.

In the final scene, entitled *The Woodland*, principals and ensemble are costumed in a manner reminiscent of the insect comedy staged by Mr. Brady last year. Ralph Riggs, as the North Wind was pulse-struck. His dance, an irresistible rushing force that carried the autumn leaves (girls of the ensemble) before it, was given symbolism by a most striking costume. A tulle of grey chiffon, the tone of a late autumn cloud, confined at the waist with a belt of crimson—suggesting glittering ice, was edged with snow-white ostrich. A steel head dress added to the oddness of the tulle and a cat.

(Continued on page 41)

### The Gift Shop

Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

#### NIFTY GARTERS FOR DANCERS

Miss Soubrette will warble notes of enthusiasm when some thoughtful one presents her with the dainty garters our artist has hung conveniently on a peg for inspection. After adjusting them a wee bit below her dimpled knees and noting that you were so thoughtful as to select a color of garter to harmonize with her favorite stage frock, she will be gladdened by the pertness of her mirrored self. While made of fine silk rubber of durable quality to give long service, it is plainly evident that the chief mission in life of the garters is ornamental—a nifty finishing touch for the costume ensemble. Hand-made silk bows are posed on a fluff of ostrich. The colors are pink, blue, orchid, maize and jade. And the price is \$3.50. Daintily packed.

#### IF HER SHOULDERS ARE BEAUTIFUL

And she strives to look her loveliest in the low-cut décolletage, she will consider the giver of a strapless brassiere a most gracious friend. At the lower right-hand side of the Christmas box is an illustration of the strapless brassiere, which has no straps to bind, drag on the shoulders or fall down over the arms; a brassiere that remains comfortably down over the corset and which stays so well put that even the acrobatic performer has adopted it. May be had in novelty silk and mercerized fabric for \$2.25; fine quality Skinner washable satin, with silk elastic and real fillet lace, for \$5; extra heavy washable satin, with silk elastic and real fillet antique lace, \$7.50; heavy crepe de chine, silk elastic and real fillet lace, \$7.50; imitation Italian fillet lace, net lined and flower trimmed, \$4.50; real fillet lace, net lined and trimmed with two-tone satin ribbon embroidered with pearls, \$18. An extra charge is made for sizes larger than 46. It will be necessary, therefore, when ordering extra large sizes to get quotations from The Shopper before buying.

In case you wish to try out a strapless brassiere for your own use, a novelty weave cotton material may be procured for \$1.25.

See The Beauty Box, this page, for descriptions of beauty kit and powder box illustrated at right of box.

#### A KILTIE SHOE FOR THE BONNIE LASS!

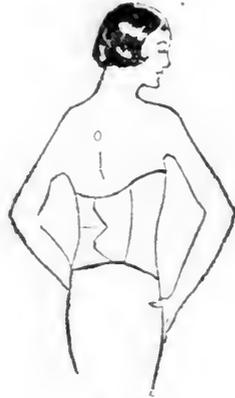
The kiltie plaid skirts, which are now in vogue, are short, oh, very short! And they call for shoes of smartest lines.

And, of course, some wily shoe manufacturer, with perhaps a dash of Scotch in his veins, has capitalized on the demand by designing and placing on sale the "Kiltie" slipper here illustrated. It is whispered that Hope Hampton turned all heads when she appeared in her new And, of course, some wily shoe manufacturer, with perhaps a dash of Scotch in his vein, has capitalized on the demand by designing and placing on sale the "Kiltie" slipper here illustrated. It is whispered that Hope Hampton turned all heads when she appeared in her new short, oh, very short, kiltie skirt, with the Kiltie shoes on her dainty feet. Made of black patent leather in a slip-on arrangement, the Kiltie flaunts a Scotch plaid cockade at the sides. Just the thing for the lively stepper of the foot-lights. Made of the finest quality materials with all leather heels, \$20. Order thru The Shopper.

#### THE QUESTION OF SPANISH SHAWLS

Having investigated thoroly the Span-

### Christmas Suggestions



ish shawls on the market, we were keenly delighted when we found ourselves in a studio, watching the actual batik process by artists, who were hand-painting compellingly beautiful designs on fine silk shawls. One such shawl, 54 inches square, of silk crepe de chine, had a white background with futuristic designs in red, pink and yellow roses and daffodils. The fringe was 18 inches deep. The management of the studio agreed to give our readers special prices on his shawls, prices made possible by elimination of the shop's profit. He volunteered to sell the shawls to us for \$30 in any desired color scheme.

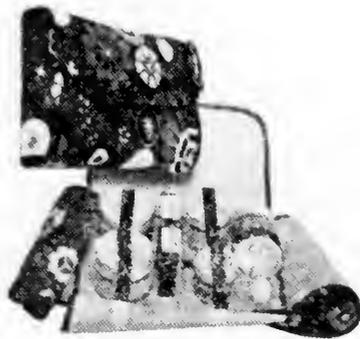
Scarfs 1 1/2 yards in length with 12-inch fringe are used for the Spanish dress. The scarf is cut at the neckline much after the fashion of a one-piece blouse, and the opening for the arms is defined with a few stitches. A slender person, size 36, for instance, will need but one scarf, while the stouter woman will require two. The studio above referred to offers these scarfs, hand-painted silk batiks, at \$5 each in a wide range of color schemes. Producers may buy these in dozen lots, \$60.

#### WHEN DRESSING ROOMS OR TRAINS ARE COLD

A shoulderette is a genuine blessing. Made of light, fleecy knitted wool, it is so shaped that it covers the shoulders, chest and arms without bulkiness at the waist. Is not heavy like a sweater, but is snug and shapely. Ideally suited to wear under the coat or suit. May be had in the following colors, at \$3: Seal brown, peacock blue, corn, navy, purple, brown leather, green heather, dark Oxford, taupe, lavender, heaver, light blue or pink, old rose, maroon, Cop-n-hagen, jockey, cardinal, nude and black and white, elaborated with satin ribbon facing.

Perhaps the most useful gift for the actor or actress is a wardrobe trunk, made by a firm specializing in theatrical trunks that are moisture proof and built to withstand hard wear. If you are thinking of purchasing a trunk, let us send you a catalog illustrating and describing all types of professional trunks, the line including a manager's desk wardrobe trunk, circus, music, electric, tool and costume trunks with conveniences you never even dreamed about. From \$39 up.

Rehearsals of *The Harum*, the new Belasco show for Lenore Elric, are now well under way. This piece is an adaptation by Avery Hopwood of a play by Ernest Vajda.



### The Beauty Box

The Beauty Kit, illustrated at the top of the right-hand side of "Christmas Suggestions", comes from a famous beauty salon. In design and color it reflects the daring Russian-Parisian atmosphere of the salon, which is so artistic that clients linger there long after the beautification process is completed, reveling in its splendor. The mistress of the beauty salon, a physician and convincing example of the efficacy of her methods of beautification, displayed the beauty kit with pardonable pride when we approached her in quest of a Christmas suggestion for the woman who values her skin beauty.

The kit is made of crotone in a rich futuristic floral design, leather interlined, while the six beautifiers, packed in a manner that enables one to conveniently stow away the kit in the traveling bag, are as follows:

A beautifying skin food which is the basis for treatment, sometimes called "The Clear Skin Cream"; a skin-toning lotion to be used after the skin food to close the pores, tone and brace the skin; a cream for the between-times cleansing, a blackhead and pore paste; a foundation cream to make powder adhere and to give the skin that soft-mat effect (equally effective for daytime and evening use) and an ultra fine face powder, suitable for the normal and oily skin (please state shade of powder desired). The Yuletide Beauty Kit is \$7.

In the lower right-hand corner is a powder bowl of an ebony composition, richly ingrained with French gold or silver. The illustration is one-third the actual size of the powder box, which is shown with the lid fastened beneath the box to give a vase effect. When the lid is removed and placed over the luxurious puff the powder box is reduced to a handy traveling size. When the supply of powder is exhausted the box makes a handy and artistic receptacle, altho powder refills may be ordered for \$1. The powder box as illustrated, with puff and a packet of powder in flesh, peach, white or luscious brown for summer tan, may be procured for \$2. This is an importation which can be obtained only from a certain New York importer.

We visited a famous perfume house recently and learned a few startling things about perfume. One of them was that to be delicately and exclusively

(Continued on page 41)

### Mildred Campbell, the Girl With the Infectious Laugh, Tells How To Please the Burlesque Audience

According to Mildred Campbell, prima donna of *The Nippers* of 1923, she made her advent to the burlesque stage via the Sunday afternoon vaudeville concert when burlesque had evolved from a world into a goodly portion of a woman's world. As a consequence her advent was timed simultaneously with the reform.

When asked "what reform", Miss Campbell asked if we had observed that in comparison with Broadway musical comedy choristers the choristers of burlesque were almost puritanical in their modest costuming.

"The burlesque stage of today is suffering from its past reputation," continued Miss Campbell spiritedly. (A reputation as genuine as the tradition of the naughty Howery.) "It is being disciplined for the sake of its forerunners. It may not, like musical comedy, exploit nudity—not even stockingless limbs. Compared with the lobby displays of Broadway theaters where musical revues are showing, the lobbies of theaters housing burlesque shows are—well, decidedly proper."

"But burlesque has not outgrown its reputation for slightly risqué humor. But that humor must be served daintily, if you please."

"The burlesque audience of today, which is daily drawing recruits from those who would be seen at a burlesque show in former years, is as varied as the 57 Heinz concoctions."

#### The Psychology of Appeal

"With a performance every minute and evening it behoves the burlesque actress to find in the audience a point of responsive contact. For instance, this afternoon I may have an audience composed mostly of jolly middle-aged women. I sound the 'beauty note'—it takes happily, and then I draw to those women knowing that their laughter will start the good old mad psychology working. The laugh becomes infectious—general."

"Then in the evening I may have a more sensitive and critical audience. Their fun must be served with finesse. That reminds me, however, that no matter what type the audience, my gestures, postures and attitude must always be graceful and refined—that is a lesson taught me by Will H. Ward, with whom I played in vaudeville after a season with Mable Williams and who is still my partner in burlesque. If I make a single ungraceful gesture during an appearance he never fails to remind me of it and caution me not to repeat it."

"Another valuable lesson in pleasing audiences taught me by Mr. Ward was

never to go on stage until I had mentally promised to give the best that is in me. The admonition, 'Don't forget to give the best that is in you,' is never forgotten by Mr. Ward before we leave the wings. It is a 'hang on for the best in me to give a final laughter.'

"Then," she interrupted, "that infectious laugh of yours—what a stage laugh?"

"No," laughed she, "it is part of me." Each of us has something pleasing to give.

"Speaking of giving," said Miss Campbell earnestly, "the burlesque chorister

#### MILDRED CAMPBELL



Conceding to Mr. Hurlig's "No!"

gives more of her life and energy than any other girl in the world who works for a living. It is hard, continuous work, every afternoon and evening. It really takes a strong constitution to withstand the strain of the burlesque chorister's life. That is why girls just entering chorus work are discouraged from entering burlesque. And that is perhaps why burlesque turns out so much real talent.

Appraising Miss Campbell's soft femininity and graciousness we remarked that the rigors of the burlesquer's life seemingly had not affected her.

#### Educated for Concert

"I did not encounter the rigors of the burlesque chorister's life," replied Miss Campbell. "I was first a concert singer. Being a horn and bred New Yorker I enjoyed the advantages of studying with Walter Damrosch and the late Madame Papenheim of Metropolitan Opera fame. After singing at concerts, in churches and at social affairs I appeared at a Sunday concert at the Hurlig & Seamon Theater. That Sunday concert proved to be the turning point that led me to burlesque."

"Did you find it difficult to readjust yourself to the requirements of burlesque?"

"As a burlesque ingenue I did not find it difficult. But when Mr. Ward convinced me that my opportunities as a comedienne would be greater than those afforded the ingenue it became necessary for me to readjust my voice. My naturally high soprano was neglected while I developed a low register. At first I believed my high notes would be ruined by this procedure, but Mr. Ward taught me the trick of the low register, with the result that my high notes are just as true as they used to be."

"The prospect of becoming what is termed a 'ceen shouter' was so discouraging that I cried myself to sleep many a night. But after I learned to use the heavy appeal and learned its value as a very valuable asset to make people laugh I began to like it. The longer I remain in burlesque the better I like it."

"And the burlesque audience?"

"I like it, too, especially since I have learned to know that it does not like truth. It is true they like the puppets, the heavy and perhaps the slightly risqué. When you consider that slightly risqué

is too wild a description for some of the musical comedy offerings of today, isn't it time to shake off the last remnants of the opprobrium that no longer fits the burlesque stage?"

As she asked the question the indignation faded from her usually flashing eyes and she threw back her head and laughed just for the joy of it, revealing two rows of flawless pearls and several provocative diamonds.

"Righto," we laughed because the laugh was infectious. And who wouldn't laugh and agree with Mabel Campbell? She is not only wholesome, lovely and a very pretty blonde, but she has a full mental storehouse, equipped to meet the arguments of a full-fledged legislator, and she acts as tho she doesn't know it.

ELITA MILLER LENZ.

#### THE BEAUTY BOX

(Continued from page 40)

fragrant one should apply perfume to one's underwear two hours before donning it for street wear. Another thing we learned was that a perfume chemist must have a most unusual sense of smell, which he guards as jealously as a great tenor does his vocal chords. He must not smoke or live where the air is not perfectly pure, and a flower garden is an integral part of his life. The chemist of the perfume house demonstrated to us his very latest perfume creation, waiting a stimulating fragrance that he has named "April Showers." "April Showers" comes in an artistic bottle three inches deep by 1-1/4 inches wide, in an attractive gift box, for \$1. Please include 5 cents for postage. (The dainty gift.)

Another achievement by the same perfume specialist is a dusting powder, in an artistic container with large puff, which sells for \$1.25.

Cleansing Tissues, soft and silky squares of tissue, have taken the place of a towel or absorbent cotton for the removal of cream or makeup. They are a boon to the woman when traveling, saving her from contact with not always sanitary towels. In the dressing room they are economical, as they are discarded when used (grease, powder and paint plays havoc with towels, staining them beyond redemption). A room may be purchased for \$2.50, while smaller packages are sold for 50 cents.

Have you sent for the wonderful sample box of new theatrical face powder now being introduced to *Billboard* readers by "Cheramy"? The sample box is three inches in diameter and one inch deep, an artistic affair that you will adore. Send 10 cents to The Shopper for a sample box in any of the following shades: White, light flesh, dark flesh, light or dark brunet. Or, if you are striving for a certain shade for a given character, why not send 40 cents for the four shades and blind them until you get just the required tint? One of the virtues of the Cheramy powder is that it is really beneficial to the skin. And it is delightfully fragrant.

Gray hair may be transformed to its original youthful shade in 15 minutes by the use of a special hair dye. After application the shade is not affected by shampooing, curling, salt water or perspiration. Full particulars and a beauty chart, which will enable you to color exactly the right shade, will be sent on application to The Shopper.

#### STAGE STYLES

(Continued from page 40)

of flowing ostrich plumes seemed ruffled by the winds as he moved about. After whisking the autumn leaves about he hired to his embrace a feminine diad—Katharine Witchie, costumed in warm orange tones, the color of a late summer sunset—and whisked her about in the maze of a tempestuous dance. In an endeavor to rouse herself from the chilling contact with the North Wind, the diad takes refuge in a tree, only to fall into the arms of the waiting North Wind and be whisked into oblivion.

The costume designers have carried out the themes of music and episode in a praiseworthy manner.

Samuel Hoffenstein, who is the official mouthpiece for A. H. Woods, has become tired of seeing other authors getting heavy royalties and has adapted a French farce, which he hopes his boss will produce.

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## The Outfitter's Art COSTUMERS

By Don Carle Gillette

There is cheer in sight for the makers of theatrical costumes. Florenz Ziegfeld, who started the movement to put as few clothes as possible on the feminine form, appears to be reversing this policy. In his current *Follies*, which started out with a number of undraped figures, every girl now wears at least some piece of apparel. It is the wisest course. The naked form has small possibilities in the way of variety, and theatergoers eventually become bored with the same thing repeated from year to year. With costumes, however, it is possible to give them plenty of interesting variety, changes and effects.

Brooks-Mahieu, prominent New York theatrical costumers, will lose their sales account November 13 when H. Mahieu retires from the firm. Mahieu gave up his own costume establishment about two years ago to join the Brooks Costume Company, forming the affiliation that has since conducted business under the name of Brooks-Mahieu. With Mahieu's withdrawal the firm will again take the name of the Brooks Costume Company, retaining in its entirety the designing and manufacturing staff of the present concern.

James Stroock, who has been connected with the uniform and costume rental departments of the organization for some time, and A. M. Blumberg, of the men's costume department, will jointly assume the sales management left vacant by Mahieu's retirement.

A farewell banquet will be given Mahieu this week by Ely Stroock, proprietor of the concern, and the employees of his Brooks' affiliated companies.

The Charles Christie Company, of New York, makes a specialty of renting costumes and ornamental apparel to stock companies.

Andreef Saroff, of Springfield, Mo., has designed and created the costumes for *Oh, Honey*, a colored tabloid revue being presented by M. J. Meaney, of the Brewster Amusement Company, Boston. Saroff has been turning out costumes and settings for tabloid shows for the last four years, his creations ranging from the purely modern to the extremely fantastic, and he advises that the costumes for the *Oh, Honey*, production surpasses, both in color and in design, anything he has ever done for tabloid shows.

Raymond F. Bowley, whose distinctive creations have given color and interest to numerous theatrical productions and other affairs in Boston and vicinity, has established a permanent studio there at 246 Huntington avenue, where he will be equipped to take care of any order from an individual gown to an entire production. Bowley gives special attention to adapting new creations, or copies of models combined with original ideas, to individual personalities, and also takes special care with historical and traditional details. The New England Conservatory of Music, where many dramatic and musical productions are presented each year, provides Bowley with considerable work.

The Brooks Costume Company has secured contracts calling for the costuming of five impending New York productions, namely, the Aarons and Freidley operetta in which the Astaires will be featured, designs by Charles Le Maire; Henry Miller's production of *The Magacha Lady*, starring Ruth Chatterton, designs by William Henry Matthews and J. N. Booth; the *Fey Folgers*, designs by Kiviette and Alice O'Neill; Joseph M. Galt's musical production starring Karyl Norman, designs by Kiviette and Hugh Willoughby, and an elaborate revue, designs by Kiviette and James Reynolds.

Ralph P. (Pop) Hawkes, who left burlesque about 12 years ago and engaged in the costuming business in Brockton, Mass., recently bought out Frederick Baxter, of 47 Hanover street, Boston, who retired after having been established in that city about 40 years. Hawkes now is conducting his Boston shop in conjunction with his Brockton establishment and reports that business is excellent in both locations. He is supplying costumes and accessories to several professional stock companies, fairs, carnivals and amateur theatricals thruout Eastern Massachusetts. Many of the costumes used in the various shows at the big Brockton Fair were furnished by the Hawkes studios.

### THE SPOKEN WORD

(Continued from page 35.)

not hear the plosion of a k-sound or the off-glide vowel of a g-sound, something like (gu) phonetically when the nasal (ng) sound comes to an end. The nasal sound fades out in the nose, so to speak, and no sound is heard by the separation of the tongue and soft palate. In saying "singer" the trick is to make a transition from the nasal consonant to the obscure -sound (u) which is all there is to the final syllable.

## REFLECTIONS OF DOROTHEA

There's a town called DON'T-YOU-WORRY.

On the banks of the RIVER SMILE, Where the CHEER-UP and BE-HAPPY Blossom sweetly all the while, Where the NEVER-GRUMBLE dower Blooms beside the fragrant TRY, And the NEVER-GIVE-UP and PATIENCE

Point their faces to the sky,  
REV. J. F. BARTLETT.

THE past week has been a very busy one for me. When I was able to get about I was always busy, and I've grown so accustomed to it that I wouldn't be happy if I could ever catch up with the work I had to do. In the busy mind there is no room for self-pity, and until we begin to pity ourselves the world seems filled with golden opportunities for happiness. It is only when we begin to imagine ourselves unfortunate that the whole outlook on life becomes gloomy. I enjoy looking after my little business, which I find I can do very well even without leaving my bed; I enjoy reading the letters from my readers and I enjoy the many interesting chats I have with those who come to see me. When the day is done I sum up my blessing and conclude that I have had quite a lot of happiness for which I am truly thankful.

Every radio fan within a few hundred miles of New York knows "Roxy" and his "Gang". "Roxy" is S. L. Rothafel, manager of the Capitol Theater, who supervises the broadcasting of his excellent concert every Sunday evening. One of his many admirers is Charles F. Gokey, who lives over in Jersey beyond the rumbles and roar of the metropolis. Being a great lover of dahlias, Mr. Gokey

den", etc. Just outside the circle are two lone dahlias with their heads inclined toward the center, one tagged Nello Revell, the other for me. In naming his flowers Mr. Gokey has selected such colors and varieties as best reflect the character and personality of their namesakes. The whole garden represents the artistic expression of a beautiful thought.

From their little garden over on Long Island, George and Grace St. John continue to send me their fruits and vegetables of the season. "Just a taste," as they say, but loving thoughts never fail to sweeten the taste. They have two dear little children who have never seen me, but they have sent me pictures of their dollies, drawn by the kiddies themselves.

Mrs. Albert Douglas, president of the Sixty Card Club, paid me a pleasant visit to personally extend the greetings of the entire membership.

Ann Irish, who has turned out a number of excellent scenarios for Famous Players, is about to produce a couple of new vaudeville acts as a further outlet for her dynamic personality.

Irene Smith stopped in to see me while in town. Irene is a clever little dancer with the Maurice Diamond act, playing the Keith Circuit.

Can you imagine the feelings of an unknown dramatic act struggling for recognition in vaudeville, upon being presented with a huge bouquet from some unknown admirer? Well, there are some who have experienced that happiness while playing Los Angeles and then went on their way cheered by the thought that their efforts had not been entirely in vain. They probably would be greatly interested to know that a former professional, Jeannette Norland, had only been playing the role of the fairy princess in which

## Of Interest To SCENIC ARTISTS

By Don Carle Gillette

The advantages of having a qualified scenic artist on the staff of every stock company should be clearly evident to all progressive stock company managers. Shabby, unsuitable or ineffective settings have spelled failure for many productions that might have succeeded if the proper background had been given them. The success of theatrical entertainment depends largely upon its power to create illusions. These illusions must be of the eye as well as of the ear. Very often the impressions received thru the eye create the attitude, favorable or otherwise, in which playgoers will receive the bill presented to them. Hence the importance of giving special attention to the scenic end of a production.

This is realized by the better and more successful stock organizations, but there are many who fail to see that they are losing a lot of money in their desire to save a little. It is often argued that the more prosperous companies have scenic artists because they can afford them. In a good many instances these companies are prosperous because they have a scenic artist.

Despite the frequent announcements that so many thousands or hundred thousands of dollars were spent on the scenic investiture of a certain production, a general survey indicates that there is a tendency to exercise as much economy as possible in this direction. Whether the saving thus effected will warrant itself in the long run is somewhat of a question. Here is what a correspondent writes on the subject:

"I am an inveterate theatergoer, but I must confess the time has come when I am a bit fed up with three-act plays. In one act and revues that hold the majority of their scenes in front of plain velvet curtains. The theater is a place of relaxation, amusement and education, and how can either of these ends be achieved when there is so much monotony in the stage settings? If it is a matter of economy, why should theaters attempt to save money in this way? The box-office asks and receives very good prices for admission. Why shouldn't the manager in turn be willing to spend a sufficient sum to please the eye of his patrons?"

"A certain musical revue for a good many seasons has been pleasing the theater-going public and incidentally proving a very profitable enterprise because the man behind it is farsighted enough to realize that it isn't only the talent but the way the talent is surrounded and set off that brings the proper balance required for a success. I do not wish to be arbitrary in the styles utilized, but I do want scenery and lots of it.

"The fault does not lie alone with the drama and musical revue. Vaudeville is one of the worst offenders. True, the transportation item in vaudeville must be taken into account, but even this does not justify the use of so many plain hangings. Performers don't seem to realize that an artistic and pleasing background will enhance their act many times more than enough to justify the extra expense, and I happen to know that there are many easily transported effects that vaudeville people can use. I will venture to say there is not a vaudeville act or a big show that will not register twice as quickly with an artistic background as it will without.

(Signed) M. SCOTT."

Norman D. Edwards fulfills the responsibilities of looking after the scenery, lighting and costumes at the Eastman Theater, Rochester, N. Y.

John Wenger, one of the most original and productive scenic artists in New York, has an interesting collection of effects in screens, wall paintings and panels, also several trunks filled with specimens of his work.

With the increasing use of drapery in scenic work, various new materials suitable for such use are making their appearance. Among these are "Boyduroy", a modern type of corduroy of exceptional quality and made in more than a hundred colors, and "Volvelle", a luxurious cloth, constructed by raising a rich velvet pile in striking patterns on a voile-like ground, this material coming in 42 shades and retaining its attractiveness after being washed. Both cloths are used in one of the scenes in the current Earl Carroll *Vanities* in New York.

A number of the scenes and curtains in the current *Ziegfeld Follies*, at the New Amsterdam Theater, New York, are credited to Ludwig Kainer, of Vienna. The program, however, does not divulge who is responsible for the garden scene used in the beauty contest, which forms the finale of the first act. This is about the most attractive set in the whole production.

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## HARD WORDS

AMOUREUSE (ah-moo-'ru:z). French play by Porto-Riche, in American repertoire of Madame Simone.  
BEQUE (be.k), Henri. French dramatic author.  
CABELL ('ka-bul), James Branch. Noted Virginia novelist.  
GOBINEAU (gaw-bl-'no), Comte Arthur Joseph de. French author and diplomat (1816-1882).  
L'AIÇLON (le-'law). French play by Rostand.  
LA PARISIENNE (lah pah-'ri:z-'jen). French play by Henri Becque, in repertoire of Madame Simone.  
LE PASSE (lu 'pahs). French play by Becque.  
MADAME SANS GENE (mu-'dahm sah-'zhe:n). French play in repertoire of Madame Simone.

KEY: (i) as in "see" (si); (l) as in "it" (it). (e) as in "met" (met). (ei) as in "day" (dei). (e) as in "there" (&e.u). (c) 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" (troo:). (oo) as in "wood" (wood). (o:oo) as in "go" (go:oo). (aw:) as in "law" (law:). (oi) as in "boy" (boi). (aw) as in "on" (awn). (ah:) as in "father" ('fah:&u). (u:) as in "urge" (u:dz). (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" (lic). (x) velar fricative as in Scotch "loch" (lawx) and in Ger. "ach" (lahx). (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).

finds them a splendid medium for self-expression. In the center of a garden of hundreds of dahlias he has planted a circle of them which he calls "Roxy Court". Each flower in the circle represents one of the members of the "Gang" and in the very center of the circle is a gorgeous crimson bloom representing "Roxy" himself. There he stands, proudly surveying his staff of artists. The path which leads to "Roxy Court" is called the Great White Way, and in passing thru one notes many lovely blooms labeled "The Madonna", "Walter Hamp-

she finds happiness, without revealing her identity, by scattering flowers in the thorny pathway of life.

I know many of my readers would like to hear from those who are now on the road and there are many interesting things that happen in most companies on tour. Send your little story to 500 West 186th street, New York City, and it will get my attention.

Dorothea Antel

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**LITTLE THEATER**

Following the publication of the article "Broadcasting Plays" by John M. Francis, director of The Masque, of Troy, N. Y., published on this page, issue of September 27, John Loftus, of the WGY Players of Schenectady, N. Y., sent us a comment on the subject of broadcasting, which he entitled *White Magic*, published in our issue of October 18, in which he took exception to the method suggested by Mr. Francis, and points out that Mr. Francis has mixed identities in referring to E. Horace Smith of Schenectady as "the father of the 'hearies'".

After reading Mr. Loftus' comment, Mr. Francis replies as follows:

Editor Little Theater Department, *The Billboard*:  
Dear Madam—I was rather flattered that so excellent and so experienced an actor as John Loftus, of the WGY Players of Schenectady, had done me the honor to reply to my article which you so kindly published and that broadcasting of plays in which I held that I thought plays could be improved for the radio drama if they were rewritten so as to have the speeches of the characters indicate "the business".

Mr. Loftus said that he did not believe that a Master Voice to indicate aforesaid business would be practical, and I quite agree with him in that respect, although I did mention the matter in my article as a suggestion from Luke Connors, who this summer was the director of the Proctor Players here. I think that such an arrangement would slow down the action of the play and interfere with its interest, but I don't believe that *The Cat and the Canary* or any other play of the spoken word and not all pantomime can not be rewritten to advantage for the "hearies", or White Magic, as Mr. Loftus so picturesquely describes "the magic of the radio drama".

I was also very much interested to learn from Mr. Loftus that my old friend E. Horace Smith, who used to play around with the Ghost Club of Watervliet, and whom I had the honor to direct during his connection with the Masque of Troy, was now Edward H. Smith, and I assure you that the misuse of his name was from force of habit.

Evidently the radio writer of *The New York Herald-Tribune* does not agree with either Mr. Loftus or me in regard to the "hearies", when this morning he stated in his column:

"The WGY studio played the curtain music to the *Path of Glory*, beginning at 8 p.m. Once more we struggled to follow the action of this form of entertainment, but the middle of the first act found us wondering who was who. We have decided that any radio drama having more than four characters (with totally different voices) will be nothing less than a cross-word puzzle of the air."  
(Signed) JOHN M. FRANCIS.

In this connection we would like to hear from The Delphian Players of Philadelphia, who have broadcasted quite extensively during the past several years.

The Delphian Players of Philadelphia presented a four-act play at the Seaman's Church Institute, that city, October 14, and at the Philadelphia Young Friends' Association October 29.

**A SYMPOSIUM ON PLAYS!**

In reporting the success of the presentation of Rachel Crothers' play, *Mary the Third*, during the week of October 6, at the Passaic (Calif.) Community Playhouse, H. O. Stechhan writes:

"*Mary the Third* caught on at the finish and caused more discussion than anything we have done. It

HUGH WILLIAM TOWNE



Director The Towne Players, of Rochester, N. Y.  
—Photo by NED HUNGERFORD, Artist Photographer.

# Little Theaters

(COMMUNICATIONS TO ELITA MILLER LENZ, NEW YORK OFFICES)

suggests a thought: Why wouldn't it be interesting for *The Billboard* to start a symposium in the Little Theater Department on the sort of plays best for the little theater to do? There are a lot of different ideas on the subject. Whether it is desirable to put on ultra-modern things or steer

visory board and a staff of playwrights, scenic artists and costume designers. The aim of The Pillbox will be to develop talent in every branch of dramatic art.

**MANHATTAN PLAYERS HOLD RECEPTION**

The Manhattan Little Theater Club, of

## Pastor Links Religion and Little Theater

(As printed by *The Boston Traveler*)

**B**ELIEVING religion and the stage should go hand in hand, Norman D. Fletcher, Universalist pastor in Haverhill, has just launched a theater in his church. The departure has been undertaken with the full approval of the members of this wealthy religious institution.

Moreover, it is almost without precedent in that its ultimate aim is the evolution of a stock company of church-member actors.

Inside the edifice a large hall has been remodeled into a theater. This room was originally set apart for the use of young people's entertainments. The youth of the congregation have gladly yielded their prerogatives for the sake of the innovation.

Casts for two different plays, each a one-act production, have been chosen from church members. Work on the scenic effects is now nearing completion and the first presentation of the Universalist Society of Haverhill will soon be a matter of history.

Mr. Fletcher has in mind the ultimate development of a cast of the highest dramatic order. He says his plays promise more than ordinary success from point of view of attendance and box-office receipts because the small city stock company has to a large degree become extinct.

He wishes it understood that the undertaking is non-professional, but the youthful pastor has in mind the day when his church company may be able to draw large audiences thru sheer merit.

He makes it clear he believes the church and the theater should go hand in hand. He said:

"The play has always been a vehicle for spreading the gospel. It has been exceedingly unfortunate that the stage and the church have been divorced from each other. In theory they are very closely related. Ideally they ought to be, for the drama offers a very effective means of reaching before people a truth in a way that cannot be done in any other way."

The minister's church-theater plan is far cry from the out-of-date orthodox idea of godliness, which regards the theatrical as an "entertainment of the devil." Even new denominations, known upon plays, the stage and the theater in general.

The Haverhill minister believes that for staging performances in his church with church-member performers is in keeping with the trend of the times and a salutary alternative for many screen productions.

"Religion in the broad sense can only be defined in terms of life, which is the co-operative quest of the more truthful, more beautiful and more ideal," he asserted.

"As such, anything which makes for the better appreciation of life, as the drama is of interest to the church and closely associated with religion. You can't have progress without appreciation of life, and the main aim of the drama is for that specific purpose."

The minister is the originator of the church-theater plan. While at the St. Lawrence University, New York, he took part in performances staged there under Prof. Edson Miles, formerly with Southern and Julia Marlowe. Mr. Fletcher played parts in *The Wonder Hat*, and the roles of *Pauchino*, *Grumpo*, in the Cyril Maude production; the Aunt in *Charley's Aunt*, Malvolio in *The Twelfth Night*, and Sir Anthony Absolute in *The Rivals*.

The Haverhill Church experiment, according to its originator, is for the purpose of inculcating appreciation of the drama in both the audience and the actor.

"Hitherto," says Mr. Fletcher, "church performances of a theatrical nature have been produced usually for entertainment purely and simply and for remunerative returns regardless of artistic merit."

The preacher's initial program consists of the productions, to be staged within a few weeks at his church auditorium, of *Overtones*, a psychological drama, and *Between Soup and Savory*, a commentary on the philosophy of the English servant. Three persons comprise the cast in the first and four in the second play.

The church-theater has a seating capacity of several hundred, and the minister anticipates the day when the church stock company will easily fill the house.

The stage has been modeled after those of the little theaters, in which a semi-circular backstage curtain, draping a salient scenic section, produces an illusion of the entire scene. These are termed "imaginary settings", and are favored by the minister since such scenery is not only less expensive but because less showy with use and more varieties are possible.

"It is very easy," states Mr. Fletcher, "to get wrong values before people. The motion pictures have done that to a certain extent. Yet I do not wish it understood that our productions are in any sense in the nature of opposition to other theatrical productions."

Already the members of the Haverhill Universalist Church are making plans for the organization of a dramatic circle. It will comprise members between 18 and 35, who will study plays and take part in the different productions. Eventually Mr. Fletcher hopes to develop a well-schooled and skillful company, semi-professional in character, qualified to go on with the production of one play after another, as in the production of stock plays. Later a church class for the adults of more advanced age for study of plays will be formed.

clear of the controversial and taboo subjects?"  
The suggestion is a splendid one and the editor invites news of successful plays and the resultant discussions.

**"THE PILLBOX"—A NEW THEATER**

A little theater will be established in Springfield, Mo., under the direction of Joseph P. Peek, former professional actor, about November 1. Inspired by the Wharf Theater, where the now famous Provincetown Theater made a humble debut, and Kathleen Kirkwood's Triangle, located in a cellar down in Greenwich Village, The Pillbox will be located over a former booksmith shop at the corner of Patton Alley and McDaniel. Work of repairing and refitting is now under way. While The Pillbox will be equipped in a thoroughly modern manner, it will have a seating capacity of only 120 people.  
Mr. Peek will be assisted by an ad-

New York, Walter Hartwig, director, held its second general meeting at the Lennox Little Theater, 52 East 78th street, Manhattan, Sunday afternoon, October 26, at 3 o'clock. New members were greeted and made acquainted. An interesting program was given, consisting of a soprano solo by Josephine Forsythe, and an address, *The Idea of the Avocational Theater*, by Mr. Cosmo Hamilton. (Excerpts from Mr. Hamilton's lecture will be given in the next issue, this department.)

**THE "PURPLE MASQUE" OPENS SEASON**

The Purple Masque Players of Kansas State Agricultural College opened their tenth season with a program of one-act plays October 24. The program will include Schnitzler's *Questioning Fate*, Rock & Jacob's *Ghost of Jerry Boulder* and Wellman's *For All Time*. The First Year will be the first long play and will be presented December 5.

*Captain Applejack* will be produced in February, and will be followed by *You and I* and *Bogart on Horseback* some time during the spring. It time allows the musical comedy *Leave It to Jane* will also be given production in the spring.

The Purple Masque Players are under the direction of Earl G. McDonald, formerly associated with W. C. Troutman at the University of Illinois.

Professors Koch and Denny, of the Carolina Players, were visitors at *The Billboard* office last week.

**PLAYERS' CLUB BUILDS THEATER**

The Players' Club, composed of business and professional people of Detroit who have a fond love for things theatrical, is to erect a theater and clubhouse of its own.

A desirable location has been chosen in Jefferson avenue, a few blocks east of Woodward avenue, and plans have been completed for a two-story brick building. The auditorium will seat several hundred. A stage will be installed with modern facilities for the presentation of plays. Work on the building will start shortly. It is hoped to have everything in readiness for the coming holiday season, at which time several appropriate pieces are expected to be presented. Many of the plays presented by this organization are the works of the members. The project bids fair to attract many new members.

**OTTAWA'S (CANADA) THREE GROUPS**

Ottawa, Canada, has three active little theater groups. The largest of these, The Ottawa Drama League, held its annual business meeting in the Victoria Museum recently. The first offering of the season will be three plays by British and American authors, to be presented within five weeks. The membership of the league is now more than 960, and promises to reach the 1,000 mark before the end of the season. Changes have been made in the league's theater providing for a larger stage and greater seating capacity. Each offering of the league will be presented for four evenings instead of three, as in the past.

**MARQUETTE BUILDS A LITTLE THEATER**

W. R. Duffey, director of the Marquette University Theater at Milwaukee, Wis., is clearing the decks for a season of hard but pleasant work with his student little theater players. Director Duffey, formerly of the University of Texas, has been given jurisdiction over the entire fifth floor of the Johnson Building of the University. Carpenters are converting this space into a model laboratory, with full theater equipment. The Marquette Players will this year again present *Everyman*, in which they won local fame, and will also do one popular play, probably *The Tidings Brought to Mary*. Mr. Duffey has won his spurs in this line of work, and since coming to Marquette he has earned the confidence of both faculty and students, and an almost ideal situation for real good work now exists.

**THE LADIES HOLD A PLAY CONTEST**

To stimulate interest in the drama, the Iowa Federation of Women's Clubs, thru its community drama committee, recently held a play-writing contest. The result of the contest, as announced by Pearl Bennett Broxam, of Maquoketa, is as follows:

Mrs. Henry C. Taylor of Bloomfield awarded the prizes, the first prize-winning play to be presented by a group of Waterloo Federated Club women.

The first prize of \$50 was awarded to Mrs. D. E. Graham, of Waterloo, for her  
(Continued on page 68)

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# OPEN LETTERS

If you are a member of the Profession,  
 You can say your say here

VOLTAIRE  
 said to  
 HELECTIUS~  
 "Disagree with  
 everything you say  
 sir, but will defend  
 to the death  
 your right to  
 say it."

## QUESTIONS AND ANSWERS

**O. H. P.**—The cause of a blue spot in the center of the screen in a motion picture show may be due either to the chromatic aberration in the condenser lens or the blue flame surrounding the arc. It may be reduced, if not eliminated, we are advised, by shifting the arc back or forth from the condenser.

**F. B. A.**—The quotation about ships that pass in the night is taken from *The Theologian's Tale*, Longfellow, in *Tales of a Wayside Inn*:  
 "Ships that pass in the night and speak to each other in passing—  
 Only a signal shown and a distant voice  
 In the darkness,  
 So on the ocean of life we pass and speak  
 to each other—  
 Only a look and a voice—then darkness  
 again and silence."

**Violinist ZYN**—To clean a violin objective the following: Slightly saturate a rag of soft silk with ordinary paraffin oil and proceed to wash the violin. The paraffin dissolves the crust of dirt and gum and cleans the varnish without injury. To remove the inside, take a handful of fine soap in a solution of sugar and water and wash the inside, strain off and wash dry in a cloth. Put it in the sun at the sound holes and shake well. The slightly sticky rice will pick up all the dirt in the violin.

## Home Productions

The Kiwanians of Ad. Ok. have contracted for the production of the John B. Rogers play, *Autumn*. In that city the latter part of November or early in December. A cast of between 50 and 100 persons will be required for the play, which is expected to be one of the best home-talent productions ever put on there.

In spite of a large deficit encountered in the staging of the big spectacle this year, the Apostle Islands Indian pageant will be repeated at Bayfield, Wis., again next year.

*Good Graces*, *Annabelle*, a romantic, three-act farce comedy, was recently presented for several nights in the auditorium of St. Mary's Church, St. Paul, Minn., by the Young People's Club of that church. It played to large and responsive audiences and reflected great credit upon the cast and the direction thereof.

Local talent of Helena and Marvell recently presented the play, *Come Out of the Kitchen*, at the Granma High School Auditorium, Marianna, Ark., to a full house, and received much favorable comment. It was under the auspices of the Guild of the Episcopal Church.

The Ridgely Hall Association presented its musical show and dance October 21 at the Elmwood Music Hall, Buffalo, N. Y., to a capacity house that greeted every offering with vociferous applause. Notable were the stage settings, decorations and lighting effects, especially designed, which were all had in an old plantation "way down in Dixie". The cast, to the number of 80, was under the personal direction of Lew Fullerton, who acted as interlocutor. One of Buffalo's largest orchestras provided music for the show and selections for the dancing that followed.

*The Search for the Light*, a pageant will be presented October 29 at Jerusalem Temple, New Orleans, La. A cast of more than 500 children, under the direction of the Rev. L. Schwelckhardt, will take part in the production, which promises to be one of the most successful ever staged in that city.

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### The Proposed Twentieth Amendment as It Concerns the Stage

913 Union Trust Building, Washington, D. C., Oct. 21, 1924.  
 Editor *The Billboard*:

Sir—You may not have thought of the much discussed proposed "child labor" amendment to the constitution in terms of its application to the stage. The possibilities in this connection are interesting and perhaps disturbing to theatrical people.

I am enclosing a short article that you can use if you so desire.

(Signed)  
**FREDERIC W. KEOUGH,**  
 Director, National Committee for Rejection of 20th Amendment.

The article referred to by Mr. Keough follows:  
**Make Way for a New Lot of Inspectors!**

"Better hurry up and be 18 years old. If you are under 18 years and engaged in 'gainful occupation', as the census puts it, you will come within the provisions of the proposed amendment to the federal constitution submitted by the last Congress to the States for ratification or rejection. The article provides that 'Congress shall have power to limit, regulate and prohibit the labor of persons under 18 years of age.'

"This is the so-called 'child labor' amendment, tho the word 'child' does not occur in it, and most people classify youths of 16, 17 and upwards to 18 as adults. Be it noted that there are 166,000 of these 'children' thruout the United States who have entered the married state, and presumably are at least contributing to the support of families.

"Legislative affairs ordinarily are of mild concern to the theatrical profession. This particular 'child labor' proposition, however, hits stage management between the eyes. The number of persons affected, according to the 1920 census, includes 1,257 actors and showmen, 2,689 musicians and teachers of music, 409 stage hands and circus helpers, 1,930 theater ushers.

"Under the phrase 'to prohibit' is ingeniously included the power to fix every condition affecting employment under 18 years—to regulate hours of work, pay, to control education and training, and, of course, to establish and support federal bureaus and officials to see that whatever supplemental laws are passed are lived up to. Manager and artist alike can look forward, should this amendment become effective, to the presence and constant supervision of a new class of official snoopers.

"While sentiment for the 'child labor' amendment is bolstered up by harrowing pictures of industrial evils, the measure is primarily directed at farm labor. The farmers are up in arms against it, for farmer feeling derides the idea that if you want to send your 16-year-old daughter to milk the cow you must get a permit from some old maid presiding over a bureau in the Department of Labor at Washington.

"There is no opinion among good Americans as to the protection of immature youth, and no class, whether it consists of professional uplifters, employers or employees, has a monopoly of public humanitarian instincts. Industrial managers, because they are able at all to pass their labor costs along to the ultimate consumer, have as a class no use for child workers, for such labor is uneconomic. This applies to all sections of the country.

"The real objection to the proposed amendment is based on the fact that it would be a revolutionary change in the organic law of the country and the starting point of a new system of socialistic control of the activities of every citizen." Attention is directed to the article on this page giving the reasons for and against the proposed 20th Amendment.

Manager Replies to Criticism

K... City, Mo., Oct. 16, 1924.

Editor *The Billboard*:

I am glad to see the open letter of

Mr. Marshall of the Marquette Hotel, St. Louis, Mo., about *Laffin' Thru*. I would like to state that I, as manager of the company, fail to see what is meant by the statement of Mr. Country going thru all the suggestive movements at his command.

You know that you and I could go to a show and find many faults, such as a suggestive line being used now and then, but our intelligence would tell us to look at it in a different manner. The scene that he referred to is a scene similar to Avery Hopwood's play, *Fair and Warner*.

I am enclosing a write-up from the St. Louis paper, which if you are kind enough I wish you would place on the open-letter page along with my above statement.

(Signed) **C. G. LAUBE,**

Manager *Laffin' Thru* Company,  
 Mutual Circuit.

(The review taken from one of the St. Louis dailies, mentioned by Mr. Laube, contains nothing of a derogatory nature and fails to mention any suggestiveness. However, it must be borne in mind that daily newspaper reviewers are apt to

gloss over such features with very brief mention if any.—Editors of *The Billboard*.)

### Mullaly Claims He Did Not Jump Show

La Fayette Ind., Oct. 11, 1924.

Editor *The Billboard*:

Sir—In answer to W. I. Swain's statement in the issue of October 18, wherein he charges me with having jumped his show, I wish to say that I could make a long story of the details, but will refrain from doing so. I give you my word of honor as a gentleman and trouper I did not jump the Swain show. I have only pulled my trunk off one lot and that was because I couldn't collect my salary. I was not treated fairly on the Swain show, and invite managers and Equity members to write to the Kansas City base of the Actors' Equity Association for details. I have the reputation of being honest, plain-spoken and straightforward. Would any manager ask for more?

(Signed) **THOS MULLALY,**  
 St. Nicholas Hotel, Room 51.

## What the Proposed 20th Amendment Is

(Reprinted from *Face and Home*)

To amend the Constitution of the United States the proposed amendment must be enacted by Congress and then ratified by the Legislature in at least 36 out of the 48 States. The people have no opportunity to vote directly for or against the amendment.

### REASONS FOR AND AGAINST

FOR

1. This is a nation, not a confederation.
2. Nation should prevail over the States by increasingly centralized power at Washington, administered by federal bureaus.
3. Let national laws be brief, details to be covered in rules and regulations made by the bureaus.
4. Let Congress govern labor and capital, marriage and divorce, education and elections, transportation and taxation, so that laws may be uniform thruout U. S.
5. If any State fails to come up to the national standard as to child labor, education, etc., the nation should enforce its standards upon the people of such State.
6. Unless Congress makes uniform laws, to be enforced by national authority, Northern cotton mills which may not employ child labor cannot compete with Southern cotton mills which do. Ditto in other industries.
7. The 20th amendment would apply only to "labor" in mills, not to work at home or on farms.
8. Anyhow, Congress could be trusted not to abuse the power granted to it by the 20th amendment.
9. Congress should not allow any child to be abused or exploited, but every child should be happy and play until it is 18, except when it is in school being educated according to national standards. Twentieth amendment will reform worst of all abuse of child labor—on farms.
10. Experts and specialists in the national children's bureau and the proposed U. S. Department of Education certainly can direct child labor and education more efficiently than the average parent or teacher under efficient State and local supervision.

AGAINST

1. It is a union of sovereign States, one and indivisible.
2. Confine national authority to national affairs. Encourage each State to make the most of itself, decentralize, no dictation from Washington in State and local affairs.
3. Acts of Congress should be specific; no bureau rat, by the stroke of a pen, should have power to make or unmake criminals.
4. Let the citizens of each State govern themselves and their institutions within their own borders; Congress to control only interstate, national and foreign relations.
5. Instead of dictation by federal authority, the citizenry of such State should be aroused to improve its own institutions thru its own efforts. Avoid the evils of "standardizing" bureaus, each of whom is different.
6. That is mostly bunk, not so, and untrue. More children of 10 to 15 are working in Massachusetts mills than in several Southern States combined. Alabama's new State law for child labor compares favorably with Massachusetts' statute. Southern mills are largely owned by Northern capital.
7. On the contrary, no such distinction is provided in the amendment. Labor is work.
8. Safest way to safeguard rights, duties and privileges of individual, family and school, is to leave them in charge of each State, whose people make their own laws.
9. State laws in almost every State protect children. No greater evil can befall a child than to prevent it from learning to work until it is 18. Because farm and rural homes afford wide variety of experience, along with the country school, they have produced and trained the brain and brawn, will and energy, which have made America great.
10. Dimetrically opposed is the eternal truth taught by all human experience that personal initiative co-operating thru the agencies of the citizen's own community and State is vastly superior to dictation from federal bureaucracy. Germany went to hell because its bureaucrats were everything, its citizens nothing, its children bred for cannon fodder!

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# Magic and Magicians

(COMMUNICATIONS TO OUR NEW YORK OFFICE)

## New Haven Magi Entertain

The New Haven Magi Society recently entertained members of the New England Conjurers' Association and the New York Assembly of the Society of American Magicians at a dinner at Silver Lake Inn, Berlin, Conn. Following the dinner members of the three organizations put on a show, and the S. A. M. delegates addressed the New Haven magi on the advantages connected with affiliating with the former organization.

Guests representing the New England Conjurers' Association were Donald McKoon, Fowler W. Wilbur, William H. White, Arthur M. Lamb, Philip M. Jones, Dr. Emil T. Gagnon, Edgar G. C. Martin, L. Cramer, James R. Ramage, Milton H. Rusby, William J. Shughnessy, Edward J. Kenny, Dr. John J. Fitzgibbon, Karl A. Nofke, George J. Chagnon, Donald Cramer, Louis C. Schwartz, Frank Washata, Stewart Russell, Frank J. M. Carty, Emory Chagnon and Jerome Cook.

The S. A. M. delegates included George W. Becker, John Mulholland, Leo Bullman, Frank Durost, Bernard M. L. Ernst and Francis J. Weiner.

Among the New Haven magi were Leo M. Carty, W. B. Crocker, Royal L. Viles, William H. Adams, John W. Chapman, Paul N. Dunn, LeRoy Davidson, Howard W. Durand, Dr. W. F. Fanslow, C. B. Fisher, George R. Gould, T. W. Crumpton, F. V. Hirsch, Sanford Hewitt, Harold E. Lovett, Thomas C. Lewis, Jr., Harry A. Lee, Lathrop R. Lombard, James A. McGuire, Edward Nelson, J. Walter Ivrie, John A. Petrie, E. A. Parsons, Rudolph C. Palmer, Jr., W. H. Stoddard, Ralph L. Smith, Fred Terrell, R. T. Woods, A. J. Wall and R. E. Willett.

Recently LeRoy McCafferty was elected president of the New Haven Magi Society, succeeding Rudolph C. Palmer, Jr.; W. B. Crocker, vice-president, succeeding Mr. Palmer, and Royal L. Viles, secretary and treasurer.

## Returns From Porto Rico

The Great Genoves, magician and illusionist, returned to New York October 20 from a successful tour in Porto Rico. Genoves has added many new illusions to his routine and will soon begin a tour of the Keith Circuit.

## Word From Oregon

A. T. Connor, conjurer of Portland, Ore., writes under recent date: "Just a few lines to let you know about my return to this vicinity. Harold Burney of Oakland, Calif., played here recently. The lay was in of year. He and his dog have been working the smaller towns in Oregon and Southern Washington, and are now headed for California.

"We haven't had a magic act in Portland in a long time. I was quite busy with clubs and entertainments during the summer. Irvin Tudeman, secretary of the Portland Magic Society, and Steve Juhasz, Portland magician, have been getting their share of local dates.

## Mercedes' Press Stunt

Mercedes, who has been baffling big audiences at the Hippodrome in New York for the past two weeks with his thought transference act, in which he is assisted by Miss Stanton, gave a special demonstration to the press last week, which resulted in a fine "break" in the metropolitan papers. Photographic enlargements of the newspaper accounts of the demonstration were used as lobby displays and attracted much attention.

## Merlin in Tennessee

Merlin, presenting his two-hour magic show, Fun and Mystery, is now working thru Tennessee. He recently played thru Texas, Louisiana and Arkansas. Merlin is assisted this season by Gene Casselle, Ki-Yan and Jimmy Devine.

## Emerson in South

Emerson, the Magician, is playing the Kohn Southern Time under the direction of Russell Decker of the Marinelli office, G. E. Hovey, magic fan of Birmingham, Ala., who caught the act when it played thru, writes:

"Emerson with his company of attractive helpers, as tailenders on the bill, proved of sufficient merit to hold the

audience to the very last. . . . Emerson's performance was something more than just the ordinary magic show."

## Here's a Nifty

Harry Kehne, whose specialty is multiple concentration, has taken out a novel form of life insurance which is proving a fine publicity getter wherever he plays. Because of the nature of his work, he says, doctors declare that his mind will give way and he will soon die a nervous wreck. Kehne cashes in on this encouraging prospect by taking out a life insurance policy for \$10,000 with the Massachusetts Insurance Company, and advertising during the course of each engagement that anybody guessing the date of his death will receive the money upon his demise.

## The "Margery" Expose

The "big noise" in magic of late was the expose of "Margery", the Boston medium, by Harry Houdini, after the experts comprising *The Scientific American* Committee, governing the two awards of \$2,500 for the production of psychic phenomena, were prepared to pronounce her genuine.

The report, written by Houdini, was given wide publicity in New York and Boston papers in view of the sensational revelations made therein and because of the fact that Houdini's discoveries threatened at the time to split *The Scientific American* Committee after it had attracted nation-wide attention.

A complete resume of the report was published in last week's issue, as well as charges made by Houdini against certain members of the committee. Among other things Houdini declared that "Margery", who is otherwise known as Mrs. L. I. G. Crandon, threatened him when she had become aware of his detection.

Mrs. Crandon denied to Boston newspapers last week that she had threatened to have Houdini "beaten up" if he exposed her, saying the idea was "too absurd for words." Continuing: "He is just seeking publicity. For the present we rest perfectly content with the positive results obtained by the committee."

But according to Houdini there weren't any "positive results" at the seances he attended. In his specially constructed apparatus Mrs. Crandon's demonstration was rated as a "blank", while, he says, it is true, she produced certain manifestations that might pass as genuine with the use of her own apparatus, he nevertheless detected her in "fraud" in connection with the same.

In his report Houdini describes his work in the seance room, an example of which follows:

"At this seance Dr. Crandon (the medium's husband) sat on 'Margery's' right and held her right hand and Bird (a member of the committee) circled with

one of his hands the fingers of both the medium and her husband. This left one of Bird's hands free for 'exploring purposes', he said.

"I sat on the left of Mrs. Crandon and held her left hand with my right. My right foot was placed against her left foot, pressing against her ankle.

"Anticipating the sort of work I would have to do in detecting the movements of her foot I had rolled my right trouser leg up above my knee. All that day I had worn a silk rubber bandage around that leg just below the knee. By night the part of the leg below the bandage had become swollen and painfully tender, thus giving me a much keener sense of feeling and making it easier to notice the slightest sliding of Mrs. Crandon's ankle or flexing of her muscles. She wore silk stockings and during the seance had her skirts above her knees.

"Inside the box with the bell were dry batteries which rang it whenever a certain pressure at the top of the box completed the circuit. In previous seances when this box had been placed in front of Mrs. Crandon and the sitters supposed they had her perfectly controlled (held by hands and feet so they could detect any motion) the bell had been rung repeatedly and the explanation given was that 'Walter', the medium's dead brother, had closed the circuit. Not only had the bell been rung but it had been used with a code and answered questions.

"On the evening in question the bell-box was placed between my feet, with my right foot between it and Mrs. Crandon's left foot. As the seance progressed I could distinctly feel her ankle slowly and spasmodically sliding as it pressed against mine while she gained space to raise her foot off the floor and touch the top of the box. To the ordinary sense of touch the contact would seem the same while this was being done. At times she would say:

"Just press hard against my ankle so you can see that my ankle is there," and as she pressed I could feel her gain another half inch.

"When she had finally maneuvered her foot around to a point where she could get at the top of the box the bell ringing began and I positively felt the tendons of her leg flex and tighten as she repeatedly touched the ringing apparatus. There is no question in my mind about it. She did this. Then, when the ringing was over, I plainly felt her leg slide back into its original position, with her foot on the floor beside mine."

According to Dr. W. Franklin Prince, chairman of the committee, the investigation of Mrs. Crandon will continue despite Houdini's expose and his denouncement of Dr. Hereward Carrington and J. Malcolm Bird, members of the committee. (Continued on page 68)

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# MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Singers! All up!

Special rehearsal tomorrow, boys.

Boys, winter coats will be on next week.

We are informed that the Gus Hill Minstrels are booked solid until May, 1925. That's fine.

Nick Huffard and William Church of the Field Minstrels were photographically displayed in the Sunday papers at Birmingham, Ala.

Florida has so Impressed Lassies White that he is planning on buying a lot and building a house there. "It beats California," he writes.

Back Leahy is dodging 11:45's this season, having signed with Carter's Radio Gals Company. He is doing his black comedy and ring act in the olio.

What's become of "Skeet" Mayo and "Zup" Lee, inquires Larry Agee, Jr. of Knoxville, Tenn. Is "Skeet" still playing in tabloid in Texas or Arkansas?

When the O'Brien Minstrels played Hamilton, O., Nell received a beautiful bouquet of flowers from the local Knights of Columbus.

W. T. Spaeth sent the writer a copy of *The Orlando (Fla.) Sentinel* showing that the Lassies White Minstrels got a review on page one there. That's success!

To assure publication contributions of news notes to this column must be mailed to reach the editor of *Minstrelsy* by Wednesday afternoon. Show correspondents will please write accordingly.

Writing from Mhanancy City, Pa., a correspondent says the hard-coal mining towns in that region would welcome a minstrel show. The mines are working steady and paying good wages.

After a number of years with minstrel shows, circuses and other attractions, Bobby Gossans, minstrel clown, has left the road and is now identified with the Knickerbocker Theater at Columbus, O., on the executive staff.

The Coburn Minstrels played to a full house at Jacob's Theater, McComb, Miss., writes Willard B. Cook of that city. "Sam" Vermont and Body Jordan stopped the show singing *Whoa, Nones, and Go Long, Mule*, in their inimitable ways.

"Sugarfoot" Gaffney's autographed (especially for the writer) photo now hangs near our desk and is creating no end of comment from our daily visitors. It would seem that Gaffney is very well known in all theatrical circles. Well, if not, why not?

Cy Green, who calls himself "The Yankee Rube", writes in laudatory expressions of Gus Hill's Minstrels, who played the Broadway Theater, South Boston, Mass., last month. Such a great impression was left by the performers that a return engagement is welcomed at any time, says Cy.

A herald of the Gus Sun Minstrels, dated some 20 years ago, was found in a trunk recently by James Barardi, tenor soloist with Nell O'Brien. Some of the boys whose names appeared were himself, DeVero and DeCarlo, comedy bars; Harry Shank, Frank Minch, John Goss, Sam Hener, Dese Stori, Harry Wenver, Arthur Samson and the Diamond Bros., acrobatic comedians.

For three days the Al G. Field Minstrels stayed in Birmingham, Ala., and for three nights business was "everything." Says *The Birmingham Age-Herald* after one show: "No theatrical season is complete without them. Field's Minstrels this year combined the fascination of the old-time blackface show with modern showmanship and effects. The combination, to judge by the Thursday night audience, leaves nothing to be desired. The specialty work of Jack Richards and Billy Church really topped the show. Church has a clear solo tenor voice and Richards possesses a baritone of exceptional range." All in the company were lauded in the writup.

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The Hank Brown-Gus Hill Minstrels did record business at the Empire Theater in Fall River, Mass. Flowers were plentiful for the St. Felix Sisters and Gaylor and Young, while admirers of Grace Ward and Hank Brown sent them cigars. After considerable calculation, it is now announced that the combined ages, well, figure it out yourself—Chace, 70; Brown, 71; Ward, 73; St. Felix Sisters, Henriette, 61; Charlotte, 58. How's that for age in minstrelsy? The "girls" lay claim to being the oldest sister team in the world, and are still stopping the show nightly. Ed Nickume, cornetist, is a riot, says Brown, while Gaylor, female impersonator, is one of the few oldtimers in his line still in the business, and continues to send the folks away guessing. Hi Tom Ward is still a million to go.

The Sambo Minstrels are a group of white lads in cork appearing in and around Cleveland, O., for benefits, writes Howard J. Baird, secretary. The troupe was started about a year ago solely for the purpose of deriving funds for the benefit of a new church, St. Aloysius, of which most of the boys are members. The boys are strictly amateur, they say, performing for charitable institutions such as churches, hospitals, orphan homes, etc., to which the proceeds are turned over. Professional corks, here's an organization worth while. Why not correspond with these youths at 553 East 117th street, Cleveland, O., and give them some friendly tips for the improvement of their op'ry? Pass along a gag or comic verse. Just remember you're helping charity—thru these comers in minstrelsy.

Jacksonville, Fla., proved a great date for the Lassies White Minstrels. Two attendance records at the Duval Theater were broken by the corks, advises Lassies, and the show was sold out long in advance of nightly performances. In fact, before the opening day's parade seats commenced being at a premium. There were four complete sellouts there on a three-day engagement. *The Jacksonville Journal* is authority for the information that "none of the song-birds on the show had to answer to less than three encores, singing jazz, ballads, yodels and 'what-nots' . . . Altogether Lassies and his men did themselves proud and put on a show that was 'shoutin' happy.'" Incidentally, Billy Doss with his song, *Big Boy*, stopped the show cold (nearly necessitating the distribution of hot-water bottles, we suppose).

The Homer Meachum Minstrels continue to please the Southern audiences at every stand. An added feature is the Dorothy Comedy Four (quartet), holding down a spot in the olio and going over big, writes Dave Merrit. Bert Berry has the "collar-button blues" due to the loss of one of the little wardrobe aides. "One's enough and mighty nice to have when 'places' is called and my shirt front isn't on," he emphasizes. Meachum is receiving some mighty nice press reviews in Virginia. The show is headed north and the boys are said to be welcoming a change to cooler weather. "Red" Corley and Meachum, when at High Point, N. C., went to Greensboro to greet the boys on the Field show. We understand Nick Huffard and Homer swapped gags and "Red" recalled days of his three seasons with Field.

At Evansville, Ind., Sherman Carr, solo oboe player and character man with Nell O'Brien's Minstrels, was very busy on parade, bowing to old acquaintances along the line of march. Earl Moss declares Carr was so busy he played but three notes, actual count, too. Sherman's home town is near Evansville. His relatives came en masse to see him for the first time before the foots. Dave Jordan joined at St. Louis, Mo. Tommy Crooks visited Thomas Bullock, baritone soloist, going to Madisonville, Ky., from the latter's hometown of Richmond, Va. "Mickey" Arnold, end man, met an old friend in the person of Ernest Scenlen in St. Louis, who is now with Scanlon, Denno Bros. and Scanlon in vaudeville. Scotty McCoy, yodeler, is sporting a new toupee (says Ed Leahy)

and looks like a sheik. The flapper hearts will all flutter now.

To be hale and hearty at 80, dance. This is not an ad for a school of terpsichore but a reiteration of what was said by "Jake" Hafer, who traveled the country as a minstrel 60 years ago, in an interview published in *The Milwaukee Journal* recently. Mr. Hafer is known as Milwaukee's oldest professional dancer. He lives at 845 Racine street. He was a famous minstrel in the days of Primrose and before McIntyre and Heath. He has what is probably the only championship dancing belt in the West, which he won March 26, 1874, in competition at the Broadway Music Hall, Milwaukee, being awarded to the best dancer at a benefit given for Katie Putnam, a famous dancer of that day. In minstrelsy he was end man, handled the tambourines and bones—took any part assigned to him. He made extended trips with the Canross & Dixie Show, Don Selby's Minstrels and Buckley's Serenaders. And now Mr. Hafer stands ready to challenge any 80-year-old dancer to a dancing contest. That's pep!

## Berlin News Letter

By O. M. SEIBT

BERLIN, Oct. 7.—Theatrical managers here are still waiting for "better times". The past summer, despite plenty of rain, was something disastrous, and now that the indoor season is on there is little change for the better. Money is still tight with us, but the main reason advanced by experienced theatrical people is that Berlin has far too many places of entertainment. In addition to radio, there are dozens of cabarets, mostly with free admissions; scores of dance floors, numerous movies in every part of the city, and many concert cafes with free admission and catering, especially to young people and provincial visitors. Considering that the working and middle classes have little or no money to spend for amusements, the upper ten and the few foreign visitors hardly count for the large number of shows.

The Scala and the Wintergarten have excellent vaudeville bills this month, with approximately 50 per cent foreign acts. The Walhalla, under Adolf Vogel's management, continues its vaudeville policy, having transferred the revue, *Die Welt im Spiegel*, to Dresden. The current show at the Walhalla deserves better houses. Another one of Vogel's houses, the Cristall Palast, Leipzig, is playing a revue this month instead of variety. The Wintergarten may put on a revue soon.

Capacity business is the rule at the Admirals' Palast since the opening of the revue, *Noch und Noch*, with Lawrence Tiller's 16 Empire Girls the individual hit. Another large Tiller troupe arrived in Berlin today from London to open at the Grosse Schauspielhaus.

Carl Eduard Pollak and A. Alexander, new managers of the Apollo, in Vienna, are here looking for acts and say that the Apollo, which still belongs to Ben Tieber, will reopen November 1, after having been dark for quite some time. Winston's Water Lions and Diving Nymphs may be the feature in the opening program, altho the act is booked for Leipzig next month. Ben Tieber is reported to have lost considerable money on the Apollo with musical comedy.

Clifford C. Fischer, well-known American impresario, has opened a theatrical agency in Vienna in association with Leo Singer, of midget fame.

Isadora Duncan reached Berlin minus her poet husband, Serge Essenin, and gave a dance evening at the Bluetner Saal, which was a stiff bore as far as her "classical" dancing was concerned, but a veritable scream when she held a long speech and boosted the Reds in Moscow. Isadora unfortunately seems to be unaware of the fact that the Germans know all about the Reds.

The Apollo has been reopened by James Klein with a sort of a burlesque show, *Laughing Berlin*, well written by Carl Bretschneider and containing many good revue items. The Terry Twins, English, scored big and will be held over for several months.

Bernard Shaw is expected here next week on his way to Sowjet Russia, and Gerhard Hauptmann will soon go to Egypt.

The Central Cafe in Friedrich street, the only meeting resort of vaudeville artists since the Cafe Bauer Unter den Linden changed hands, is so jammed every afternoon that some artistes save

(Continued on page 98)

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Picked Up by the Page

THE WHITMAN SISTERS and their company were retained a second week at the Lafayette Theater. They put on a change of program, and the latter offering was up to their standard of speed and pep.

ALBERTA HUNTER and her boys have been working very steadily in the big-time theaters of the metropolitan district. The little blues singer is a decided hit. Met her on Seventh avenue and she is one happy little girl over the way the white public has accepted her offering.

On October 27 CHARLES GILPIN opened at the Dunbar Theater in Philadelphia in *Are You a Mason*, the piece that Leo Dirichstein made his reputation with. Charles has a comedy lead in the piece. ROBERT LEVY, who has resumed his former interest in Negro stock, is presenting the company.

Before leaving New York JOE CAMOUCHE, manager of the CLEO MITCHELL *We Got It* Company, purchased a new lot of scenery and completely recostumed his show. He says it took a sacrifice, but he is determined to have one of the high-standard shows on the T. O. B. A. this season.

PROF. W. E. BURKHART DUBOIS delivered a talk at the monthly dinner of the Eggleston Club at Craig's restaurant upon his recent visit to the west coast of Africa as a minister plenipotentiary of the U. S. Government. It is stated that the lecture will be presented later in many cities. If you see the billing don't miss it. It will be a valuable addition to anyone's education. At the same meeting, the coming of Diagne, the Negro member of the French Chamber of Deputies, on a lecture tour of America, was announced.

The Tennessee cabaret in Harlem will soon be reopened by its original manager, "BROADWAY" JONES, who recently had a club charter taken out for the institution. . . . BILLY PIERCE continues to keep busy in the Navex Building office in the down-town district, where he has made many friends by his urbane manner. . . . Recently he cast a show for the Douglas Theater in Baltimore and will soon send a chorus to France. . . . EDDIE GREEN is working with him in these activities.

The General Phonograph Company has recently released a lot of big folders thru the mail to tell about LAFRA SMITH and her lately recorded numbers. . . . JOHN W. COOPER, the ventriloquist, sends a greeting from Baltimore, where he has been making them sit up and notice the dummy.

The RENAISSANCE THEATER, society's rendezvous for movies, has been closed for two weeks, undergoing a complete renovation. The interior of the theater was repainted and a number of minor repairs were made. MANAGER CHARITY personally supervised the work.

MARY B. REAGAN, the smiling and pretty secretary of the Lincoln Theater, has been a patient for six weeks at the Presbyterian Hospital, suffering from a severe case of pleurisy. Mrs. Reagan is probably the most popular member of the house staff, and her nod is all that is needed to discipline the roughest customer. She is the treasurer of the employees' benevolent fund.

SANDY BURNS and his company continue to draw heavily. They are in their seventh week and the end is not yet in sight, according to an interview with Manager Snyder, of the Lincoln. Last week the show divided honors with *The Covered Wagon*.

Oh, *Howdy*, the show staged by GUS SMITH for the Brewster Amusement Company, of Boston, is the attraction at the Lafayette Theater this week.

THE DRESSING ROOM CLUB entertained its friends October 24 with the first reception of the season. Henry Sapuro acted as the chef de cuisine and the circle supper was most unique.

WE PICKED THIS UP IN WASHINGTON: The Page had reason to take a trip to Richmond and upon the invitation of S. H. DUDLEY and his very fine wife, so well known to the profession as "MISS DESDY", we stopped over a Saturday night as the guest of the big agent in his new Sixth street home. Folks, it is a marvel, and MRS. DUDLEY has exhibited a rare taste in its decorations, while S. H. has put more money into meeting the demands of her taste than most folks put into the whole erection and fitting up of a home. In spite of the many years she has spent, and the time she continues to spend, in managing the Dudley booking office, Mrs. D. has not forgotten one iota of her domestic training, and oh, boy, the rolls she can make!

We visited the HOWARD THEATER where we found DRAKE & WALKERS' show packing the house, and going back stage we found the same quiet demeanor prevailing among the folks that has always been characteristic of that combination.

Then the big news was disclosed. We met PAUL CHENEY, stage manager; EDWARD ANDERSON, SAMUEL HOBKINS, HERMAN DAVIS, LAWRENCE LUCAS and FRED BELHAM, a fine, fast-working, all-colored stage crew, every man of whom is a member of Local 22, I. A. T. S. E. The way they went about their duties, and the very evident pride with which each displayed his card very

**J.A. JACKSON'S PAGE**  
In the Interest of the  
Colored Actor, Showman & Musician  
of America



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

fully justified the effort *The Billboard* put forth in the interest of the colored stagehand, electrician and projectionist during the past three years.

Then we met LONNIE FISHER, who has tarried from his show business just long enough to draw on his financial reserve in a Baltimore bank and use the funds to open a fine barber shop that he proposes to make a rendezvous for the union performers in Washington. It is but a scant half block from the MILITARY THEATER. Thought that Lonnie was a stranger until we began tracing one another's career, and lo and behold, we had worked the Pan-American Exposition together. That was excuse enough for JOE CAMOUCHE, who was our guide and mentor, to stage a reception in his quarters in the Summit Hotel. There we found CLEO MITCHELL and her faithful EDNA (last name forgotten) tabulating some great sets of costumes for the *We Got It* show.

Met BENEOW AND HIS COMPANY. They are busy with several weeks' work

We stopped at the BILTMORE HOTEL, where Mr. Miller, who has this property in addition to his Miller Hotel, has as fine an institution as one would want to visit. He is wide awake and his wife is some manager. The house is in decided contrast to the house in Washington, as it is situated so as to command the whole theatrical field, if the management would just get busy and provide the service that would attract this big group. Among the newspaper people we encountered were ANDREW BOWLER, JR., of *The Chicago Defender*, and JOHN MITCHELL, of *The Richmond Planet*, the latter an old friend. Both contributed to the pleasure of our stay. BENNIE GILPIN, another relative of Charles, treated us nice. So did Mrs. J. L. Peters. All in all, we had a grand time in the old Dominion capital that was topped off by a visit to the great financial genius among our women, MRS. MAGGIE WALKER, who heads the St. Luke Society, bank and newspaper and turns over a gross business of about a million a year. We thank JOHN WEBB, head of the Woodmen of the Union, for this treat, and he is some big business man himself.

BUSTER LEE AND "BOY"



The "Boy" is the attractive Mrs. Lee. "Boy" is her well-known stage title. They head a fast revue that is adaptable for either floor shows or vaudeville and have a real select-brown chorus.

in the city. COLLINS AND COLLINS were with us part of the time, and, of course, it was just natural that BOOTS HOPE should provide the reception committee for the Page when he arrived. ALICE SALLIE and PRINCESS BLUEBIRD greeted us on Seventh street, which is pretty much the same sort of professional thoroughfare as is Seventh avenue in New York. We ran into the Lincoln Theater for a few brief minutes, and after a visit at the Scottish Rite Cathedral we were off to RICHMOND, VA.

In that city we heard some vocalists. AMEN, loudly ejaculated an old colored lady, and she just about expressed the sentiments of nearly 2,000 others who had just heard the SABBATH GLEE CLUB sing as part of a program presented at Ebenezer Baptist Church by REV. W. H. STOKES and his congregation as a preliminary to the meeting of the United Supreme Council of the Southern Jurisdiction of A. A. S. R. Masonry. How those boys of vocal director Matthews can sing! Mrs. J. Alveta Gilpin, a soprano cousin to Charles Gilpin, the dramatic actor, was on the same program. She, too, has a great future once she is heard farther north.

We found the RAYO THEATER dark and in possession of MR. SOMMA, who now controls the GLOBE, a film house, and the HIPPODROME, playing T. O. B. A. vaudeville, in addition to six theaters catering to white patronage downtown.

THE CLARK BOYS, JOE AND JIMMIE, were packing the Hipp. In the company we found JAMES STRONG, GEORGE GOULD, GEORGE ALLEN, his wife, DOLLY, and their boy, who will remain in Richmond to attend school; MARY CLARK, GESSIE ROUSE, CARLINE CARTER, ELIZABETH FRANKLIN and JOY SCOTT. The show has been out but three weeks and moves like an established attraction.

PROF. J. LEWIS PETERS, whose Williams' Lodge Elk band now numbers 80 pieces, found us within four hours after our arrival and tendered us the town.

BOSTON LIKES "DIXIE TO BROADWAY"

Boston papers have waxed enthusiastic about Florence Mills and her *Dixie to Broadway* Company, the show that began its run in the Hub City at the Majestic Theater on October 13. Already it has

CLEO MITCHELL



The peppy star of the "We Got It" Company, of which she is co-owner with her husband, Joe Camouche. She has personality and a pair of marvelous dancing legs.

become necessary to announce midnight performances on Thursday nights to accommodate the demand for seats.

The Traveller critic says in part: "*Dixie to Broadway* is a dancing show. It has all that is to be expected in the way of real jazz, good singing and comedy and, what some other shows have missed, spectacular scenes and a clever and ingratiating star in Florence Mills."

The American said, among other nice things, the following:

"There have been many shows in Boston since George M. Cohan's *Hello, Broadway* came danced and jazzed the Hub into enthusiasm in 1914. Until *Dixie to Broadway* cycloned into the Majestic Theater, however, nothing to equal the other Broadway piece has come out of New York, in this reviewer's estimation. "*Dixie to Broadway* is better than *Shuffle Along*, in *Basinville*, the composite of any five *Ziegfeld Follies*, Nick Altrock, Scotch and Soda or several gold pieces from home."

"SHUFFLE ALONG" FLOPS

*Shuffle Along*, the musical comedy company, was abandoned in Toronto, according to word from Al Watts, stage manager, who advises that the people each received five dollars in payment for three weeks' salary due. On October 20 the people were still waiting in the Canadian city for the management or New York friends to provide funds with which to release personal baggage with the payment of board bills and with which to get home.

CONCERT ARTISTS

Notes Singers' Pageant

On October 17 a group of noted vocalists appeared on a program at the Auditorium Theater, Chicago. Among those billed were Mme. Florence Cole Talbert, Alpha Bratton, Mary Jones, Ruth Grandison, Winona Mason Brown, George R. Garner and the Chicago Male Quartet. The affair was presented under the direction of Ada Coggman, a New York promoter of concerts.

Fiske Singers in Boston

On October 27 the Fiske Jubilee Singers were presented at Symphony Hall in Boston, Mass. The famous quartet rendered 15 of the folklike songs that they have introduced into the music of the world.

Organist Resigns

After six years of service as organist and choirman of St. Thomas P. E. Church in Philadelphia, Carl Diton has retired from his position. It is reported that he was dissatisfied with a new arrangement that was offered that provided for about 30 per cent addition to his duties with but a 5 per cent increase in salary. A decrease in the attendance is said to be responsible for the situation. Mr. Diton's future plans have not been announced.

Philadelphia Has a Big Musical Week

Seldom has such a galaxy of stars appeared at one time as has appeared in Philadelphia during the week of October 17. Aside from the appearance of Roland Hayes, tenor, the contralto, Marlon Anderson, has appeared at several worthwhile affairs. At an affair on Tuesday evening, October 15, she was heard to excellent advantage by a large crowd at the local Y. W. C. A. in *Big Lady Moses*, by Coleridge-Taylor, and *Love's Phylissus*, by Quilter.

Viola Hill, coloratura soprano, has also appeared in recital, as well as Harriet Savoy, the contralto, and Wilhelmina Keeling Jackson, who appeared at the Witherspoon Hall, rendering a delightful program of selections from Gounod, Puccini, Handel, Chopin and Meyerbeer. She sang also very effectively a group of Negro folk songs and spirituals from Burkley's classification and arrangement.

Charles McCabe, well-known local concert violinist, appeared before the Convention of Amity, at Witherspoon Hall, playing with wonderful feeling *African Dance* (No. 4), Coleridge-Taylor, and *Chaconne*, by Vitali.

DEACONS ENTERTAIN

Cleveland Corner, No. 13, of the National Deacons' Club, under Senior Deacon Samuel Sams, entertained the members of the Seven-Eleven Company in honor of National Vice-President Leigh Whipper, who is with the show. The affair was staged at the Hotel Lincoln, which Manager Hawkins donated for the occasion.

The Cleveland Deacons' Orchestra, composed of Harry Draper, Hal Craig, Willie Hicks, Chester Comedy, Ransom Elliott and Wallace Jackson, provided music for the evening. The whole company was included in the invitation sent, and dancing was the principal form of enjoyment.

The Cleveland Corner has established a club at 2326 East 55th street, where all the traveling boys may rest their battered top hats and give further study to the alphabet. Incidentally, the corner includes some of the finest of the citizens of the Forest City, men who are important in social, fraternal and business circles of the town.

The roster of the "13" is as follows: Samuel Sams, Senior Deacon, with David Hawkins as assistant; William H. Hopper, Junior, with H. H. Franklin as assistant; Frank Alston, secretary, and Charles Grodon, I. W. Butler, J. A. Humphrey, P. L. Asbury, Boles Irvin and W. A. Todd.

New Corner in New Haven

On October 18 Charles Thorpe, manager of musical headquarters in New York and the Senior Deacon of the No. 1 Corner as well as one of the national directors, journeyed to New Haven with a half dozen members and set up Corner No. 25 in the college town. After the initiation a dinner was served—or was it breakfast—at the Chestnut Ridge Inn. George A. Pickett is the Senior of the new Corner and he wishes it to be known to the showfolk that all they need do now is ask where the Masonic Club is when they reach town. His personal address is 80 Dickerman street.

The charter members of the new Corner are William H. Hickman, William Glover, Samuel G. Poeman, Henry G. Talbert, Theodore Jackson, Edward L. Harris, William E. Carr, Edward R. Holly, William H. Allen, John H. Howell, David M. Murray, Samuel G. Gardner, John H. Parker and Dr. Norrinn, who is the grand master of the State with Lt. Gov. G. Com. George W. Crawford and John F. Morse.

Jesse Dunson, press agent of the Gibson Theater in Philadelphia, advises that the Dunbar was scheduled to open October 20 with a dramatic company that Robert Levy has assembled under the old title, The Lafayette Players, which he originated. The company is expected to remain in the house for a month, with a change of bill each week.

Minstrel and Tent Show Talk

The Georgias

Tim Owsley informs us that Walter Robinson has become a Mason and is now trying to find an application blank for the Deacons...

Paris To Have Minstrel

Shell Paris closed his summer season with the Bernardi Shows with a still date at Charlotte, N. C., after which the outfit was shipped into Baltimore for winter storage...

Running true to form, Mr. Paris simply "ran away" with the publicity that emanated from the Ronceverte (W. Va.) Fair...

In Jonesford, Ark., the "Shuffle Along" Company was entertained by Mrs. Maude Evans, who was a one-time member of the Old Kentucky Minstrels...

Russell Maupins joined the Chocolate Town Minstrels at the Gasteria (N. C.) Fair. On the Sunday following he took an auto trip to Mossesboro, N. C., to visit his wife...

James E. Ward, drummer with the Hagenbeck-Wallace side-show band, is somewhat of an observer, and as he went along during the season has gathered a lot of information that may be useful to the profession...

AN ACTIVE WOMAN

One of the most progressive and active women in this amusement world that is filled with remarkable representatives of the gentle sex is Mrs. Zella Breaux...

Mrs. Breaux is a graduate of the Emil Solimine School of Music in Chicago and is supervisor of music in the colored schools of Oklahoma City...

Despite these professional functions she has found time to become a very important cog in the life of the community, and to rear a son who, at age of 16, is now in Union University at Richmond, Va.

A GOOD TABLOID

Pittsburg seems to have taken very kindly to Buster Lee and "Boy's" Oriental Sensations, for the attraction closed a long engagement at the largest colored club in the smoky town to go into a white club in the downtown district...

Buster has a great combination that makes him a "Boy" (in private life Mrs. Lee) is the leading soubrette, with Lillian Anderson seconding her work...

Hall and Mary Lou Berlin, who double with the orchestra at the piano. The musicians are Guy Jackson, John Ricketts and James Hall. Buster, who has conceived and staged the whole production, works thru the numbers.

DUNBAR SEASON OPENED

The Dunbar Theater, Philadelphia, began its season October 20 with the recently organized Manhattan Players. Edna Lewis Thomas is presented as the leading lady of the new Robert Levy organization...

A feature of the first offering was the work of Mrs. Carter, the mother of Evelyn Ellis, who was hastily substituted for Minnie Brown, who disappointed the management by failing to show up...

AUTO RACES IN N. Y. DISTRICT

Big Race Papers Behind Promotion

An all-colored automobile race will be staged at the race track at Hohokus, N. J., near Paterson, election day, November 4. About 20 speed wizards will attempt to break all records in their special-made racing cars.

Among some of the drivers who will race in the 50-mile derby will be Malcolm Hannon, winner of the recent 100-mile derby held at Indianapolis...

L. A. Headon, the only Negro automobile manufacturer in the world, with factory in Chicago, will race in one of his own cars. Headon is considered to be a dare-devil driver. He acted as mechanic to the great Barney Oldfield in all of his record-breaking drives.

He is also an aviator and was the first Negro to receive a pilot's license before the war. During the war he tested airplanes for England, United States, France and Japan.

FELTS GETS TOWN

H. K. Felts has been handling a medicine show thru West Virginia for some time past, and the novelty of Negroes in this line oftentimes operates to make it difficult to obtain licenses. Felts has learned, however, to overcome many sorts of obstacles...

He, too, is of the opinion that there are a number of towns with Negro population and payrolls of sufficient size to warrant someone erecting theaters in them. He mentions Covington, Hinton and Clifton Forge as places that deserve consideration at the hands of theatrical managers interested in the colored field.

Here and There Among the Folks

Allen and Stokes' Darktown Bazaar was so successful at the Liberty Theater, Galveston, Tex., that each evening at the second performance it was necessary to augment the door staff. It required three people to handle the crowd. At the Washington and American theaters in Houston, Al Wells, manager of the show, says he encountered fine gentlemen in Mr. Barraco and his brother, local owners and managers...

Willie Walls does not think well of the show that Billy McLauren brought to the Lincoln Theater, Winston-Salem, N. C. He reported that the show needed rehearsal and that too many of the people were without previous experience.

Leroy Brown, one time lead comic in Mutt and Jeff, has been touring with a medicine show this summer. Connie Vaughn, "Papa" Sweets, "Jelly Roll" Coles, Josephine Newall and Sis Ramsay are with him on Clyde Collar's Medicine Company. They are getting their mail for the time being at 1607 Fifth street, Meridian, Miss.

Will Maston and his Shake Your Feet Company are working east thru New York State in the Loew houses. They open in New York at the Avenue B Theater, November 3.

Charles T. McClane, manager of the Wax interests that include the Olympia and Royal theaters in Philadelphia, has been touring the South and has swung around the circle, returning to the Quaker City via Chicago. He stopped at Charleston, S. C., where he visited his wife's folks. J. Ireland Thomas, the Lincoln manager, went to Orangeburg for the fair and visited Ed Lee's tented attraction and did a number of other things that prompts us to think that Mac may have something bigger on his mind than just a trip. He returned home October 22 after nearly a month's absence. Tell us something, Mac!

Harrison Hall, basso with the George Warnack Orchestra, advises that the band is now a feature at the Teck Cafe, one of the most exclusive white resorts in Buffalo, N. Y.

Kenneth Holland is the manager and a Mr. Schomburg the owner of a dramatic combination that opened at the Douglas Theater, Baltimore, in The Demi-Vierge, Arthur Prior, Evelyn Ellis, Margaret Brown, Marion Taylor, Ruth Carr, A. Chester, Rudolph Frazer and Alonzo Fenderson are in the cast.

Mabel Jones, young colored graduate of the Vestoff-Seravo School of Dancing in New York, has opened a dance school in her home town, Columbus, O. Her last appearance in New York was in a benefit performance with the Debutantes' Club.

W. C. T. Ayres, a national officer in the Deacons' Club, advises that the new Walker and Edgar Martin show is a "chang". The opening of the two weeks old combination at the Dunbar Theater, Columbus, O., was so impressive as to prompt Deacons to invite the owners as dinner guests of the noonday lunch club at the Spring street Y. M. C. A.

Eddie and George were on the bill at the Academy of Music in Newburg, N. Y., and the local reviewer commented upon the boys as follows: "Eddie and George, a team of colored boys who were song and dance artists, in tux-do garb, opened the program with a whirlwind number that fairly made the audience gasp. What they can't do in the dance line has not yet been conceived. This act is good; in fact, very good."

Harry Earle, performer, and who, for the past three years, has been on the editorial staff of a Fairmont (Minn.) paper, doing sports and theatricals, has again written us. He was prompted to do so by the way Tommy Harris and his Joy Generators hit the favor of the public in his town, and by the very favorable impression that Prof. Lawrence Jones, principal of Piney Wood's country-life school of Braxton, Miss., with a group of student singers from the school, made upon the local people. He says the professor and his cause are both interesting. Incidentally, Mrs. Earle "shook her meanest skillet" at both groups, for she enjoys the company of travelers and insists upon feeding the worthy ones.

Leroy Jones, Theodore Hayes and John Jackson, members of the Black Cat Bone Company, jumping overland in an auto, were sent to jail in default of \$500 bail at Rock Hill, S. C., where they were arrested on the charge of stealing rations from a farmer's home while they were marooned on the road in a wrecked car.

Clarence Cameron White and T. Theo. Taylor appeared in a recital October 22 in Indianapolis, given under the direction of Lillian LeMon and under the auspices of the National Association of Negro Musicians.

William E. Croft has closed his Dixie Sunflowers Company and he and his wife, Emmie Crawford, have rejoined the Way Down South Company, playing one-nighters in upper New York State.

L. W. L. Morgan, young colored female impersonator, is reported to have opened with a new act at the William Penn Thea-

THE CHRISTMAS NUMBER

Just about a month from now the pages for this department in the big Christmas Special number will be sent to press. Last year a number of our amusement folks sent in advertising that we were obliged to return because it came TOO LATE. That was disappointing to all concerned.

Let's avoid that this year by taking time by the forelock. Think the matter over NOW. Get your copy ready while there is time to carefully consider it. GET IT IN EARLY. In so big an edition many of the pages must go to press early. The early advertiser secures the preferred positions. Remember, "delays are dangerous".

ter in Philadelphia. The act is said to include a band of five persons and a soft-shoe dancer, and is equipped with special settings.

The Acme Film Distributors, an Atlanta concern, is offering a film of Harry Willis doing his training routine, sparring matches with his partners, his manager, Paddy Mullin, and Jack Kearns, manager of Jack Dempsey. This picture, with its intimate exposures of training methods, should be an excellent draw for exhibitors playing to colored audiences.

Billy Mitchell, with the Seven-Eleven Show, met his former partner, Marie Harris, now with the Yerkes Orchestra, recently when they both played Cleveland, O. The Seven-Eleven Company played Cincinnati last week.

"Little Jack", the drummer, had a recent experience with Billboard advertising that was gratifying. He placed an ad in the classified columns and a day after the issue was released he was en route to the Strand Theater, Ithaca, N. Y., to accept a steady engagement.

WHERE CAN YOU BE FOUND?

A card of the type listed below will cost \$2 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

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PRINCE OSKAZUMA

Lecturer and Entertainer, Fire Eater and Balloon Artist, for Circus and Sideshow. Permanent The Billboard, New York.

WANTED TO HEAR FROM

All Independent Road Shows and Companies, especially those carrying own Orchestra or Band. Will play on percentage. The Lincoln Theatre is the largest colored theatre in North Carolina, and but few larger in the United States. Seating Capacity, 1,200, with all modern conveniences. Large Stage and Dressing Rooms. Steam heated. Write quick. LINCOLN THEATRE, Winston-Salem, N. C. Abe M. Long, Manager.

Acts and Managers

communicate with THEATRE OWNERS' BOOKING ASSOCIATION for all matters theatrical (Colored). Office, 413 Volunteer Building, Chattanooga, Tenn.

90 Extra Good Rooms. 18 Bathrooms. Cafe-First-Class. Steam Heated. HOTEL LINCOLN. Largest and Best Rate Hotel in Ohio. Special Rates for the Profession. MR. AND MRS. DAVID HAWKINS, Mgrs. Phone, Randolph 583. 2473 E. 40TH STREET. CLEVELAND, O.

WANTED

Acts, Tabs, Road Shows

Send in your open time to Palace Theatre, St. Louis, Mo.

Addr. JACK SHANFELD, formerly of Grand, Chicago

Wanted for Chas. Collier's Silas Green Co.

Enlarging Band and Show for this winter tour of Florida's Chorus Girls, 2 Girls to lead number of Trombone Players, 1 Clarinet. Write or wire either CHAS. COLLIER, Owner; COY HERNDON, Manager. Hattiesburg, Miss., Oct. 29; Laurel, Miss., 30; Meriden, Miss., 31. P. S.—Those who answered last ad write again. Owing to change of route mail was slow.

COLORLED ACTORS, PERFORMERS AND SHOW BUSINESS PEOPLE

Who wish to be identified with the big all-colored circus promotion, get in touch with me and learn about the project.

PRINCE OSKAZUMA, The Billboard, New York. CLEO MITCHELL'S "WE GOT IT CO." Joe Carmouche, Mgr. Per. Addr., Billboard, Cincinnati.

"SHUFFLE ALONG" PEOPLE Wanted

WANTED—Sixty people, all positions, for "Shuffle Along." Fifteen Chorus Girls, three Soubrettes, young; must sing and dance. Three Comedians, three Male Dancers, ten Chorus Boys, good Character Woman, fifteen first-class Musicians who can double Band, Orchestra or Stage. Best Trap Drummer in the business. Write fully, stating all to

GEORGE E. WINTZ, Grand Hotel, Cincinnati, Ohio.

30TH YEAR  
The  
Billboard

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Published every week

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Phone, Central 8480.  
Crilly Building, Monroe and Dearborn Streets.

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Phone, Toga 3525.  
908 W. Sterner Street.

ST. LOUIS OFFICES

Phone, Olive 1733.  
2038 Railway Exchange Bldg., Locust Street,  
between Sixth and Seventh.

BOSTON OFFICES

Phone, Beach 8800.  
Hotel Stuart, 78 Carver Street.

KANSAS CITY OFFICES

Phone, Harrison 0741.  
235 Lee Bldg., S. E. Cor. Tenth and Main Sts.

LOS ANGELES OFFICES

Phone, Vandike 4250.  
Room 734, Loew's State Bldg., Broadway and  
Seventh Street.

LONDON, ENGLAND

Phone, Regent 1775.  
19 Charing Cross Road, W. C. 2.  
Cable and Telegraph Address, "Showworld".

SPECIAL REPRESENTATIVES:

Baltimore, Md., 181 Wallis Ave.  
Denver, Col., 820-21 S. Ymca Bldg.  
Detroit, 507 Detroit Savings Bank Bldg.  
New Orleans, La., 2632 Dumaine St.  
Omaha, Neb., 216 Brandels Theater Bldg.  
San Francisco, Calif., 511 Charleston Bldg.,  
251 Kearny St.  
Sydney, Australia, 114 Castlereagh Street.  
Washington, D. C., 1724 Newton St., N. W.

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half page, \$175; quarter page, \$87.50. No display  
advertisement measuring less than four lines  
accepted.

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less remittance is telegraphed or mailed so as  
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keep copy.

If you find a misstatement or error in any  
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The Billboard reserves the right to edit all  
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Vol. XXXVI. NOV. 1. No. 44

## Editorial Comment

William Courtleigh, prominent actor, is of the opinion that there would be a better stage in this country today if the acting members of the profession here had the training that is afforded one in France—training such as Frances Duff gives. No actor is too young or too old to benefit by training, and no one can deny that the teaching of young American actors is without purpose or thought, he contends.

"What the young actresses or actors get in America must be obtained by themselves," he says. "There is no reliable school, such as they have in

France, and the result is that many of our profession do not know at 40 what they should know at 20. Experience might be a good teacher, but it is a mighty slow one. The present method by which stage people get their training litters their path with wasted effort and unnecessary endeavor when that same energy and thought is needed in other channels. The American player lacks the reliable coaching that is afforded the beginner in France. He must stumble on to fundamentals. Frances Duff gives them. She puts her finger at once on those vital points which it would otherwise take years to learn. She teaches you to breathe, she gives you what every actor should have, a knowledge of his own powers. With her method your acting is not good when you feel good nor bad when you feel bad. It can be consistently good; and, if we had a little more of that on our stage today instead of fire-works one night and ashes the next, we would have a better stage."

Mr. Courtleigh's arguments are well worth serious thought.

Prohibition is credited chiefly with improving conditions in an East Side tenement district in New York to such an extent as to make it no longer necessary to continue the work of the Benevolent and Loan Association of St. Bartholemew Church, one of New

York's largest churches. Forty years ago the association was established to render aid, both financial and humane, to those in need, but according to the annual report just issued "so complete has been the relief of poverty, and conditions in the neighborhood are so promising, due largely to the benefits of prohibition, that there is no further need of the organization, and it will only continue thruout the year to close up the few loans outstanding." Scoffers of prohibition would do well to consider this definite proof of its efficacy.

Another instance of what prohibition is doing: Following the close and sale of the Middlesex County Jail in Lowell, Mass., a movement is now under way to sell the Worcester County Jail in Fitchburg, Mass., which has been closed for some time. The proposal is favored by District Attorney Emerson W. Baker, who expresses the belief that prohibition has come to stay and that there will be no further use for the jail building. The money from the sale, Mr. Baker thinks, should be turned into the county treasury.

All of which means more money for amusements.

Altho a month or more distant, that

big annual week of combined business and jollification is the universal topic of conversation of the outdoor amusement fraternity. Chicago will again be the scene of the events, the National Association of Amusement Parks convening at the Drake Hotel December 3, 4 and 5, and the International Association of Fairs and Expositions at the Auditorium Hotel on the same dates, with the banquet and ball of the Showmen's League of America held at the Congress Hotel the night prior to the opening of the sessions by the fair and park men. Preparations are being made for the greatest gatherings that these organizations have ever had.

As the proposed Twentieth Amendment to the Constitution applies to the stage—so far as juveniles are concerned—voting members of the profession should give serious thought to it before going to the polls on Election Day, November 4. Arguments for and against this "Child Labor" issue will be found in the "Open Letters" Department of this issue.

The "song sharks" are slowly but surely being "brought to time". Let the good work continue.

The opponents of amusement concessions that are operated in the right way—the cranks who make no distinction

## Boom in Business Predicted

DESPITE some election-year pessimism, the belief was expressed by newspaper publishers and national advertising experts at the eleventh annual convention of the Audit Bureau of Circulations in Chicago, October 16 and 17, that the country's business outlook is rosy, some going so far as to predict that the year 1925 will be a record breaker.

"Business will get steadily better thruout the remainder of the year and turn into 1925 at a record-breaking clip," declared A. G. Newmyer, president of the Southern Newspaper Publishers' Association.

Quoting M. M. Murdock, publisher of *The Eagle*, Wichita, Kan.: "The year 1924 will go down in our industrial history as most remarkable. It is a national election year and the hottest, most trade-attention diverting year outside of war time that we have seen in more than a decade. The prospective settlement of European affairs is the only offset to our own chaotic state of public mind, further racked by the possibilities of the national election being a draw, a radical governmental disturbance viewed with sincere if unjustified alarm by a large body of our commercial citizenship. Despite the unfavorable influences and inevitable fluctuations that must always attend our acquisitive system of trade, business is good and getting better, altho the rest of the country does not measure up to Kansas, which is now feeding the world its 150,000,000-bushel wheat crop."

John W. Sifton, secretary-treasurer of the Manitoba Free Press Company, Winnipeg, Manitoba, said that business in the Canadian Prairie provinces shows a decided improvement in spite of a somewhat wet harvest and threshing delayed by wet weather. "Prices," he declared, "range from 55 cents to 60 cents per bushel higher than in the same period in 1923. Business in September showed a very healthy upturn, and has continued to show a healthy condition in October."

York's largest churches. Forty years ago the association was established to render aid, both financial and humane, to those in need, but according to the annual report just issued "so complete has been the relief of poverty, and conditions in the neighborhood are so promising, due largely to the benefits of prohibition, that there is no further need of the organization, and it will only continue thruout the year to close up the few loans outstanding." Scoffers of prohibition would do well to consider this definite proof of its efficacy.

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All of which means more money for amusements.

Altho a month or more distant, that

house in Hamilton avenue, Brooklyn, N. Y.

The A. S. Robbins Estate will build a one-story brick picture theater and pool garden in Flatbush avenue, Brooklyn, N. Y., at an estimated cost of \$165,000.

Lon C. Brown has opened his theater at Snohomish, Wash., which is one of the finest for its size in that part of the country.

Morris Smith plans the opening of a new movie house in Nebraska street, Sioux City, Ia., very shortly. The furnishings will cost in the neighborhood of \$30,000.

The new Babcock Theater, Bath, N. Y., is rapidly nearing completion and will be opened Thanksgiving week. It is planned to be operated by the Associated Theaters Co., Inc., of Rochester. The storerooms on the ground floor have already been leased. It will seat 750.

Plans have been prepared for a new playhouse for Cleveland, O., to be erected in Lorain avenue by Abraham Polster and Max Lefkovich, owners of the Gaiety Theater, which call for a two-story brick structure containing two storerooms, a theater and lobby, with the theater on the ground floor and the second floor space devoted to small suites and office units.

Work on the Mesa Theater, Pueblo, Col., is progressing rapidly and the building is expected to be ready for occupancy by December 1. The building will be of old Spanish architecture, two stories high, and is to cost \$250,000 when completed. A large theater, store rooms and offices will occupy the building.

J. Brooks, who has been actively engaged in the financing and erection of business buildings in Kelso, Wash., in the past year, has purchased a lot at Second and Pine streets from Woods Bros. for a consideration said to have been \$11,000. He plans to erect a four-story building thereon, which will contain a theater seating 1,500, several store rooms and 26 apartments on the two upper floors.

Plans for the building being erected at Longview, Wash., by the Columbia Amusements, Inc., have been augmented to include four store rooms, which will bring its total cost to about \$200,000. Furnishings for the apartments and equipment will add \$50,000 to the total cost, making its value when completed a quarter of a million dollars. The theater equipment will include a \$25,000 Wurlitzer pipe organ.

Another theater is to be added immediately to the Loew string in Cleveland, O., according to Joseph Laronge, realty operator, that city. This playhouse is to be at Detroit avenue and 117th street, and, it is said, will be one of the finest of its kind in the country. It will have 2,200 seats and will be of the combination type, with stage, dressing rooms and every modern equipment. It will be operated by Loew's Ohio Theaters, Inc., as a vaudeville and motion picture house.

## Theatrical Notes

Extensive alterations are being made on the Oak Theater, Seattle, Wash.

Messrs. Montgomery and Houston have thoroughly remodeled and re-equipped their Crystal Theater at Jennings, Ok.

L. W. Conner will open a cinema house soon at Carmichael, Ok. It will be known as the Palace Theater.

The old Variety Theater, Victoria, B. C., Can., is being altered and renovated for use as the Community Church.

The Strand Theater, Laurel, Mont., which was dark for a brief period, has reopened under new management.

The Empress Theater, Jennings, Ok., dark for the past several years, has reopened, renovated and refurnished, under the management of J. M. Sheeley.

The Organ Fund for the new Jewish Temple, Portsmouth, O., is now sponsoring road attractions at the High School Auditorium there.

C. W. Strong has taken over the control and management of the Auditorium Theater, Kelso, Wash., from A. L. Bashor, who leased the house a year ago, and remodeled and improved it.

George Horace Mortimer, publicity pilot for the Australian Convict Ship, returned to New York last week after a successful summer season in Great Lake ports.

J. G. Knapp, recent purchaser of the Colton (Ia.) Theater, plans to spend \$100,000 in the re-modeling, redecorating and refurnishing the same as one of the finest in that vicinity.

The Sunshine Theater, Hillsboro, Ind., owned by E. I. Witt, has been sold to Byford Lemon, of Crawfordsville, Ind. The new proprietor has conducted a picture show at Linden for the past two years.

between right and wrong—apparently have never realized that many things in this life—and lawful, too—come under the head of gambling, more or less. Just the other day we came across an article in a prominent daily newspaper dealing with the wheat situation containing these headlines: "The Great Wheat Gamble—Round the Game They All Sit, the Continents and the Countries of the Round World—Growing Wheat Is the World's Greatest Gambling Game."

The French music and musician today seem to occupy the position—the more favored of foreign music and musician—that the German music and musician held in this country in pre-war days.

## New Theaters

The Kirby Bros. have formally opened their Palace Theater, Roxboro, N. C. The house has a seating capacity of 700.

Bushnell, Ill., is to have a new \$35,000 theater building in the near future, plans for which are now being drawn.

Emanuel Redack plans the immediate erection of a one-story brick cinema

# What the War on Song Sharks Has Accomplished

By FRED HIGH

THE Bankers of America at their recent annual convention held in Chicago set forth the following declaration:

"We are oppressed by a multiplicity of restrictive and administrative regulations, and we now find ourselves waging a desperate battle against plans and programs which would treat for still greater duties to government and which would hamper individual initiative still further. If the great, powerful banks are feeling the deadening influence of these forces and practices, then what can be said of the deadly forces that are crushing the life out of the men who have the creative urge and who follow the lure of the Goddess of Music?"

When the writer was editor of the *Evening and Chicagoan* Department of *The Billboard*, he gave every encouragement to those who were striving to give battle to the destructive forces that were stifling the creative urge which alone can develop music, art, the drama, science, business or life itself.

This war on these destructive agencies, as far as the writer is concerned, was really started fifteen years or more ago, and each succeeding year it has shown accumulative reasons for its continuance. The phase of the dark-lantern, underground system that was developed for the sole purpose of robbing those who displayed the fact that they saw even a faint gleam of the Light Eternal that lures the soul of man into higher realms was the systematic method of robbing those who were urged to write song lyrics.

So clever was this nefarious scheme conceived and carried out that many of the foremost national magazines were used as jimmies to effect the entering wedge that pried open the door, making it possible for the thief to enter. Once in the sacred Holy of Holies and in the confidence of those who worship at this shrine, it was only a matter of time until the poor, confiding victim was robbed of all that he or she possessed in the way of material things, then left hopeless and helpless.

Through the columns of *The Billboard* we opened war on the song sharks, and gave every encouragement to the fight that was being waged by the poor victims who had been robbed by them.

Clay Smith, the well-known song writer and manager of the Smith-Spring-Highmore Concert Company, was given every encouragement in his effective fight against the song sharks. While touring the country Mr. Smith had gathered a vast amount of evidence that showed how widespread the practice and how heartless and soulless the members of this particular school of sharks really were.

This case in particular which was unusually appealing in the very pity of its appeal was presented thru the columns of *The Billboard*, and it had the desired effect of arousing the people and causing editors to study the plan by which their very publications were being used as an aid to the thieves and at the same time their publications were made a part of the great juggernaut that ruthlessly crushed out the very spark of creative genius that caused the poor victims to even dream of lifting their eyes upward and gazing forward.

The Music Industries' Chamber of Commerce took a hand in this campaign and gave force to the fight that was being waged against these song creatures who at times seemed humane, as they managed to keep just within the letter of the law. These crooks actually prospered by their nefarious practices.

But at last the cry of despair was heard, the tide turned and the wrath of the gods was poured out on the heads of those who had so long wronged the innocent.

Clay Smith alone turned over to the Chicago post-office officials a bunch of probably two hundred letters received from persons who had been victimized, with the result that the populations at Atlanta and Fort Leavenworth have been notably increased.

In a letter sent out by The Music Industries' Chamber of Commerce we are informed that the last one of the complaints against the music sharks has been disposed of at Chicago, and that the two particular sharks about whom this particular complaint was made were fined \$50 and costs and \$250 and costs, and that they refunded \$3,000 to victims of their nefarious practices. Among these victims who were reimbursed was a crippled girl from Ohio, whose pitiable letter was first published in *The Billboard* more than a year ago. Here are some excerpts from a letter written by that same crippled girl and addressed to the editor of *The Billboard*, the well-known singer and music publisher.

"I will tell you about myself and then you can understand much better. You see I am a young girl or woman, whichever you wish to call me. Was always healthy, never went to school. All I know I got picked up by a poor, and, as I am a great lover of music, and learned it so easily, my folks got me a teacher and I did fine when I was able to take lessons and practice. Well, I always meant to make a great player and use it for God, as you do your gift. But my

health failed, so that on June 27, 1911, I took to my bed to stay. On March 13, 1912, I took my first sleep. My hips are both drawn, my right knee is drawn till the heel is tight against my hip, and my left arm drawn at the elbow so I can't hold my violin any more. Only those who have had to give up something they greatly loved can even guess what it meant to me to give up my beloved music.

"I had three operations, and now must have another that will cost lots. Besides I must stay in the hospital three to six months for treatment after the operation. We are poor and don't know where to get the money, so I started to make all kinds of hand-made jewelry to sell to raise the money. But that's too slow. I will die before I can raise the money like that, and I am in so much pain all the time I must be kept under hypodermics (morphine) and sometimes even that would do it, it takes two to three people to hold me in bed, so you see something must be done.

"Now, one night I was suffering so I could not lie down. Mother got up and gave me a heavy hypodermic to relieve me. Father carried me out and put me in my wheel chair, and, while waiting for the medicine to take hold, I sat and prayed for the Lord to show me a way out, and part of my prayer was 'Oh, hide me under thy wings,' and so praying I fell asleep and dreamed we were in a large city and a gentleman knocked at the door and told mother he was a minister, and hearing she had an invalid daughter who would like to hear a sermon he had come to preach for me and had brought his singers and all. She said she would be only too glad, so he preached and the others sang when he was thru. I said to a boy violinist, 'Please play alone for me,' and he did, and I thought, oh, if I could only play like that. When he was finished the minister came to me, saying, 'There is something you want, what is it?' I said there are lots of things I want but can't have. Yes, he said, I know. But there is something special. What is it? So I told him how I longed to go on with my music, make a great player and use it for God. No, he said, it is not his will, and left me. The boy violinist had stood by and heard it all, and he spoke and said: 'No, it's not God's will, but some day you will play and play even better and greater than I. But not here, not on this earth.' When he stopped speaking a light seemed to come about me, and looking up I saw the clouds rolled back and angels passing to and fro and smiling down at me, and then I seemed to know someone was by me, and, looking, I saw Jesus standing by me with one arm around me and one wing over me and smiling down at me. He looked like his pictures, long, brown hair, large, deep brown eyes, tall and slim, and a light seemed to come from within and

radiate outwardly. He was smiling and looking lovingly down at me. Those eyes, oh, how I wish I could tell you how they really were. But nothing can tell it, no pen write it. I just can't describe him as he really is. I began to cry and to sing, and so I awoke, the tears streaming down my face. Pulling my writing paper and pencil to me, I wrote down the song I sang.

"One day I saw an ad where a man wanted song poems, and I sent him mine, thinking I would only get it back saying it was no good. What was my surprise to get a letter saying he could make something of it. But I could not pay what he charged and told him so and why. Then he gave me a good chance and I took it. He changed just three words and set it to music, and now here is one of the copies, and I would like you to look it over and see if you care to sing it and if your company would like to publish it. It has been sent to 15 other publishing houses by the company which composed the music. But I thought I would like to send it to you and see what you thought of it and see if you wanted to publish it. I feel that it is God's answer to my prayer, and I have some more written that I will have music set to if this sells all right.

"I need the money for my operation. Besides I want to do some good in the world. Oh, will you please be so kind as to tell me what to expect, if you think it will sell or not? Do you ever compose music for other song writers? If so, what do you charge? Would you consider writing for my songs if you think this one is any good? The others are just as good as this one and may be better. I hope you will like this one and I hope to hear it some day on a record. I'd love to hear you sing it personally, but, of course, I can't. I did hear you once at Billy Sunday's meeting in Lima, O., March, 1911, just before I took down in June, 1911. I have three songs you sing on my victrola, one is *My Wonderful Dream* and *I Love It Best of All*. The others are *He Knows the Way*, and I can't think of the name now.

"Enclosed you will find a stamp for a reply, so I will close now. I hope I may hear from you soon and that you will like my song, for I do need the operation so. I want to try some specialist if I can raise the money."

It is certainly gratifying to know that The Music Industries' Chamber of Commerce could send forth to its members the news that the song sharks who had robbed this poor crippled child had been made to disgorge and refund to her the full amount that they had taken from her.

They were compelled to reimburse an invalid woman in Brooklyn, who had been defrauded of \$300, together with another crippled woman, who resides in Indiana. This case was tried before U. S. Judge

C. A. Carpenter, who fined the perpetrators, Lester E. Simmons and Mrs. Mary F. Litgars, \$750 and \$250 respectively, and made them return a total of \$3,000 to their victims.

These particular persons operated under various names, including those of Frank Radner, Dean L. Haylor, Edward Trent, Marvin Morley, Thos. Merlin, 1631 Publishing Co., Warfield Music Service, Litgars Music Co., and other aliases.

Post-Office Inspector Frank N. Davis, of Chicago, who handled these cases, certainly made a clean job of it, for he secured a conviction in each one of the cases which he investigated and had set for trial.

But this is still an unfinished story, for the song sharks are still operating; at least there are internal evidences in many newspapers and magazines that would indicate that this is a fact.

But the saddest part of this story is yet to be told. That is that the legitimate arrangers, the musicians who have developed their talent to proficiency in this line, have gradually seen their business slipping away from them, and that instead of feeling that they were doing a legitimate work they were being classed with thieves and despicable characters; that instead of being called arrangers or composers they were all song sharks.

As an example of which the writer happens to be very familiar, we will take the case of August Halter, who resides at 4160 Ellis avenue, Chicago. For a number of years this grand old man's name graced the biggest and most worthwhile programs presented in this country and Europe. He was one of the great pipe-organists who helped to make this instrument so popular in church and concert music. He was one of the most noted accompanists, having toured with such artists as A. Liberati, world-famed cornetist, when that great artist was at the very pinnacle of his fame. Then the slow process of paralysis set in, and the great musician was incapacitated for further service as an artist.

But, if his limbs were unsteady, his mind was as clear and as active as ever and his soul was as restless as it was in the days when he was receiving the applause of two continents. His ambition was still driving him upward and onward, so he turned his attention to arranging and writing music for that great army who knew the value of his work and the scope of his artistry and who needed his services, and for several years he was kept busy writing music for those who had only the gift of poetry. He did a legitimate business and collaborated with real artists, having been engaged by such poets as Edmund Vance Cooke and others.

But alas the fleeting memory of the world, the changes of time and the nefarious practices of the song sharks killed even that line of activity, and the last time we saw Mr. Halter he was chafing for work, he craved for an opportunity, he showed evidences that the old fire still raged within, but he sadly lamented the fact that the song sharks had ruined the field.

What we say of August Halter could probably be said of many; many others who at one time did a profitable, creditable business as arrangers and composing music and setting it to lyrics.

The lesson that all of this ought to teach us is this: If the great bankers, with all of their millions, all of their power and influence, feel that they are about to be so hampered that individual initiative is about to be crushed out of them, then what is to be said in defense of those who would rob crippled children?

Is it fair to sidestep our responsibility in such a case by saying: "Barnum was right. There is a sucker born every minute." That is the coward's excuse. It's the knave's defense, and the indifferent, doleful alibi that is the stock in trade of all those who are only reached when the shoe pinches their individual hoofs.

I am certainly proud to see the results that have come from this skirmish, and know that *The Billboard* has rendered a real service to art, music and the drama, all creative arts, by lending itself to this war on the music sharks.

## THEATRICAL MUTUAL ASSN.

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

### Office Grand Secretary-Treasurer

We have concluded arrangements for our Western trip next July and circulars are being sent to all lodges and Grand Lodge members so there will be no misunderstanding when the time comes.

Read the circulars and learn what you will miss if you don't go, then get busy and form Booster or Prisco clubs to show our members in that city that there are live ones in other places besides California. Members of No. 21 have gone the limit to give you a good time, so show your appreciation by attending.

Brother A. E. Byrne of Chicago advises that he is going to work out some sort of a plan thru No. 4, whereby that body will receive the delegates and entertain them during their stay in that city, preparatory to the trip West next July.

Looks as if the Cleveland Lodge is going to do something this winter, as we have received several letters from road members of that lodge telling us about it. Credit for this must be given to Brothers Weber, Friedman and Ryan, who are always on the job and have the interests of the order at heart. We understand that there will be a good-sized delegation from there to the next Grand Lodge session.

Toronto Lodge states that there will be at least 20 going from that city, with Grand President C. W. Lenke in the lead and Brother Don Romanelli as aide-de-camp.

### Philadelphia Lodge, No. 3

At our meeting September 24 the following were initiated: John W. Stackhouse, James J. Bronson and Albert Hall.

Elmer Walker, a carpenter of *The Shame Woman* Company, which played the Walnut Street Theater, informed that he was a charter member of the old New Haven (Conn.) Lodge. He promised to plug for the interests of the association. It was resolved that 5,000 pamphlets, similar to those used in our publicity drive two years ago, be reprinted with alterations and distributed around the theaters. Joe Cooper is now electrician at the Walnut Street Theater.

### Chicago Lodge, No. 4

Brother Frank A. Cook writes from South Haven, Mich., that he is well and working on a fruit farm.

Brother Louis Bernstein recently was painfully hurt at the Apollo Theater when a pair of steps fell.

Brother John J. Hickey is again reported on the sick list: Getting on.

A letter from Brother John W. Bresnahan, Santa Barbara, Calif., says that he expects to meet the boys at the convention next year.

### St. Louis Lodge, No. 5

The following members of the *Band Box Revue* Company, which played the Garrick Theater (Mutual Circuit) recently, were initiated into Lodge No. 5 at a special meeting October 3: Chuck Wilson, Leo F. Russell, Edward D. J. Miller, Mitty DeVere and Jack Pearl.

Brother John Holley is regaining his health and expects to attend a meeting in the near future.

A majority of the boys are beginning to show interest and we hope that Lodge No. 5 will soon be able to put thru another large class. Our ambitious are to get a certain number of candidates who will prove faithful T. M. A.'s for years to come. Our aim in particular is to acquire a home for our own purposes. This desire will not be fulfilled until St. Louis Lodge has 600 or 700 members.

### Bronx Lodge, No. 38

Our regular meeting was held Saturday night, October 25, at which time candidates were initiated.

Brother Emil J. Lorange is on the road as salesman.

At our next regular meeting a resolution to change our constitution so as to raise the monthly dues will be presented.

Brother David Schaefer, manager of the Central Theater, Jersey City, is one of the best there is when it comes to publicity.

Next month this lodge will start preparations for its annual ball.

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**HEARST MUSIC PUBLISHERS**  
HEAD OFFICE WINNIPEG CANADA  
Garriek Bldg. Chicago Roseland Bldg. New York.

# AUSTRALIA

By MARTIN C. BRENNAN  
114 Castlereagh Street, Sydney.

**S**YDNEY, Sept. 17.—Current Sydney shows include *Whirled Into Happiness*, John D. O'Hara in *The Old Sock*, *Good Morning, Dear*, at the Royal (finishing); *Little Niece Kelly* at the Grand Opera House, and a revival of *Shakespeare* by Allan Wilkie.

Grand opera is having a brief return season in Melbourne at the hands of the Italian Grand Opera Company. In the same city *The Rise of Rosie O'Brien* is at the New Princess, with *East of Suez* at the Kings. Seymour Hicks in *Old Bill, M. P.*, is listed for September 20 at the New Palace.

J. C. Williamson is said to be behind the Reynolds-De Tisse comedy and dramatic company for a season at Manly, commencing September 27. The location will be on the Corso, in the Rialto Theater, a very imposing edifice, now screening pictures under the direction of Smythe Bros.

Vaudeville at the Tivoli, Sydney, includes Arthur Klein, and Marie Burke, Cardinal, Irene Franklin (last week), Renliano (re-appearance), Brull and Hensley, Donald and Carson, Hooker and Nugent and Du Callon. At the Fuller Theater Stuffy and Mo are pulling remarkable business. Vaudeville acts include Talland and Hooker, Pic and Alf, Evison and Hector and Fuller's Eleven Wonders.

Vaudeville at the Royal, Melbourne, has Hetty King, Edna Thomas, Bert Erroll, Ed Lavine, Walter Weems, Gick Watson, Laveen and Cross and Jan D. Martel.

The Tivoli, Melbourne, has mostly overseas acts including Mr. Hymack, Charlotte Parry, Albert Whelan, Fred Lake and partner, the Hilo Duo and Beryl Berisford.

The State Musicians' Award, now announced, is decidedly in favor of the instrumentalists.

A Williamson company of vaudeville entertainers will leave for New Zealand next week.

Noni and Horace are playing the Prince of Wales Theater, Perth, en route to London.

Bert Levy, cartoonist, was to have opened in Melbourne this week, but is suffering from an attack of influenza.

Allen Doone is playing a brief season of Irish plays in Perth (W. A.).

D. B. O'Connor is still doing good business in the country centers with *Going Up and Are You a Mason?*

Allan Wilkie, Shakespearean actor-manager, received a civic reception from the Lord Mayor and other prominent citizens of Sydney at the Town Hall Monday morning.

Jean Robertson, prominent actress, who supported among others Julius Knight during one of the star's dramatic tours of this country, recently returned to Sydney after several years abroad.

La Ventura, the "Venus of Flowers", is to appear at the opening of the rebuilt Stanmore Theater.

Sandriani and Copella, Continental dancers, featuring an original apache number, are proving most successful at the Haymarket Theater, Sydney.

Sarti, Italian vocalist, is an addition to the Haymarket Theater bill in Sydney this week.

Effie Fellow, "the Perfect Boy", is presenting her novelty offerings at the Enmore Theater and Marlborough, Leichhardt (Sydney), this week.

James G. Taylor, versatile English comedian, has been selected for a part in Beaumont Smith's film, which probably will be titled *The King of Australia*, with Claude Dampier in the lead.

Sylvester Zodiac and Company, in magic and its kindred entertainments, are still playing dates in the country towns of N. S. W. and report favorable returns.

Leo Sterling, "the Wandering Minstrel", is around again after a hospital experience of several weeks.

Gus T. Raglus, ball bouncer, is repeating his Australian successes in New Zealand.

The Aorai Troupe of classical dancers, recently arrived from the East, gave a special performance at the Tivoli Theater when it was found that their class of work was hardly suited for vaudeville. William Oakley, an American, controls the act, and is undecided what he will do.

Herbert C. Walton, whose character work in this country is well known, has taken up the name of his illustrious father, now ten years dead, and will be known as Witty Watty Walton.

Carlton Chase, imposing American lead, who figured prominently in burlesque and revue for several years, has a couple of good offers under consideration since his return from America last week.

John B. Sloan, new medical wizard, starts on a three months' tour of N. S. W. towns. In addition to a most interesting medical side of the show a bright vaudeville bill will be presented.

Billy Le Brun, for many years of the world's most famous animal impersonators, has decided to discard lion and dog skins in favor of blackface, and is preparing a comedy offering in which he will be assisted by a young lady.

The Newmans, who arrived from America a fortnight ago, are identical with the Unicycleboxologists who toured Australia with success some years ago and have since played some of the best vaudeville time in the United States.

Jack O'Donoghue ("The O. D."), who recently joined Sydney office of Universal Films, is suffering from pneumonia.

J. C. Williamson, Ltd., will present *The Lady of the Rose* at Her Majesty's Theater, Melbourne, September 20.

The Great McEwan and Theodore K.

open at His Majesty's Theater, Geelong (Vic.), for a seven nights' season September 27.

"Check" Hayes, just returned from America, is working with Associated Theaters and proving a hit.

Jock McKay was accorded a Scotch Night at His Majesty's, Brisbane, September 12, by the Cabotian Society.

Marie Kendall, Victoria Carmen, Baby Keir, Chiquito and Chiquillo, Teddy Stream and Kiddy King will be new additions to the bill at His Majesty's Theater, Brisbane.

Signor Bruno Sarti, young Sistine Choir soloist, who arrived in Sydney last Wednesday, is appearing at the Haymarket Theater.

Herman Bredero, at one time publicity officer with the Australian Society of Magicians, is acting in a similar capacity for the Society of the Sphinx.

Seymour Hicks and his company, at the Prince of Wales Theater, Adelaide, in *Old Bill, M. P.*, have been held over for a second week.

Prefaced by some exceptionally striking newspaper publicity, Louise Lovely, famous Australian screen star, is appearing in person at the Lyceum, Sydney, commencing last Saturday afternoon, when she presented her original novelty, *A Day at the Studio*.

## Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

Arthur E. Campfield, famous "600 agent" for the Ed Jolly Players, is now touring the South.

George J. Mendelsohn resigned as press representative and special agent of the Bob Morton Circus and returned to New York.

"Dapper" Clint W. Finney is scheduled to be general representative of the new Miller Bros.' 101 Ranch Wild West and Far East, which will take to the road in the spring.

Col. J. C. Miller is making great preparations for the publicity promoting activities of Clint W. Finney, and has given Clint carte blanche to employ the best press publicity talent available.

William E. Mallette, in advance of E. J. Carpenter's *Bringing Up Father*, is at it again with his postcard publicity of local managers' testimonials to the show, now playing thru South Dakota.

Joe S. Scholibo, general press representative of the Morris & Castle Shows, demonstrated his ability by landing a three-column pictorial and news layout in *The Jackson (Miss.) News*, issue of October 13.

Wallie Sackett, formerly in advance of Selwyn attractions, is at the American

E. Horton, famous American musician, arrived here yesterday on the *Soloma*. He was accompanied by Mr. Wright, who will act as assistant. Mr. Horton has been appointed to play the orchestral organ built at the new Prince Edward Theater, Sydney, at a cost of £10,000.

In order to be present at the farewell professional appearance of Dame Nellie Melba in Australia Mrs. Harry Fox, of Moss Vale (N. S. W.), who just traveled 2,000 miles, arrived on the *Melbayan* at Melbourne in time to witness the performance. Mrs. Fox is a sister of the diva.

Wally Grant, until recently with Haymarket Theaters, Ltd., has recovered from a serious attack of influenza. His future intentions are in embryo.

Robert Scott, Scotch Victorian country representative, was in town for a few days last week, having returned from Brisbane, where he gave evidence in a suit between an exchange and certain exhibitors.

John Glass, formerly in charge of publicity for Fox Films headquarters, Sydney, is exploitation manager at the Crystal Palace, Sydney, succeeding Hal Carlton, who has gone to the Prince Edward Theater. Mr. Glass' former position will be taken over by Jack Anderson.

Bareddine (Q'd) is to have a movie ball September 30.

*Climbing Mount Everest*, at the Strand Theater, Melbourne, this week, is proving a popular release.

R. B. Johnson, house manager at the Auditorium, Melbourne, will occupy a similar position at the New Capitol Theater there.

It is rumored that another picture house is to be built at Albury, N. S. W.

The New Ascot Theater at Ascot Vale, Vic., to seat 1,700, is fast nearing completion.

*Fisher's Ghost*, adapted for the screen by Raymond Longford, Australian producer, will be released at Hoyt's Theater, Sydney, September 27.

Dan Clifford leaves Adelaide Thursday for a three months' trip to the Eastern States.

Theatrical Hospital, Chicago, recuperating from an operation on his right hand. A recent communication from Wallie states that he is on the rapid road to recovery and will be in working harness ere long.

Lynn G. Shaw in *The Detroit Free Press* recently devoted a full column under the heading, "Theaterdom's Dean of Press Agents Here", in which he sets forth a history of E. D. Pike's activities in promoting publicity for many and varied attractions en tour from the Atlantic to the Pacific.

Henry Clune, of *The Rochester World* and publisher of the five o'clock society horse paper, was press agent for Seabreeze Park, Rochester, N. Y., during the past season and may be succeeded next year by Ben Peer, veteran publicity promoter, as Clune is considering an engagement that may call for his services for a year or more.

Jake Meyers, former advertising agent of the K. & E. houses in New York, is highly elated at the success of his daughter, Vera, who is being featured thruout the country as guest star in musical comedy productions presented by dramatic stock producers. 'Tis said that little Vera will soon appear as a musical comedy star on Broadway.

### 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)

1,507,592. **SKATING-RINK FLOOR**  
George C. Felt, Brookline, and Wagnus J. Falson, Gloucester, Mass.; Herbert E. Smith executor of said Wagnus J. Falson, deceased. Filed May 18, 1921. Serial No. 479,676. 4 Claims. (Cl. 62-12.)



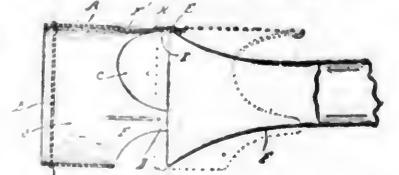
A floor of concrete or the like and means for varying the temperature thereof comprising a series of sections, expansion joints of elastic material separating said sections one from the other, a plurality of pipes embedded in each of said sections extending longitudinally thereof and approximately parallel to said expansion joints and arranged in a series of units, a pair of headers on opposite sides of said floor connecting the ends of the pipes of each unit together and means to cause a circulation of fluid thru said pipes and headers.

1,504,145. **POLYCHROME SCREEN FOR COLOR PHOTOGRAPHY AND METHOD OF PRODUCING SAME**  
Leon Forrest Douglass, San Rafael, Calif. Filed May 31, 1921. Serial No. 474,062. 18 Claims. (Cl. 95-81.5.)



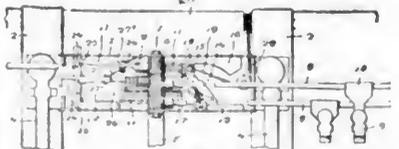
The method of making colored photographic screens which comprises exposing a single coated film by means of a camera to light rays emanating from an object having thereon evenly distributed black dots, developing the film, pinning thereon a positive film, dyeing the black dots of said positive film red, sensitizing the film in a ferric salt solution, exposing said film to light, developing the film in ferriyanide solution, and lastly dyeing the entire film in a yellow dye.

1,508,024. **MUTE FOR WIND INSTRUMENTS**  
William A. McArthur, Detroit, Mich. Filed July 3, 1922. Serial No. 572,741. 5 Claims. (Cl. 84-400.)



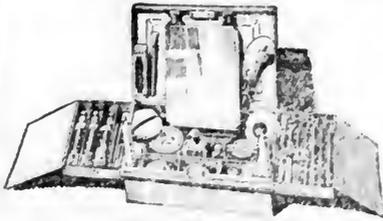
A mute attachment for a horn including a sleeve closed at one end, and means projecting inwardly from the open end of said sleeve for detachably securing the same to said horn, said sleeve having a greater diameter than the bell of said horn whereby said sleeve may receive bell of said horn.

1,508,534. **SHEET-MUSIC TURNER**  
James Percival Ross, Girvin, Saskatchewan, Can. Filed July 10, 1922. Serial No. 573,887. 1 Claim. (Cl. 81-511.)



A leaf turner of the class described comprising a casing, a shaft therein, pinions mounted on the shaft, an arm connected with each pinion, a leaf holder adjustably mounted on each arm, a rack bar for engaging each pinion, an L-shaped member having a rack part thereon, a pawl carrying lever, a pawl thereon engaging the rack part, manually operated means for operating the lever, pins on the L-shaped member engaging notches on the rack bars, said notches being of different lengths, means for freeing the pins from the notches after a certain amount of movement of the parts, such means consisting of projections on the rack bars and stationary stops in the casing for engaging the projections for raising the rack bars.

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TWO COLOR  
**TICKETS**  
FORT SMITH, ARK.

# MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

## Selznick Thrown Into Hands of Receiver

Involuntary Petition in Bankruptcy Filed by Creditors—Reorganization Going Ahead Without Letup, Says W. C. Doolittle

New York, Oct. 25.—An involuntary petition in bankruptcy was filed this week by creditors against the Selznick Distributing Corporation, and Federal Judge Winslow, of the United States District Court, appointed E. Bright Wilson as receiver of the corporation. Of the three petitioning creditors, whose total claims amount to only \$3,371, that of Myron Selznick, who is a director and vice-president of the company, is the largest, being for \$2,500 alleged to be due as salary. He is the son of Lewis J. Selznick, the founder of the Selznick Pictures Corporation, which went bankrupt several years ago and which the Selznick Distributing Corporation took over, with Lewis J. Selznick being removed from active participation in the company's affairs. The bankruptcy move is considered an attempt by Lewis J. to regain active control of the business.

In view of this latter belief, the statement issued to the press by Lewis J. Selznick after the request for a receivership was granted is interesting, especially to those exhibitors who are still waiting for the return of monies they had on deposit with the old Selznick company as advance on contracts. The statement follows:

"My son, Myron Selznick, was one of the three signers of the petition filed against the Selznick Distributing Corporation in the United States District Court here, as a result of which Judge Winslow today appointed E. Bright Wilson as receiver of that corporation, and he acted with my heartiest approval.

"In March, 1923, this corporation took over the several corporations which I had previously conducted, and to which I devoted the most important part of my life. I had consented to this being done and to the installation of a new management in the then belief that the interests of everybody concerned would not only be preserved but advanced and that the enterprise would be soundly and efficiently managed and brought up to a point of great success. Apparently my belief was not justified, and starting some time ago the men who had been entrusted with the control and management of the corporation began to devote their time and attention to the development of new plans not consistent with the success of the Selznick Distributing Corporation.

"Within the last few days all of the officers and directors, with the exception of my son, Myron Selznick, tendered their resignations and almost literally deserted their posts. People seeking to deal with the corporation were advised by the officers whom they saw that they had resigned, claims were allowed to go into litigation; judgments were threatened and some, I believe, were actually entered against the company.

"That the plan on which the officers of this corporation were working was in conflict with the best interest of Selznick Distributing Corporation is apparent from the resignations which they prepared and tendered, in which they themselves stated that they could not consistently serve Selznick Distributing Corporation and participate in the new company which they were proposing to organize under the guise of completing a second reorganization of the original Selznick enterprises. Apparently these trustees of the creditors and the stockholders of the original companies were doing their best to make Selznick Distributing Corporation commit corporate suicide.

"Under these circumstances it was obvious that a court of equity must intervene. The receiver, Mr. Wilson, is a man of outstanding executive ability, a man of the highest integrity and of unimpeachable honor, so that thru his administration the institution can go forward and its great potentialities which had been entirely neglected be rehabilitated. I am holding myself in readiness to aid him in every way in which he may find my assistance of value, as are the other members of my family, and it looks to me as the now everybody concerned can look forward to splendid results. Intensive and intelligent effort, such as Mr. Wilson is known to give to the matter that he takes in charge, will bring the creditors out whole and put back into value the large equities which belong to me and the other stockholders of the original Selznick companies."

The new corporation organized by W.

## IT STRIKES ME—

THE PULSE of the motion picture throbs madly just now. As has been noted several times before in these columns, great doings are afoot. Week by week sees the footprint of some advancing step in the progressive development of the industry as a whole. In every one of these reformations of the business in one way or another the destiny of the exhibitor of motion pictures is concerned. Whether it is a new alignment of stars and producers, a new merger of distributors or a new combination of theater circuits, the future of the individual exhibitor is influenced, directly or indirectly.

You read last week of the agreement reached by the Balaban & Katz Circuit, of Chicago, and the Kunsky Enterprises, of Detroit. Two important circuits are now welded closely together. These same circuits, or rather the men who head them, belong to the inner circle of First National Pictures, Inc., one of the very largest companies engaged in the production and distribution of pictures. Here you have centralization in its final form—production, distribution and exhibition all in one. To the independent exhibitors of the territory in which this great combine is operating this consolidation is vitally important. It affects them immediately. To the independent exhibitors of the country as a whole the merger has no direct meaning, but in principle and in view of the development it points to all are concerned.

Sam Katz, of Chicago, is an ambitious man. He is possessed of great wealth and it is not the desire for more money that motivates his actions. Ambition is a commendable quality and no one would care to deny Katz his right to strive for power and influence. Mr. Katz knows what he is doing, knows toward what goal he is striving. In the rich Middle West he sees an opportunity to become in the picture exhibition business what E. F. Albee is in vaudeville—the god of the machine. A. H. Blank, also a big circuit owner of the West, is his ally, and now Kunsky is added. Katz won't stop there. He aims to grow to the point where other First National men will also have to acknowledge his leadership. And then Katz will be in a position to bid for the leadership of the powerful First National pictures itself. If, and when, he gets to that point in his career Sam Katz, of Chicago, will be just about one of the three biggest men in the picture industry. He will be on a par with Adolph Zukor, of Famous Players-Lasky, and Marcus Loew, of Loew-Metro-Goldwyn. Only Katz will have the edge on these other two gentlemen, because he will have already established a gigantic network of theater circuits.

Where does the independent exhibitor figure in this Imperialistic ambition? Is he to sit by waiting for the sweeping hand of a Sam Katz to brush him out of the scene of action or will he set a counter-movement in operation? This question only the independent exhibitor can answer. It is up to him if his resistance is to be passive or active. He has one great instrument at his hand ready for use against the ambition for empire. He can organize with his brother independent exhibitors and so put up a united front against envelopment. It makes no difference what name the organization is called so long as the exhibitor is satisfied that the organization means business and is going ahead on the right road. If one organization dies that doesn't mean the death of the idea of organization. Organization itself cannot die if exhibitors want it and help it along.

Those exhibitors who find themselves stuck, at a high price, with Yolanda can thank their "favorite" exclusively picture trade papers which handed that expensive "dop" good reviews. A wrong steer on one such picture pays the producer back for one of the full-page ads he placed in the said "favorite" gazettes. When will exhibitors learn to place their confidence in the reviews of papers which are uninfluenced by producer and distributor advertising?

H. E. Shumlin

Doolittle, president of the Selznick Distributing Company, and other officials, to which Selznick refers in his statement, was announced by Doolittle three weeks ago. He stated that it would operate apart from the old company, but that the noteholders and other parties interested in that organization would receive recognition and be allowed to participate and that it was hoped to fund the Selznick debts for 10 years. The new company, he said, would have fresh capital of \$500,000 to start business with and might use the Selznick exchanges, provided the noteholders would join the plan and make it "feasible" to acquire the selling organization.

A meeting of the creditors of the Selznick Distributing Corporation was held Friday morning in the Bar Association Building for the purpose of conferring with E. M. Babenold, chairman of the reorganization committee, and J. Stuart Fraser and James V. Ritchey, members of the committee. This meeting is considered as a move on the part of the present officers to line up the creditors, as against the persons interested in the new

bankruptcy petition. W. C. Doolittle is quoted as saying that, despite the court action, the reorganization is going ahead without letup.

## F. P.-L. TO BUY OUT DENVER EXHIBITOR

Denver, Col., Oct. 25.—Negotiations are now under way whereby the Famous Players-Lasky Corporation will take over the half interest of Homer Ellison in the Mountain States Theater Corporation, operating five picture theaters. By this deal Famous Players-Lasky will become sole owner of the houses, having already the other half interest. The theaters owned by the company are: The Victor and Rialto in Denver; the Rialto at Pueblo; the Princess at Colorado Springs and the Princess at Greeley. It is learned that Ellison will be retained as manager of the two Denver houses, while the remaining three will be under the direct supervision of the Paramount district manager at Salt Lake City, Louis Marcus. Famous is also contemplating the erection of a large theater in Denver.

## Schenck and United Group To Merge

Joseph Schenck, Samuel Goldwyn, Hiram Abrams and Legal Lights Go to Los Angeles Together To Complete Plans

New York, Oct. 25.—After a series of conferences that began last week, Joseph Schenck, Samuel Goldwyn, Hiram Abrams, head of United Artists; Robert Fairbanks, brother and business representative of Douglas; Dennis F. O'Brien, of the law firm of O'Brien, Malievinsky & Driscoll, representing Mary Pickford, and Edward Loew, attorney for Schenck, left New York en route for Hollywood, where they will confer with Fairbanks, Miss Pickford and Charles Chaplin and put the finishing touches on a plan by which they will all distribute together as a unit.

While Fairbanks admitted last week in Los Angeles that he is negotiating with Schenck with a view to joining the distribution of his pictures with the Schenck productions, particularly the Norma and Constance Talmadge pictures, Schenck before leaving New York stated that he would not make a public statement about his future plans until the six Talmadge pictures—three from each of the starring sisters—had been delivered to First National, according to contracts still in force.

With no definite information about the plan of operation under consideration by the members of the impending distributing merger, picture people are speculating about which of three probable plans will be decided upon. It is generally conceded that whatever is done Schenck will be the leading figure in the group. Schenck and Goldwyn may enter the United Artists' Corporation, the Fairbanks, Pickford, Chaplin and Talmadge pictures may be brought into a new concern, under a new title, operating just as the United Artists' group works, or, grouped together, the entire group may distribute its pictures thru Metro-Goldwyn. Schenck and Marcus Loew are closely related in a business way and this third plan may be adopted. In any event all concerned will act as a unit.

The reason for traveling to California is that, after many telegraphic and telephone conversations across the continent with Fairbanks, it was felt that the situation demanded that all concerned meet together and straighten out all difficulties in the way of a quick decision on the merger plans.

## YOUNG DIRECTOR IN LIMELIGHT

New York, Oct. 24.—Joseph Von Sternberg, young director, who shot into sudden prominence by reason of having been signed by Mary Pickford to direct her next picture, altho practically unknown, is on his way to New York with a print of *The Salvation Hunters*, the picture made by him, which Miss Pickford considered a sign of Von Sternberg's remarkable talent. He will show the film to distributors. The picture was produced under great difficulties, the most important being lack of capital, but Miss Pickford, Douglas Fairbanks and Charlie Chaplin are said to be enthusiastic about it.

## BACHMANN IN LOS ANGELES

Los Angeles, Oct. 25.—J. G. Bachmann, treasurer of D. P. Schulberg Productions, arrived this week in Hollywood, where he is conferring with Mr. Schulberg on production plans for the coming months. Several interesting announcements concerning the new Preferred product are promised by the officials within the next week.

Mr. Bachmann will remain on the coast until a director and cast are selected for *Capital Punishment*, the additional picture with which Schulberg Productions recently augmented its schedule for this year. From Los Angeles Mr. Bachmann will visit the company's exchanges, returning to New York in about seven weeks.

## FILM MAN FOR MAYOR

Oswego, Ore., Oct. 25.—Walter S. Wessling, who is the Western manager for Pathe films and makes his home in Oswego, is a candidate for the office of mayor of the city. Wessling has announced his willingness to run for office after considerable urging on the part of friends.

## REVIEWS

By SHUMLIN

## "THE SILENT WATCHER"

First National

Director Frank Lloyd has produced a remarkably fine motion picture in *The Silent Watcher*. It is, in this reviewer's opinion, one of the most engrossing photodramas of the year. If half the pictures were 60 per cent as good as *The Silent Watcher*, the motion picture industry could claim first-rank classification among the arts. And that is not to say that the picture hasn't an unusually strong popular appeal. With Vitagraph's *The Clean Heart* I would say *The Silent Watcher* is one of the two best pictures shown so far this season. It is packed full of delightful humor, tense drama and suspense, and characterizations which are so real that they startle a person used to considering all film characters as merely heroes, heroines and villains. I say that *The Silent Watcher* is next door to greatness.

Bessie Love and Glenn Hunter are the chief actors, and both of them give superlatively fine performances. Miss Love, in particular, does the best acting of her career, which is something I am forced to say every time I see her in a new picture. To my way of thinking she is far and away the finest little tragic actress in the pictures. Lillian Gish isn't one, two, three with her. Miss Love has the power of tangling my heartstrings up into a knot with one look, so perhaps my opinion of her ability is prejudiced, but I cannot see how any normal person can resist her personality. Hobart Bosworth, Gertrude Astor, George Nicholls, Aggie Herring, Lionel Belmore, DeWitt Jennings, Alma Bennett and Brandon Hurst complete the cast.

The picture was made from a novel by Mary Roberts Rhinehart, called *The Altar on the Hill*, a superior adaptation, having been written by J. G. Hawks. Whoever wrote the subtitles should be credited with a 100 per cent score. They are perfect, each and every one of them.

Glenn Hunter appears as young Joe Roberts, secretary to a big lawyer and politician, John Steele, who is Joe's ideal. Joe is married, and Mary, his wife, doesn't think Steele is the great man her husband considers him. Steele runs for Congress and Joe works with him in the campaign. Steele, whose wife is a callous creature, always running off to Europe, falls into an affair with an actress and sets her up in an apartment. He gets Joe to hire the apartment in his own name, and Joe also buys a revolver for his boss' protection, which Steele leaves in the apartment of his mistress. After a time, right in the heat of the campaign, Steele breaks with the actress, and she kills herself with the revolver Joe purchased.

Joe is arrested, opponents of Steele hoping to make him admit that Steele lived with the actress in the apartment, but Joe remains loyal to his boss, refusing to bring his name into the mess, taking all the blame himself. Mary is led to believe that Joe has been untrue to her, and he is unable to tell her the truth, but insists that Steele tell her. But Steele's campaign manager, fearing that if Mary knows the truth she will tell everybody and ruin Steele's chances for election, offers to tell Mary the real facts and then refrains from doing so. Mary leaves the house and goes to live at a boarding house, and when Joe is released from jail a few days later, there being no reason to hold him, he goes home and finds her gone. For days, in a high fever and daze, he stays around the house, and on election day, after casting his vote for his boss, goes home and prepares to end his life, feeling that Mary will never return to him. Steele wins the election, and then learns from his campaign manager that Mary has not been told the truth. He quickly goes to Mary, tells her everything and the two hurry to her house. She finds Joe on the porch, sunk in a tired slumber, and they are reconciled.

This barely outlined story doesn't begin to tell the wealth of incident and detail the picture contains. *The Silent Watcher* is a picture any audience will enjoy thoroly.

## "THE SPEED SPOOK"

Burr-State Right

Johnny Hines is a low-brow comedian, and while one of his recent productions, *Conductor 1192*, was rated a winner at the box-office, it is a matter of strong doubt whether even the low-brow audiences will consider his *The Speed Spook* anything better than just a pretty fair film. Hines himself isn't bad and the basic plot of the picture is pretty good, but the crude style of the production and the scarcity of laughable incidents among the barrel of gags with which the feature is literally plastered make *The Speed Spook* pretty low-grade ore. What the Hines pictures need are a good director and a couple of dependable gag writers.

The story of the picture is set in a small town, to which comes Hines as "Blue Streak" Barlow, a champion driver of racing motor cars. Barlow is in love with Betty West, who runs an auto-selling agency in the town, and sets out to help her business along and also, on the side, to aid her father win re-election as sheriff.

To one of these ends he works out a freak auto, which he drives lickity-split thru the town every day religiously and works up the curiosity of the natives. The car is apparently driverless, Barlow being concealed from view by a fake engine hood. Barlow also contrives to fall upon the information that Sheriff West's opponents for re-election are planning to cheat him out of the honor by printing fake ballots, which will replace the real ones.

After a few reels of pretty good action and laughs the end comes with the villains meted out justice, all by the brightness of "Blue Streak" Barlow, the rightfully elected sheriff winning a new term, Betty selling all her cars and Barlow winning her promise to wed him.

A few of the actors who help to do all the foregoing are Faire Binney, Edmund Bruce, Eugene Keith and Frank Losse. Bruce has a part in which he is vastly superior. Keith is very good in a character role. The picture was directed by Charles Hines, with subtitles and quite nifty they are, too—by Ralph Spence. C. C. Burr produced it and it is released by State-right exchanges.

## "THE GREAT DIAMOND MYSTERY"

Fox

Shirley Mason, William Collier, Jr., and Philo McCullough make of *The Great Diamond Mystery*, with its rambling, thinly-spread story, a better than average middle-grade low-and-mystery picture. Young Collier always gets a bit of heart interest into his work, and McCullough is as slick a villain as you can find among the younger screen actors. Miss Mason is no wonder, but she does well enough in the leading role.

The story of *The Great Diamond Mystery* is a complicated affair, the greater part of the picture being given over to setting the plot and the big kick coming close to the finish, with a surprise at the very end. It starts weak and finishes strong. The heroine is a young writer who has a novel, called *The Great Diamond Mystery*, accepted and published by a publisher who doesn't mean well by her. She is engaged to marry a young chap whose uncle is very wealthy, but when the uncle finds out he disowns his nephew, who goes to work for a diamond-selling concern. This concern is composed of two partners, who have been sypping customers for some time and have accumulated quite a store of gems, which are kept in the home of one of the partners. Our hero is accused of stealing one big diamond and loses his job. He calls at the home of the senior partner and demands that his name be cleared, storming out in a rage when his request is refused. Then the other partner enters, and a few seconds later a shot rings out and the senior partner is found dead. Our young hero is arrested, charged with murder and sentenced to be electrocuted. The heroine determines to save him, and, working on the theory that the murderer will return to the scene of the crime, she rents the home of the murdered man and goes there to live. She employs the late owner's butler, who comes around begging for work. Then the younger partner in the diamond concern visits her and is noticed looking for something in the living room when he is left alone for a moment. This awakens the heroine's suspicion, and she sets the butler to watch him whenever he comes to the house. On the very night when the hero is to have his life ended the villain comes to the house, continues his search around the living room, while the heroine and the butler watch him from a secluded alcove, and at last discovers the hiding place of the diamonds, which pour out upon the floor. As he scrambles for them the butler attacks him and renders him unconscious. Then the surprise finish, for the butler pockets the jewels, his visage changes to a criminal hardness, and he holds the heroine at a distance with a revolver. But the police break in, capture the butler, and he confesses he is guilty of the murder. The news is forwarded to the penitentiary in time to save the hero's life.

## "THE BORDER LEGION"

Famous Players-Lasky

When about 19 assorted pioneer West-coasters were killed off in a previous picture made from another story by Zane Grey, I thought a record had been set that would stand untouched for all time, but *The Border Legion* erases all past performances in this respect. In it the only people left alive at the final fade-out are the hero and the heroine—the killing of about two-score people by one method or another going to make of *The Border Legion* a snappy picture—rough, reckless, crude and colorful, just as the old West was, if Zane Grey can be believed, and he

lays claim to the narrative being based upon actual facts.

Antonio Moreno and Helene Chadwick are the feature players, but it is into the capable hands of Rockliffe Fellowes, actor among actors, that the choice acting part falls. Despite the handicap of being too pleasant looking, too clean shaven and much too friendly for the bloodthirsty character he plays, Fellowes overcomes all obstacles and just naturally takes the picture away from the featured players. Moreno has a wishy-washy sort of role that he does his best with, but all his efforts do not make the character a very heroic hero. Miss Chadwick, too, is just fair. She plays a young girl of the rip-roaring West, but never succeeds in appearing more native to the time and the place than a vacationing young lady from an Eastern finishing school. Of the other actors, a choice bit of rough-neck buffoonery is supplied by Edward Gribbon, while Charles Ogle, Gibson Gowland, James Corey and Luke Cosgrove are quite satisfactory in their parts.

William K. Howard directed the picture and selected a number of impressive locations among the Western mountains as the physical background to the action.

Fellowes plays the part of Kells, the vicious leader of a vicious gang, called the Border Legion, which terrorized a certain section of the West in the early days. In a small community in the hills live a girl, Joan Randie, and a young fellow in love with her, Jim Cleve. The latter quarrels with Joan and goes away to join up with the Border Legion, leaving her a note explaining his destination. She regrets the quarrel and rides after him, hoping to cause him to abandon his intentions. But she does not find him, instead being picked up by the gang leader, Kells, who likes her looks and just kidnaps her. He takes her to his cabin, and, after getting nicely lickered up, attempts to seduce her, but she grabs his gun and shoots him in the gizzard. This put him hors de combat for about a day, during which time Joan nurses him and meets up with Cleve, who has become a member of the band. While she and Cleve plot to steal away the revived Kells starts his gang for a certain mining community which he plans to clean up. He forces Joan to go along and Cleve must do the same. The plan to wipe out the mining camp and steal all its gold goes awry when a stool pigeon member of the gang gives the game away, and there is a shooting melee in which only four of the gang, including Kells, are able to escape alive. There is a wild ride in the night, and a final spasm of killing when the remaining four gangsters, set to fighting over the possession of Joan, bump each other off. Cleve and Joan are united as the dying Kells gets off a last melodramatic speech.

## "ROARING RAILS"

Producers

You can depend upon getting plenty of action and sentiment in any picture produced by Hunt Stromberg, and *Roaring Rails*, with Harry Carey starred, is no exception to the rule. You can also be sure of finding a good measure of looseness in story construction in any Hunt Stromberg melodrama, and in this respect also *Roaring Rails* follows the general rule. But action and thrills and sentimental appeal are what you want in a melodrama, and even holes big enough to put your foot thru in the story are insignificant when these three elements are there in large quantities. *Roaring Rails*, virile, half-way sensible motion picture that it is, ought to please any audience that would turn up its collective nose at a picture like Barthelmess' *The Enchanted Cottage*, and Mr. Stromberg should give thanks that such audiences are greatly in the majority.

As its title suggests, the picture is a story about railroad life. It begins with a brief and stagey prolog, showing Bill Bill Benson, hero, fighting to make the world safe for democracy in France, and becoming the foster parent of a small French boy, motherless, who later is known as Little Bill. After this short prolog we are reintroduced to Big and Little Bill as they are proceeding over a mountain pass in a train of which Big Bill is the engineer. Little Bill gets into the engine cab and takes Big Bill's mind off running the train. There is a wreck, a monstrously wicked wreck, out of which one would hardly expect any passenger on the train, let alone an engineer, to survive. But, as a result of following right after shows, Little Bill wasn't even scratched, while Big Bill received only a broken arm. For this wreck Big Bill has his job taken away from him and is blacklisted on every railroad in the country.

With the little bit about Bill goes bumming over the country looking for

work. He finally gets a job working as a day laborer helping to lay the tracks of a new line, which, as may be expected is supposed to be finished on a certain date or else some kind of an option is lost by the railroad company. And, as may be expected, there is an official of a rival company who is doing his utmost to retard the building of the road so that the option will be lost. There is likewise a heroine, a young lady who runs a luncheon room, with whom Big Bill falls in love.

The villain blows up a bridge and Little Bill has his eyes so badly burned that he will go blind unless taken East to a specialist at once. Big Bill hasn't any money, so he goes to the boss on the job and begs for help, but is turned down. Then the villain kills the boss, and Bill offers to take the blame for the murder if the real killer will take care of Little Bill's eyes. The deal is made and Big Bill is thrown into jail for the crime he did not commit. He is sentenced to die, but the real murderer doesn't bother seeing to the child's eyes. The railroad is finished and the first engine is about to run thru to fulfill the terms of the option, when a fire is started in the forest which no engineer will dare run thru. But Big Bill, with the aid of the girl, escapes from jail, jumps on the train, starts it, runs it into the forest fire, stops it, jumps off, rescues Little Bill, starts it again and reaches the destination safely. There he is acclaimed and also captures the villain, who is thrust into the arms of the law. Everything ends happily.

The cast includes Edith Roberts, Wallace Macdonald, Frank Hagney and little Frankie Daro. Stromberg directed, besides writing the story. No other writer, I feel sure, could conceive of a villain so utterly heartless as the one Stromberg created, as played by Frank Hagney. He is a real bogey man.

## "MAN FROM GOD'S COUNTRY"

Goldstone-State Right

An ordinary cowboy melodrama in every way, *The Man From God's Country* is ordinarily good. If you could draw a chart which would say how many bad points a cheap Western could have and still be rated as a fairly good picture, this one would come well within the requirements. It is a good picture as they go, with a hero, a heroine, a villain, shooting and horse-riding and plenty of flaws. It might be a lot pepper, as it drags badly in the middle, but that part is given over to building up the love interest, and you can't expect much action in that.

William Fairbanks, Dorothy Revier and Lew Meehan are the trio who fill the main parts. Fairbanks is the hero, Dorothy is the girl in the case, and Lew Meehan is the buckaroo who gnashes his teeth at their affair of the heart and tries his doggonest to break things up. All three could be much better actors and not hurt the picture any.

The hero rides into the picture from some far place, all smiles, to rescue the fair Carmelita from the obnoxious caresses of the villain, who is the foreman on the Bar None Ranch. The location is below the Mexican border, and Carmelita is attired in a Spanish scarf to show her nationality. The hero, who is known as the Ramblin' Kid, decides to "locate around these parts, pardner," his decision largely prompted by the softly glowing eyes of Carmelita. She lives on her father's ranch nearby. Time passes, and the Ramblin' Kid becomes friends with a young Mexican grandee who is his rival for the heart and hand of Carmelita. The two men are in Carmelita's parlor one sunny afternoon, and she chooses the Ramblin' Kid as her prospective mate. Sadly, the young Mexican passes out of the room, while the hero claps Carmelita to his manly breast. Just then thru the open window comes a bullet, speeded by the hand of the nefarious ranch foreman who has sneaked into the back yard, and the body of the girl falls limp in the arms of the Ramblin' Kid. The would-be murderer hastens away, and in his hurry drops his hat into a well nearby. Carmelita's father rushes into the room and accuses the Kid of shooting his darling daughter. He protests his innocence. Just then Carmelita's faithful dog comes in the room barking. The Ramblin' Kid leaves, his head bowed low. The doctor comes and finds that Carmelita received merely a scratch from the bullet, and is otherwise fine as silk. Then her father follows the dog, still barking, into the yard, is drawn to the well, looks in and sees the hat, which he fishes out and recognizes as belonging to the ranch foreman, Hook Nose Joe. In the meantime the seamy villain has indicated the ranchhands against the Ramblin' Kid and they all start on a mad ride to catch our hero, with thoughts of a stringing party in their minds. When they get there, however, our hero is awaiting them, and he speeds a bullet into the body of the vengeful foreman and proves to all that said hombre was the guilty one. Everybody leaves the scene to the hero and the girl, and they rub noses happily.

The picture was directed by Alvin J. Neitz and produced by Phil Goldstone. State Right exchanges distribute it.

Messrs. Zabel & Wilson recently dedicated their Capitol Theater, Olympian Wash. The occasion was a gala night at that city and much complimentary comment is being received on the beauty of the house.

ADD FIVE MORE FEATURES TO WARNER OUTPUT

Hollywood, Calif., Oct. 25.—The big stage at Warner Bros. West Coast studios, Hollywood, began humming with unusual activity Monday when six companies started working. Three new pictures went into production simultaneously. Casts for the new productions were announced by Jack Warner, production manager.

*Broadway Butterfly*, adapted by Darryl Zanuck, is to be directed by William Beaudine. Dorothy Devere, Louise Fazenda, John Roche, Lilyan Tashman and Cullen Landis will play the leading roles. The story concerns the attempt of a sophisticated society girl to become a named comedy star on Broadway.

Willard Louis will play the leading role in *The Man Without a Conscience*, under the direction of James J. Flood. Helen Dunbar and William Orlanmond have been signed for prominent parts. The film classic was adapted from a German novel by Olga Prinzlau. It tells the story of a man who worshipped at the shrine of Mammon, breaking the lives of hundreds in his ruthless race for gain.

Phil Rosen started work on the screen version of Charles K. Harris' *The Bridge of Sighs*. Creighton Hale, Richard Tucker and Ralph Lewis will play the leading roles in this drama of the underworld. The continuity was prepared by Hope Loring and Louis Lighton.

Warner Bros. are rapidly completing 20 pictures scheduled for 1924-'25. When the last scenes are taken on the six films now in production only two more of the schedule remain. According to the Warners, five additional screen classics will be added to the list for this year. To maintain the usual quality of their productions, extensive alterations are now under way at the studio, and, with the completion of the new stage, a more ambitious program will be outlined for the coming year.

SAGAL HONORED AT BANQUET

New York, Oct. 25.—Louis M. Sagal, vice-president and general manager of the Poll Circuit of New England and national treasurer of the Motion Picture Theater Owners of America, and his daughter, Dorothea Sagal, were the guests of honor at a dinner tendered to them this week at the Metropolitan Club on the eve of their departure for an extended trip thru this country and Canada.

Among the guests were R. F. Woodhull, chairman of the board of directors of the Motion Picture Theater Owners of America, and Sydney S. Cohen. Mr. Woodhull presented to Mr. Sagal, in behalf of the board of directors of the organization, a set of beautifully framed and engrossed resolutions conveying the appreciation of the board for his generous hospitality to its members on the occasion of the August conference at Sagal-Lou Farms, Branford, Conn. In his speech of presentation Chairman Woodhull warmly thanked Mr. Sagal for his lavish entertainment during their stay, when no detail was spared to insure their every comfort and enjoyment, and entrusted to him an important message from the national president and board to the members of the Motion Picture Theater Owners of Southern California, at whose winter activities he will be an honored guest.

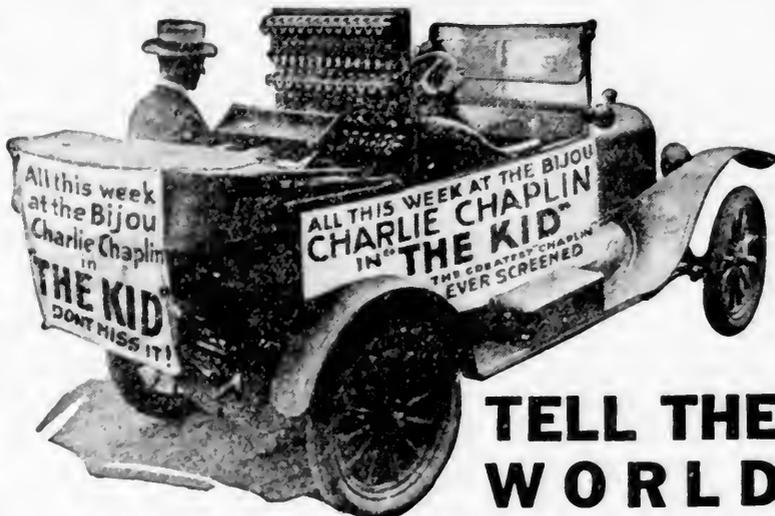
Mr. Sagal will make several stops en route to the Coast to attend exhibitors' meetings which have been called in his honor. Ed Glenn Harper, a director of the Motion Picture Theater Owners of America and secretary of the Southern California division, has prepared a most fitting reception to Mr. Sagal on his arrival on the Coast, which includes a round of sight-seeing and entertainment, visit to the studios, presentation of the keys of the city, a banquet and business session to which exhibitors in California, Arizona and the Northwest have been invited and other festivities. Mr. Sagal expects to return to New York about the first of the year.

SCHOOL TIEUP PAID BIG

Los Angeles, Oct. 25.—His experiences in playing D. W. Griffith's *America* for three days in a 750-seat house, third run, is described by B. F. Robinson, Seville Theater, Inglewood, Calif. The tieup that brought him the biggest results was with the five schools of his neighborhood, which is in the Los Angeles district. The children were brought in, thru announcements by the teachers, to a Saturday special matinee. More than the house seating capacity responded—800 children and 80 adults. It necessitated two spectators in many of the seats. The schools warmed up in advance of the showing on the details of the thrilling midnight ride of Paul Revere, which undoubtedly was the point of highest spectacular appeal in the picture. The campaign included the distribution of 500 copies of the W. J. Bryan letter on *America*.

GRIFFITH'S NEW TITLE

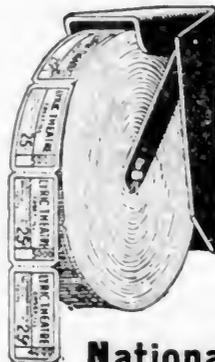
New York, Oct. 25.—Isn't *Life Wonderful*? is the new title selected for the picture which D. W. Griffith has been producing under the working title, *Dawn*. This is the picture which Griffith went to Germany to make exterior scenes for and which is now practically completed after some scenes were made at the director's Mamaroneck studios. The picture will run to about nine reels.



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'CHARLEY'S AUNT' CAST SET

Los Angeles, Oct. 25.—Following the selection of Syd Chaplin to play the stellar role of Babs in the film production of *Charley's Aunt*, Al Christie has selected the actors who will fill the other roles in the picture, which will be directed by Scott S. Snay, starting this week. James E. Page has arrived from London to play the role of Spettigue, creating a record for quick changes, having been playing in the stage play in York, England, on a Saturday night, and being made up for work in the Christie Studio in Hollywood exactly two weeks later. Phillips Smalley will play Donna Lucia Alvarez, the real Charley's Aunt from Brazil, who is impersonated by Syd Chaplin.

Ethel Shannon has been engaged for the leading feminine role of Ella Delahy, while Priscilla Bonner and Mary Aiken will also portray two young English girl characters. An important character is that of Brassett, the "scout" at Oxford University, this part being filled by Lucien Littlefield, well known for his character work in dozens of feature films. Two young Oxford University students, Jack Chesney and Charley Wykeham, will be played by James Harrison and David James.

WALTHALL AND FRAZER IN PARAMOUNT PICTURES

Los Angeles, Oct. 23.—Henry B. Walthall has been signed by Cecil B. De Mille for the part of a modern Southern gentleman in *The Golden Bed*, which he is producing for Paramount from the novel by Wallace Irwin. Walthall by birth, and by his experience as the Colonel in *The Birth of a Nation*, is suited to the part in the opinion of Mr. De Mille and Jeanie Macpherson.

Another well-known veteran player to be added to the cast is Rully Fitzroy. Robert Frazer, one of the screen's most popular leading men, yesterday was signed to play leading male role in the Paramount production, *Miss Bluebeard*, in which Bebe Daniels will appear as star.

Frazer left Hollywood Friday for New York, where he will start work immediately on the production, which will be made at the Paramount Long Island Studio. Frazer recently made a deep impression in a role opposite Pola Negri in *John*.

Raymond Griffith, who has just completed his work in *Lord Chumley* at the Lasky Studio, will leave for New York next Monday. Both Frazer and Griffith will appear in support of Bebe Daniels.

RAYART SELLS RIGHTS

New York, Oct. 25.—W. Ray Johnston, president of Rayart Pictures Corporation, announced this week that the new serial, *Battling Brewster*, starring Franklyn Farrum and Helen Holmes and produced by Dell Henderson Productions, has been sold to Eltraban Film Company for the Southeastern territory — this includes North and South Carolina, Georgia, Florida, Alabama and Tennessee. The Eltraban Company operates exchanges in Charlotte and Atlanta and will release the new serial on December 1.

Rayart has sold the rights to *Battling Brewster* for upper New York State to First Graphic exchanges of Buffalo and Albany. The serial will be released in that territory January 1.

EVA NOVAK WITH TALMADGE

Hollywood, Oct. 25.—Eva Novak has been signed by Abe Carlos to appear opposite Richard Talmadge in *Hail the Hero*, his next comedy drama for Film Booking Offices. Others in the cast are Joseph Girard, Joseph Harrington and Stanhope Wheatcroft. James Wesley Horne, who directed the stunt King in *American Manners*, is serving in a like capacity on the new production.

'TAIN'T SO, MR. MEADOR

New York, Oct. 25.—According to a press story sent out by J. E. A. Meador, of the Metro-Goldwyn publicity force, *Yolanda*, a Marion Davies-Cosmopolitan production, is still running at the Cosmopolitan Theater, New York. Mr. Meador doesn't usually make such wild statements, but this error can be forgiven because the Cosmopolitan Theater is so far north on Broadway, at least 10 blocks above the Metro-Goldwyn offices.

For the past three months *Janice Meredith* has been playing at the Cosmopolitan, *Yolanda* having been taken off 'way back in the early days of 1924.

RAPF UNDERGOES OPERATION

New York, Oct. 25.—Harry Rapf, associate production executive of the Metro-Goldwyn-Mayer studio, is convalescing from a minor operation recently performed at Hollywood Hospital. He has been suffering from throat trouble for some time.

Mr. Rapf will be able to return to work within a few days and will at once resume supervision of the production units under his charge. He is meanwhile visiting the studio for a few hours each day.

SINCERITY AND FEARLESSNESS ADMIRIED BY CHAS. M. SEAY

The Lambs, 130 W. 44th street, New York City, Oct. 16, 1924. Editor *The Billboard*—Your motion picture department is improving all the time, and it is to be admired for its sincerity and fearlessness. Very truly yours, CHARLES M. SEAY.

TO MAKE STATE FILMS

Greensboro, N. C., Oct. 25.—The Motion Picture Arts Company, which has its headquarters in the Jefferson Building here, has been awarded the contract to produce the official motion pictures of North Carolina for the State Geological and Economic Survey. The films will be shown at the Grand Central Palace in New York as a part of the show that the State will hold there in January. They will then be shown thruout North Carolina. W. Tom May Van Plancke is the general manager of the Motion Picture Arts Company.

VOTE ON SUNDAY MOVIES

Ishpeming, Mich., Oct. 25.—The city of Ishpeming has decided to submit the question of repealing the city ordinance prohibiting the showing of motion pictures on the Sabbath to a general vote. This vote will be held on November 4, at the same time as the presidential election.

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ENTERTAINERS  
MUSICAL ARTISTS

Conducted by AL FLUDE



## THE ENTERTAINMENT OF AMERICA

It would require a very large volume indeed to tell of all the entertainment activities of America, and a *Who's Who in the Entertainment Field of America* would be a library in itself.

It is an honor to belong to the army of entertainers (and by entertainers I mean all who entertain and instruct from the platform, the stage or in any public gathering). It is such an honor and such a responsibility that no one should enter into it lightly. One who is an entertainer is also a leader—a leader in the thoughts of men—and that is a great responsibility. If I think wrongly I am doing myself an injury. If I cause 10,000 to think wrongly I have multiplied my mistake by 10,000.

I wonder if you have stopped to consider how the entertainment field has grown in the past 25 years. At the opening of the century this field comprised the drama, vaudeville, the circus and the platform (then in its infancy). Twenty-five years have seen the growth of the first three in proportion to the growth and the increasing wealth of the country. But the platform took on an abnormal growth. From a business of approximately \$2,000,000 in 1900 it grew to approximately \$22,000,000 in 1915, and since then it has hardly kept its own. This represented the lyceum and chautauqua only.

The beginning and enormous growth of the moving picture industry during that time is well known. It belongs essentially to both stage and platform, and the people have paid untold millions for this form of entertainment, and all this is in addition to what they paid before. It is safe to say that the people are paying today ten times as much money for moving pictures alone as they paid for all forms of entertainment during the closing years of the 19th century.

Perhaps it is a lucky thing that the radio must be given without cost to the people. Perhaps they have reached the limit of their spendings for entertainment. But the cost of radio instruments alone in practically every home is as much as the average family paid for entertainment for an entire year in the old days.

During these 25 years the carnival has seen most of its growth. I do not know of any form of paid entertainment which has ceased to function during this last quarter of a century. It has all been addition and not subtraction. I wish we might have a comparative census of those engaged in the work of entertaining 25 years ago and now. I think it would be a most amazing lot of figures.

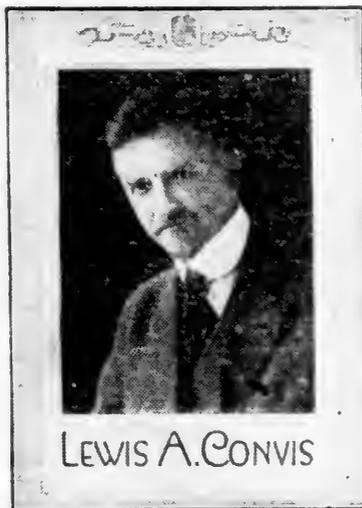
And in the past few years a new class of platformist has come forward, that of the club speaker. Not that it is a new art. It is as old as human social life. But the amazing growth of dinner clubs in the past ten years has made of it a new art. A quarter of a century ago a liberal estimate would have given six addresses each week in each county, not counting sermons. Today, with an average of two lunch clubs in every town, there is probably an average of 20 addresses being given in each county every week in the year. If that is anywhere near correct, then in the 3,037 counties of the United States there must be delivered each week about 60,000 addresses, or more than 3,000,000 addresses given each year. If the average audience numbers 100, which is a low estimate, then more than 300,000,000 listeners have been edified, instructed, bored or passively interested in these utterances. The figures are astounding, and I might have made them twice as large without haff trying. I am not strong on figures. Any child can pick flaws with the above. I wish we might have a commission, not to give accurate figures, of course, because that would be impossible—it is merely guess work—but to give respectability to any figures which might be given out. It would all be amazing and probably greatly under the reality.

And so with all this mushroom growth, which has multiplied the expenditures for entertainment, and with the still further expense of automobilism, which has grown in the last 25 years until it is greater than all other expenses for pleasure in this country, it is not strange that the older forms of entertainment should be obliged to struggle to maintain their existence and their growth. And there is one thing, and one thing only, which will insure the permanence of each entertainment activity, and that one thing is "merit". The drama, conceived in art

and delivered with honest purpose, will continue to serve. Vaudeville, presented with a clean purpose of adding joy to life, will still function. The platform reconstructed, perhaps, to meet new conditions, will continue to inspire. Changes will come, but the entertainment field in America will continue to grow.

### LEWIS A. CONVIS

When I was rooming with Lewis A. Convis over in Siberia and we were



LEWIS A. CONVIS

striving in vain to teach a dirty Chinese coolie how to do his maid's work properly it never occurred to me that later on I might be telling of his work on the American platform. And yet it is experience that makes platform art worth while, and it is the lack of experience and the platitudinizing of so many speakers who are merely anxious to demonstrate their own cleverness that discredit the platform. Probably Convis was just as able a man before he went

to Siberia. But over there on the Siberian plains there was something born into his soul which was not there before.

I remember when Convis went out to the front with the Polish troops, how I tried to help him outfit with some of the comforts. Nearly a year later I met him again at Novo-Nikolayevsk, where he was in charge of the welfare work for 16,000 men—the largest contingent cared for by any of the men over there. I remember how he evidently had the respect of the officers and the confidence of the men. Later on when the Polish legion, which had borne the brunt of the fighting with the Bolsheviks, was broken up, and Convis and his orderly took to the woods and made that hideously long trek back to Vladivostok, what an experience that was and what an education to his soul as he struggled on thru a Siberian winter, knowing that more than two-thirds of the boys he had been trying to serve had been cut down and that it was a case of luck if he got thru. It was thru experiences such as that that Convis' lecture, *Under the Paws of the Russian Bear*, was born.

But Convis found the remnant of his boys when he reached Vladivostok, and at the invitation of the general in charge went back to Poland with them. There he was able to secure the material for that other lecture, *Poland, a Story of National Idealism*, and this experience, together with his observation and his dreaming in Siberia, enabled him to produce that other lecture, *The Soul of Russia*.

And so it is now that when I go into a town and the committee tells me "We had Lewis Convis, and that little fellow gave us a great lecture," I say: "Well, why shouldn't he? That man has wrought out his lectures on the anvil of experience. They have been hammered into shape by the hammer of danger and polished by the hard rubbing of long nights in a semi-Arctic land. His dreams were born in the experiences of adventure, and his conclusions were reached while facing probable death. Why should not a man learn under such circumstances what to say and how to say it?"

I did not mean the above merely as an eulogy of the platform service of Lewis A. Convis, altho he may deserve much more than I have said. I have used it merely to point a moral, and that is that the day of the platitudinous orator is nearly over. It is the message of experience of achievement, no matter in what field, that the American people are asking for and that marks a new step in the platform field and one that is promising of greater things in the future.

## News Notes

Ft. Wayne, Ind., seems to be a center of lyceum activity this fall. In addition to the very extensive university course there are several other courses of lectures and entertainments to be given. The Y. W. C. A. is offering a course for each Sunday afternoon. The first one was by Dr. Richard Burton on *The Movies and the Multitude*. On a recent Sunday Dr. Paul Krauss gave an address on *Our Responsibilities as Citizens*.

The Smith-Spring-Holmes Company left Chicago October 12 for a series of engagements in Kansas beginning at Topeka under the management of the University Extension of the University of Kansas.

According to *The Greenville* (N. C.) Piedmont the opening number of the Greenville course was "the screamingly funny comedy, *The Barber of Seville*, by Beaumarchais. It was presented by the Devereux Dramatic Company of New York. The present season is the 23d of the Greenville Artist and Lecture Association. In addition to the above company there will be six other numbers, including Carveth Wells, the famous travel lecturer; Baumgardt's Travelogue, Tony Sarg's Marionets, New York String Quar-

ter, a grand opera program presenting *The Marriage of Figaro* and a reader.

Armada, Mich., reports its lyceum course as follows: The Apollo Duo, Dr. J. Franklin Babb, Filipino Quartet, Herbert Leon Cope and the Sunshine Girls. Of these five attractions Mr. and Mrs. Arthur Wells of the Apollo Duo and Herbert Leon Cope have been headline attractions upon the lyceum platform for about 25 years, and Dr. Franklin Babb has been well known to lyceum people for almost an equal length of time. It is a great record of excellence for a platformist who has been serving the public satisfactorily for so long a period.

Oshkosh, Wis., opens its lyceum course November 18 with Vilhjalmur Stefansson. On January 29 Herbert Leon Cope, the famous humorist, will lecture. Ida M. Tarbell, famous writer, is booked for February 24, and Capt. Dinmore Upton for March 20, a great course of celebrated speakers.

Lorado Taft, the famous sculptor, heads the lyceum course at Shenandoah, Va. Phildelah Rice is another feature of the program. The National Male Quartet

and the MacFarron Artists, together with a play, make up the list.

In speaking of the Russian Cathedral Choir *The Albia* (La.) *Union* says: "Albia lovers of the best in music were given a musical feast at the Christian Church last night when the Russian Cathedral Choir appeared as the first number of the fall and winter lyceum course. The entertainment presented by the Russian gentlemen was one of the best—if not the very best—musical programs ever given in this city, and the applause accorded them by the fair-sized crowd evidenced the hearty approval of the evening's entertainment. N. G. Wasiljevsky, first tenor; G. A. Lebedeff, second tenor; A. N. Kaudiba, baritone; M. P. Bataeff, basso, with Mr. Kafajoff, pianist, made up the company, which is a part of the choir of the famous cathedral of St. Paul and St. Peter, and which probably surpassed the efforts of any similar organization that ever appeared in Albia. Each of the gentlemen possessed a fine voice which blended perfectly in the quartet numbers, making the recital an evening of superb delight. All of the gentlemen are of Russian birth, but all have forsaken the land of Lenin and Trotsky and have adopted America as their home. They will return to New York for the Christmas holidays and will receive their final naturalization papers at that time."

The Woman's Club of Buckhannon, W. Va., is presenting a course of eight lectures this season, each lecture to be given by a university professor upon important subjects.

W. J. Black in *Detroit Saturday Night* says:

"Oratory will never die out, even tho the sophisticated dislike oratory and orators. These resent the thrill of mass emotion which the cheapest orator easily arouses with the worn formulas of heaven, home, mother and the grand old flag, stained with his formula tears."

"Oratory will never die out even tho more people have been put to sleep with this opiate than by any narcotic known to the drug trade. For it yields the charm of personality."

"A convention of chautauqua orators, enlisting for the season, exhibits the orator who wants to preach and sermonize and firstly and everlastingly, as if the villagers didn't get enough of that church-emptying stuff; then the orator who, fresh from his university chair, wants to teach and historize, and the orator who thinks the chautauqua tent should be a political stump from which to harangue, and finally the worst pest—the orator who has nothing but a string of unrelated jokes."

"Oh, they'll laugh at his jokes all right, and he regards himself as a top-notch, but, since next day no one remembers what he said, they're not putting their money on him for next year."

"Speaking of money, who pays the shot? These programs cost the community from \$500 for a three-day program to \$2,500 for a week program. And when William Brewster's Jan is on the bill it shoots up \$1,000 higher for his two-hour benediction."

"Probably the best salesmen in the country are the chautauqua program saleswomen. They must sell an ideal to a close-fisted village money lender, a hard-headed hardware merchant and a soft-headed barber hawking them to lose some money for the town."

But the greater part of it is a triumph. The townspeople are enthusiastic and appreciative. Tear-droppings and hand-clappings take the place of rural apathy and from these visitations many an otherwise dumb community has arisen with a new civic spirit.

"I have seen in Kentucky, in a town 25 miles from the railroad, the hill people adjourn every activity and crowd the khaki tent, priest, minister, banker, hill-billy with his one gallus, illiterate miner, school girl and oldest inhabitant, the entire population of the village and of the surrounding country gathered for this annual baptism of community emotion under a Rab-life educational program."

"Probably no other single agency in the United States has so direct an access to 20,000,000 people as the chautauquas and few agencies have so effectively applied themselves to the task of moral and educational mobilization."

If the platform is to be a genuine cultural influence in the life of America, then the selection of those who are to become the leaders in this movement is a very important thing. If there is any-

which has been demonstrated more than in any other regard to platform work, it is the fact that the platform speaker has no place on the platform. The speaker with authority and who speaks with authority is the one who can do the greatest good. The appearance upon the platform of Dr. Tehyl Hsieh, secretary and director of the Chinese Trade and Labor Bureau, is a promising event because it adds to the platform ranks one who can speak with authority upon one of the most vital topics of the day, namely, the Chinese situation and its application to America. During the past few months I have seen many very complimentary newspaper articles in regard to Dr. Hsieh and his platform work. I am quoting just a small portion of an article which appeared in *The Post-month* (11) *World* in regard to Dr. Hsieh and his work, because I believe that his utterances are of peculiar value to the people of America at this time:

"Before a good-sized and appreciative audience Dr. Tehyl Hsieh, scion of an aristocratic Chinese family of wealth and antiquity, gave an eloquent lecture on *Present Day China* at Pierce Hall Wednesday evening under the auspices of the Graffiot Club.

"Dr. Hsieh was educated in Cambridge, Eng., and in his 20 years of consular service he visited in 44 countries and now director of the Chinese Trade and Labor Bureau, with an office in Boston. At the beginning of his talk his listeners were much impressed by his brilliancy and

forcefulness as a speaker and his knowledge of the world. He talked with a charm and ease that kept the close attention of his hearers to the end. His lecture was peppered with noble sentiments and one of high principle and nobility. He had the command of the English language with an ease and power of memory at the same time presenting a vivid picture of conditions in China and her relations to other nations, particularly the United States.

"Dr. Hsieh believes that the world is advancing toward the millennium and that people have caught the vision of peace. China is looking to America, the country that pointed the way to the Chinese Republic. China, he said, is not in a settled condition with her ten-year-old republic, but much may be expected from that republic after it has been in operation for many years, as our government has. He exhibited the flag by the side of that of the United States and said that beloved rainbow flag had come to its life on account of the Stars and Stripes, and he believes that China will work with great America to save the world.

"China boasts today of a new up-to-date republic, a new rainbow flag, a new alphabet of 29 letters only, a new people, four hundred and eighty million souls. They are a human race trained and being trained in all walks of life, entering upon a new era of advancing civilization."

result of years. A community which can afford good stuff will do well to keep this in mind, and in selecting its musical attractions, it will take only those with names which really mean something and in that way will avoid many disappointments. I do not know whether there is any attraction which actually uses the names which I have used in this little item. I have used them, of course, only typically and not as pointing to any individual feature.

The I. A. L. announces that the two-percent strike levy will be refunded in full. The new tariff was ratified by the lodge members September 26.

At Erie, Pa., a very strong lecture course is put on by the Teachers' Association and the University Club of that city. The season their opening number is by Kenneth Roosevelt, who will give *Reading Boy Gains on Four Continents* on November 26. Glenn Frank, editor of *The Century Magazine*, will give his lecture, *An American Looks at His World*; Dr. Harlow Shapiro, director of Harvard University Observatory, speaks on *Evolution of the Stars and Planets*; Fredrick S. Wallis, former U. S. commissioner Ellis Island, speaks on *Immigration and Americanization*; George J. Vincent, president of the Rockefeller Foundation, gives *An Adventure in Public Health*. A course of such stable character must mean a great deal in the life and thought of any community.

At Gas City, Ind., the lyceum course is being put over by a committee from each club of the city. As there are 21 clubs in Gas City, that means that 21 committees are scouring that town to make the lyceum course a success. The first number of the course was given on October 15, when the Collins Novelty Company presented its entertainment. The Boyds, Caveny Company, Henry Clark and the Russian Orchestral Quartet form the other numbers of the course. With such a committee behind the enterprise, there should certainly be no deficit at Gas City.

Gallatin, Mo., opened its lyceum course recently with the play entitled *Storm*. *The Democrat* of that city states that it proved to be a great success and the exceptionally large crowd was delighted. The season ticket sale and the single admissions from that first number have more than paid for the entire course, so Gallatin will have a surplus.

R. E. Morningstar and Fred High will entertain the Illinois Telephone Company in its annual convention and banquet at Peoria November 13.

Everett Kemp will open the lyceum course at Houghton, Mich., November 25. The Russian Cathedral Choir, William Rainey Bennett, the Troubadour Male Quartet and Edward Reno comprise the course. Of these numbers Kemp, Bennett and Reno have all been platform favorites for more than 15 years.

Mr. and Mrs. O. B. Stephenson left Chicago October 21 for New York, where the former will attend the meeting of the affiliated bureaus at the Hotel Commodore.

A year ago Father Will Whalen, formerly an actor, but now a Catholic priest, erected a monument to the heroine of Adams County, Pa., Mary Johnson, who was stolen from Buchanan Valley in 1758 by Indians. The statue cost thousands of dollars, and Father Whalen hadn't a cent to start with. He said it reminded him of the good old days when plays went out on a sheeting. The historical societies failed him, so Father Whalen took to the lecture platform and to date has his statue fully paid for. His lecture on *The Red Lily of Buchanan Valley* in pamphlet form has sold by the thousands. His latest date was the Hotel Statler, Buffalo, N. Y., Saturday, October 11. His talk on the white woman who lived 75 years with the Redskins and never lost her identity or her high morality held his listeners thrilled for an hour and a half.

The question of "what is in a name" is a pertinent one when it comes to the selection of lyceum and chautauqua talent. As I look over the hundreds of clippings that come to my desk I can sort out at once the worth-while musical attraction by the name. There is a class of musical features built to sell. These are *The Singing Girls*, *The Trumpeters* and a hundred other names of that sort which mean nothing. They are here today and gone tomorrow. The lyceum and chautauqua coach is an institution which is needed and which has been doing good work for years past, and I do not intend to belittle the service which they do. I am not at all sure but what *The Singing Girls* and attractions of that sort fill a genuine need upon the platform, but it is not the attraction of that kind that builds the foundation upon which the lyceum or the chautauqua can build best for the future. It is not the attraction of that sort which has been making for itself a reputation in this work which can withstand the as-

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At Liberty—A-1 Drummer. Fully experienced all lines. Pictures, vandyville, tabs. Have complete outfit. Marimba, xylophone, bells and full line of traps. Play any parts on marimba. No slapping stuff. Will consider anything good and steady, but no theatre. Wire or write, stating all to DRUMMER, 309 10th St., So., Grand Forks, N. Dak. nov1

At Liberty—A-1 Flutist. Formerly of Madison Theatre and Rochester Performance Orchestra, desires theatre position. Thoroughly experienced. ARTHUR NEUMANN, 381 Barr St., Rochester, N. Y. nov1

At Liberty—A-1 Modern Dance. Pianist. Good tone, can read and fake. State all. LLOYD DOPKINS, Morris, Minn. nov1

At Liberty—A-1 Trombonist. Experienced all lines. Picture show or vandyville preferred. Also play saxophone. Will accept good contract on offer. JOE SAIDE, 1479 W. 7th St., Little Rock, Ark. nov8

At Liberty—A-1 Violinist. Doubling tenor banjo for dance orchestra, movie theatre or cafe, young; neat appearing; sober, reliable. City. The stuff for either. Make me an offer. HARRY PETERSON, 165 543, Hopkins, Minn. nov15

At Liberty—Cellist. Experienced in all lines. All letters answered. WILBUR M. KINSTRY, 711 6th Ave., S. E., Minneapolis, Minn. nov1

At Liberty—Clarinet. Band or orchestra. Plays saxophone. GEO. BLYTHE, 604, 10th, Dallas, Texas. nov1

At Liberty—Flute and Piccolo. Thoroughly experienced. Union. Address: FLUTIST, 600 S. Main St., Wichita, Kan. nov8

At Liberty—Hot Dance Trumpet. Effects, novelties, read, plenty bakum. Reference from present job. TRUMPET, Room 201, Carle Hotel, St. Louis, Mo. nov8

At Liberty—January 1st, Organist. Thoroughly experienced in picture work. Union. Reliable. Good organ essential. At Liberty January 1, 1925. If in U. S. or border States, Address JOHN O. STEWART, 519 Dewey Ave., Cambridge, Ohio. nov21

At Liberty—Leader-Violinist. For vandyville or picture house. Have splendid library of music. Will locate anywhere. Union. Address BOX 606, Fort Jervis, N. Y. nov1

At Liberty—Pianist-Musician. Capable directing, experience pictures, vandyville, dance; also organist. Good young dance orchestra reading organ w. tabs. Age 30 single. Address C-BOX 622, care Billboard, Cincinnati. nov1

At Liberty—Violin Leader. Extra nice library. Must be permanent and best class. LEADER, care H. M. Johnson, Sec Local 253, Columbus, Georgia. nov1

At Liberty—Violinist and Harpist. Entertainments, dances, hotels or cafes. A No. 1. Care LEONARD VERTUNO, 221 Maple Ave., Oak Park, Ill. nov1

At Liberty—Violinist-Leader. A-1. Pictures, vandyville, up to date library. Wish to theater in the city of New York. Can furnish orchestra. WOOGAKKER, 331 E. 170th St., New York City. nov8

At Liberty After Nov. 4. Four banjoists playing good straight rhythm. Perfect harmony. Read my parts. Just finished season with Vernon McDonald's Nebraskans. Can absolutely produce the goods. Union. Tenor soloist. Wire or write L. STENNETT, Hill Hotel, Sioux City, Iowa. nov1

At Liberty at Once—4 A-1 Musicians. Banjo, sax, team, one doubling on trumpet, and piano player. Have played to date three years. Desire position with fast dance band or vandyville orchestra. Union. Tenor soloist, reliable. Playing at present hotel-dance change. Address MUSICIANS, 1271 10th St., Dubuque, Iowa. nov1

At Liberty Nov. 8—Experienced Trombone wishes location, vandyville or pictures. First-class references upon request. W. EUGENE MILLER, 24 Burnett St., Newark, N. J. nov8

Banjo Player and Trumpet player. Good instruments; tobacco; young; can read some vandyville and dance copy books. Would like to be engaged jointly if possible. Write or wire all details including salary. C-BOX 616, Billboard, Cincinnati, O. nov1

Business Trombonist—Eight years experience pictures and vandyville. Union, married. Prefer Texas. TROMBONIST, 315 E. 6th St., Oklahoma City, Ok. nov1

BB and String Bass—Union. Experienced all lines. Exceeding engagement only. C-BOX 555, Billboard, Cincinnati. nov1

Cellist—Experienced, Reliable and capable, desires theatre engagement. Good instrument. Union. Address C BOX 600, Billboard, Chicago. nov1

Cellist at Liberty Nov. 1.—Experienced. Union. Tenor banjo if required. VIOLONCELLIST, Plaza Theatre, Asheville, N. C. nov1

Cellist at Liberty—Fifteen years' experience vandyville, picture hotel and theatre. ARTHUR P. GEORGE, 5620 Prairie Ave., Chicago. nov1

Cellist Doubling Tenor Banjo at Liberty. Thoroughly competent and experienced in concert, pictures and vandyville. Big and very good interpretation. Excellent appearance and good personality. Can play at once. Wire your very best offer to S. FLORES, care Danmore Hotel Tulsa, Ok. nov8

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E-Flat Alto Saxophone. Bari. one. Army or Navy. Experienced; quartette; under 40 or stock steady. Address SAXOPHONIST, 260 So. Santa Fe, Lawrence, Kan. nov1

Experienced Trumpet Player at Liberty. Theatre preferred, but will accept wire or write. TRUMPET, care Franklin Theatre, Tampa, Florida. nov15

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Flutist at Liberty—Union. Experienced. WALTER KNIGHT, 303 N. Heritage Ave., Treason, N. J. nov8

Good Organist Wants Change location. Best reasons. Library and steady reliable. Experienced, married. Address ORGANIST J. care Billboard, Kansas City, Missouri. nov8

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Lady Novelty Drummer—Young, good looking. All new novelty traps, complete line to do my "stuff". Closing two-year engagement. Want hotel position or band work. Am featured. Join me in a cly. Pay your wires. ROSE BALDWIN, 425 No. 57th Ave., W., Duluth, Minn. nov1

Orchestra-Pianist—Efficient. Experienced, permanent. Vandyville or pictures. Union. DANIEL PEDERSEN, 723 W. 7th, Grand Island, Nebraska. nov1

Orchestra-Pianist at Liberty—Lady pianist, union, experienced pictures and vandyville. Library. Prefer large city. BOX 1245, 400-10th, Conn. nov1

Organist—Available Immediately. Competent and reliable. Experienced picture player. Will consider vandyville or orchestra. Large library. Reasonable salary. JOSEF WELLS, Hillsboro, Ind. nov1

Organist—Cues Pictures. Large library. Good reader. Expect good unit organ. References. FLOYD YURTH, R. 1, Ft. Madison, Iowa. nov1

Organist at Liberty—Experienced. Large library. Cue pictures. Reasonable salary. Wire or write. MARY E. CARNES, Hillsboro, Ind. nov1

Organist Desires Permanent position, first-class theatre, with first-class organ. Feature songs. Union. Address FEATURE ORGANIST, Billboard, Kansas City, Mo. nov8

Organist-Piano-Leader—Excellent library. Cue pictures. Must be permanent. Two weeks' notice required. State salary, hours, etc. Go anywhere. Address LEADER, Billboard, Kansas City, Mo. nov1

Piano-Accordionist at Liberty. November 6. Experienced dance man. Young. Union. Address "ACCORDIONIST", Clark and Lake Hotel, Chicago, Ill. nov1

Real Organist. Union. Extensive library. Play jazz to standards. Worked largest organs in West. Fit all pictures. B. NORBERG, General Delivery, Dallas, Texas. nov1

Trap Drummer—Experienced vandyville, all lines, bells and traps; travel or locate; double violin. EARL GORE, Vera Apt., No. 3, 15th and Illinois St., Indianapolis, Indiana. nov1

Trap Drummer and Pianist—A-No. 1 Team. Husband and wife. Play pictures alone; cue to a second all effects. Consider road show or dance. THE GARWOODS, 351 So. Water St., Olathe, Kansas. nov1

Trombone—Experienced Pictures; vandyville. Keith, Pantagos. Thoroughly competent. MUSICIAN, 1233 6th Ave., Huntington, W. Va. nov1

Trombone, Union, Experience in opera, symphony and theater work. Desires position. Will go anywhere if steady. CHOMET, 135 West 95th St., New York City. nov1

Trumpet Player Desiring Location in theatre. Picture and vandyville experience. Wire V. BELFIELD, 911 Neosho St., Emporia, Kansas. nov1

Violin-Leader—Experienced—Cue pictures correctly. Large library. Union. At Liberty VIOLINIST, 3600 Huntington Ave., Newport News, Virginia. nov1

Violinist—Experienced, Reliable. At Liberty. Sightreader. Can cue pictures, lead and arrange. Married. Five years here. Union. 4719 Gurley, Dallas, Texas. nov8

Violinist—Musical Director. Local 802, New York City. At Liberty. Experience 14 years. Vandyville, burlesque, pictures. Library worth \$2,000. Cuing pictures usually. Will accept side man. Age 37 years. Small town preferred if permanent. Address, wire or wire, WM. LIPPUS, 334 W. 45th St., New York City. nov1

Violinist at Liberty—Locate or travel. Can do vandyville act with violin. Will work under piano director. Address EDMUND WOODS, Detroit, Minnesota. nov8

Violinist Leader or Side—12 years' experience; concert, theater, jazz; good appearance; style, tone, rhythm. Fine soloist. Go anywhere for good offer. Union. BOX 109, care Billboard, 1493 Broadway, New York City. nov1

Violinist, Side Man—Thoroughly experienced in all lines of theatre work. Twelve years' experience; very fine schooling. Union. Sight reader. Age 29. If necessary double some Alto Saxophone. FRANK HEINONEN, 17 Albert Court, Dubois, Pa. nov1

A-1 DANCE VIOLINIST—AGE, 23. READ, fake, jazz, memorize. Feature solos, double stops, laugh, etc. Hot dance band or orchestra hotel orchestra preferred. E. R. BOOTH, 201 Garrard St., Covington, Ky. nov1

A-1 VIOLINIST AT LIBERTY—LEADER OR side. Locate or travel. Experienced and competent in all lines. Good library. Address MERRILL EVANS, 11641 Roe, Chicago. nov8

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Do You Need a First-Class Drummer? 15 years' experience vandyville, pictures, concert, dance. Have symphonies etc. Union. \$4.00 not considered. J. KERN, care Billboard, Chicago. nov1

Drummer and Pianist (Husband) and wife desire hotel theatre engagement. Sight reader. Experienced. Address C-BOX 557, care Billboard, Cincinnati, O. nov1

Drummer—Bells & Xylophone. Machine Tuning. On two weeks. Experienced all lines. C-BOX 438, Billboard, Cincinnati. nov1

Drummer—Bells, Theatre or dance. No Amps. A. F. of M. F. L. ALLEN, 27 Prospect St., Fall River, Mass. nov1

Drummer-Xylophonist—First class. Union. Good outfit, 5 octave marimba xylophone. Four mallets. Double bass. Sides. Long experience. Has played everywhere, but if any line, wire me. KALPH BURNS, General Delivery, Dallas, Texas. nov1

Experienced Baritone Player. Sixteen years' experience including the big brass, vandyville, in school and concert band work. Just closed contract with concert band. Age 38, gentleman, honest, sober and dependable. Union. BARTONE, 133 McDowell Ave., Steubenville, Ohio. nov1

Jazz Drummer—Doing Marimba Specially. Prefer vandyville orchestra, not or traveling show. Consider anything. Who are you? Young, union, sober. HOLLYWOOD JAZZ BAND, Logansport, Ind. nov1

Lady Drummer at Liberty—Experienced theatre orchestra, vandyville, tabs, pictures, good library, references. South of New England preferred. Union. Locate only. LADY DRUMMER, 16 Clifford St., Pawmcket, R. I. nov1

Oboe Desires Position in Movie industry. Union. MUSICIAN, 155 West 9th St., New York City. nov1

Oboist, First Class, at Liberty. Only owing opera, no strike. SMITH, 610 Thomson St., Evan, Michigan. nov1

Orchestra Leader-Violinist—Photoplay. Union. Wishes steady engagement. Best references. MR. LOUIS, Billboard, Chicago, Illinois. nov1

Organist—Sight Reader. Ac. accustomed to the better houses. A first-class first class player. Fifteen years' experience in the larger cities. Excellent references. No faker. Use music entirely. Must be good salary, not a cheap man. Notice necessary. C-BOX 610, care Billboard, Cincinnati. nov8

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(Continued on Page 62)

AT LIBERTY—A-1 FLUTIST, DOUBLE Eb Alto Sax., 12 years' experience in pictures and vaudeville; union; age 35; married; reliable; 2 weeks' notice required. Address: C-BOX 615, care of Billboard, Cincinnati, Ohio. nov8

AT LIBERTY—FLUTE AND PICCOLO PLAYER; first class; thoroughly experienced in moving pictures and vaudeville. Will go anywhere. M. ATHIAS, 1358 Fulton Ave., New York City. nov1

AT LIBERTY—TROMBONE FOR DANCE OR Theatre. Two weeks' tryout all I ask. Best references; tuxedo; gold horn. special phone; latest music; good tone; fast reader on marks and expression; also play bass trombone for large theatre orchestra or concert band. PINKIE O'TOOLE, 5774 Wiuslow, Detroit. nov1

B-FLAT TENOR SAXOPHONE—LEGITIMATE Theatre, Vaudeville or Pictures; thoroughly experienced; play solo parts; union. Address FRANK SUTTON, 1118 Brown St., Alton, Illinois. nov1

CELLIST AND BANJOIST AT LIBERTY—EXperienced in hotel, theatre and concert trio. First class work with real musicians accepted. MUSICIAN, 208 Sewell Ave., Atlantic City, New Jersey. nov5

CLARINETIST—THOROUGHLY ROUTINED IN all theatre and hotel orchestra work. Union. Location only with good orchestra. Vaudeville, combination house or hotel preferred. Grinds not considered. E. P. WHITCOMB, Care Band, Nat. Sanatorium, Johnson City, Tennessee. nov1

EXPERIENCED, RELIABLE, COMPETENT pipe organist, wishes theatre position. Am versatile player. Read, memorize, compose, improvise, transpose. Good organ essential. Pictures only. Union. References. Library. Classic, operatic, modern, popular melodies. Go anywhere. ANNA HARTWELL JONES, Bay City, Michigan, 1311 Stanton Street. nov1

HIGHLY COMPETENT BAND AND ORCHESTRA leader, best of training, wide experience, wants permanent location in the South; account health of one of the family. Now leader of well-known band in Middle West and instructor instrumental music in High School. Authorized teacher of Progressive Series of piano lessons. Best of references. C-BOX 559, care the Billboard, Cincinnati, Ohio. nov1

OBOEIST, FIRST CLASS, AT LIBERTY—Wants to locate with good orchestra. BOX 106, care Billboard, 1493 Broadway, New York City. nov1

AT LIBERTY—Clarinetist. Wants position, stationary, at theatre. Thoroughly experienced. Good references. Address "CLARINETIST", Douglas Theatre, Macon, Georgia. nov1

AT LIBERTY—Trombonist. Experienced in all lines of work. Cut the stuff at sight; also Core-maker by trade. JESSE NICHOLS, Harris' Grand Theatre, Bloomington, Indiana. nov1

AT LIBERTY—Master E-flat Tuba, B. & C.; travel or permanent. Concert, dance or theatrical. I am a first-class man; will consider none but first-class engagement. If one-piece dramatic, double character. I am an oldtimer and proud of it. OTTO JOHNSON, Bosworth, Missouri. nov1

AT LIBERTY—Trap Drummer. Read or fake, no aerobat, good dance rhythm; also double some Violin. Young, neat, single, nonunion. W. C. HALL, Box 391, Hillsboro, Ohio. nov15

AT LIBERTY—Alto Sax, doubles all Saxophones, Clarinet, Bass Clarinet, Piano, Arranger; working now with Keith headline band act. Read and improvise. Young, union. References exchanged. Two weeks' notice. Write C-BOX 620, Billboard, New York. nov8

AT LIBERTY—Band Director. Will consider good location. Address E. POMO, 2611 Ogden Ave., Chicago, Illinois. nov1

AT LIBERTY—A-1 Violinist, leader or side man. Large library. Union. Travel or locate. Satisfaction guaranteed. Address "VIOLINIST", 117 North Olympia, Tulsa, Oklahoma. nov1

AT LIBERTY, on short notice, Lady Drummer, Tympany, Bell, Marimba, and can furnish other first-class Lady Musicians. Prefer hotel or small theatre orchestra in South and Florida. Reference; union. Write ESTELLE BAKER, Gen. Del., Jacksonville, Florida. nov1

AT LIBERTY—First-Class Baritone Player. Prefer engagements with first-class concert band. Address D. CARRAFFELLO, 822 Bowen Ave., Chicago, Ill. nov1

AT LIBERTY—Clarinetist, Double Eb Saxophone, A-1 in all lines work. To locate. Address E. POMO, 2611 Ogden Ave., Chicago, Illinois. nov1

A-1 DRUMMER, Tympany, Bells, Marimba, and A-1 Pianist at Liberty New S. B. non-union, experienced. South preferred. Trip up or locate. State all. C-BOX 641, care Billboard, Cincinnati, Ohio. nov1

A-1 TENOR BANJOIST—Clean tone, union, read, take and memorize. Absolute harmony and rhythm; also solo work and bridge. Best references. Write or wire. Your letter answered. ART PERSTEAD, Box 223, East Grand Forks, Minnesota. nov1

AT LIBERTY—A-1 Cornetist, Trumpet, for theatre, picture show, vaudeville and concert orchestra. Address CORNETIST, 172 East 95th Street, New York City. nov1

HARPIST, life-time experience in theatre, symphony orchestra, teaching, etc. Is open for engagement. Address MUSICIAN, Postoffice Box 12, Utica, N. Y. nov15

CELLIST—Good musician, tone. Acquainted most Schirmer's. Age 30. Must be permanent. Notice required; also concert or orchestra. West Mississippi preferred. Double Sax. Address C-BOX 619, care Billboard, Cincinnati. nov1

EXCELLENT VAUDEVILLE VIOLINIST, do solo and jazz numbers, would join lady pianist. Read any and all music. Want to join musical act or jazz orchestra. An also lead business, go shows or vaudeville. A. F. of M. Mention best salary and steady work. Absolutely reliable. MR. OTTO, care Billboard, Chicago, Illinois. nov1

COMPETENT Violin Leader or Side Man, with excellent library, desires permanent year-round theatre position. Twenty years' experience in all lines. LOCATION, Billboard, New York. nov1

LADY PLAYING BARITONE HORN, doubling in E Flat Saxophone. Union. R. J. GILMORE, 6226 Lakewood Ave., Chicago. nov1

MUSICAL DIRECTOR—Violin Leader or Side. Young, married. Good library. Fully experienced. 12 years all lines. Double Sax. Address C-BOX 619, Billboard, Cincinnati. nov5

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Lasere and Lasere—Lady and Gentleman. Two distinctly different novel serial acts. Absolute guarantee contract. Address Carey, Ohio. nov22

At Liberty—Piano Player. Experienced and reliable. Double responsible hits or small parts. Tuxedo if required. All essentials. Write or wire. W. T. HAMILTON, Gen. Del., Middlesex, North Carolina. nov1

Orchestra Pianist Desires Position in high-class theatre orchestra under good leader. Sight reader; union; experienced; reliable. Address HELEN HALE DUNAKIN, 1238 Tennessee St., Lawrence, Kansas. nov1

Pianist - Organist - Director — Capable, reliable, union. Experienced for vaudeville with orchestra or organ for pictures. Arrange, transpose. LEADER, 113 Parson St., Kalamazoo, Mich. nov1

Pianist—Young Man, Reliable —Improvising, chords, harmony and red hot. Fugue must be steady. Wire or write. JOSEPH PAUSO, 6 Oak Place, Hyde Park, Boston, Mass. nov1

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"BE YOURSELF" A Prize Piece of Frivolity With a Few Solid Moments ACCORDING to nearly all of the recorded opinions, Be Yourself, on its opening, gave the impression of being an exceptionally meritorious musical piece. But either the reviewers were fooled or the production has deteriorated considerably in the six weeks that it has already run. Certainly the present state of affairs could not have resulted from various changes that have been made in the cast. The essence of Be Yourself could easily be compressed into a 20-minute vaudeville act. Queenie Smith's singing and dancing bits, Jack Donahue's dancing and a few vocal and pedal contributions by Norma Terris, John Price Jones, Teddy Hudson and Georgia Caine are about the only solid elements in the play. All else is mere burlesque and frivolity, often carried to the point of inanity. To begin with, the plot of the book is too broadly farcical, both in concept and in staging. Plausibility, human interest and suspense are subordinated to a lot of hollow foolery. Or perhaps the foolery is sustained in order to hide the lack of the real essentials. Anyway the folks do seem to laugh heartily at the continued hokum. Whether they take anything home with them is another question. Be Yourself apparently was written to fit Queenie Smith and Jack Donahue. Which accounts for several things. As a dancer and pantomimic comedienne Miss Smith is a great little artiste. But when it comes to lines of a serious nature—especially the heroine stuff—she has her limitations. The same limitations exist in Donahue. For that reason, and since the sentimental interest is one of the main items in the success of a musical comedy, it is a little too much to expect a couple of comedy principals to carry the central burden of a play, and it is no cinch to get up a book that will make such a trick possible. Donahue is a comedian of a peculiar order. He never seems to look straight at the audience. When he talks his eyes are fixed on the floor, and when he dances he watches his feet. The manner in which he delivers his comedy gives the impression that he is trying to put over some funny stuff without letting the audience in on it. Maybe that's his style of working, and to all appearances it serves him fairly well, but it is a safe bet that he would be eminently more successful if he contrived to give his audience a friendly look once in a while. How else can a player get the intimate interest and full sympathy of his public? Donahue's dancing is the best thing in his routine. He has some original tricks in this line and it would improve his general effectiveness if he eliminated the effeminate antics and stuck more closely to real dancing movements. His talents are too worth while to be wasted on silly actions. Norma Terris, who replaced Dorothy Whitmore in the role of Marjorie Brennan, gives a very delightful performance of the small part entrusted to her. She is a slender and winsome young lady, with a supple grace, an attractive personality and ample talent. Given the opportunity she would undoubtedly score very strongly. Percy Baverstock, who recently assumed the role of Joseph Peabody Prescott, is a capable enough actor, but the character he represents, that of a dumb Englishman, is a little out of keeping with the general atmosphere. The characterizations of Englishmen in our comedies invariably are idiotic and playwrights have a way of dragging in these stupid characters by the coat collar without considering that they seldom are worth the ability and great care required to enact them properly. John Price Jones, the latest to succeed to the part of David Robinson, gave an excellent account of himself in every way. The rest of those who have speaking parts nearly all read their lines in good amateur style. This, of course, excludes Georgia Caine, who fills her role very creditably except for one thing—she is cast as a grandmother with a stately grown-up granddaughter, and she looks hardly old enough to be a mother! Another incongruity appears in the casting of Jack Kearney as a member of a Tennessee mountain feudist family. It is possible, but hardly probable, that there are "cake-eater" types among Tennessee feudists. Sammy Lee had better be called in again to touch up the chorus. It was terribly ragged last night. There is nothing unusual or noteworthy in the costumes and scenery. The lightning and storm effects are worked after the old melodrama style—an outburst whenever the lines call for it—and in the first scene, an interior, a light shines in thru two of the windows from the supposedly dark and stormy outside. Like a number of other things about the play, this is hard to account for. Queenie Smith and Jack Donahue belong in a higher type of show, where, as featured principals, they would be seen to better advantage than as stars of Be Yourself. DON CARLE GILLETTE. New York October 14, 1924.

GAYLOR BROS.—Four free acts; fairs, celebrations; 150 acoustic frogs. European hand-held banjoers. (These forty eu banjoers. Comedy troupe of 40). 2418 17th St., Detroit, Michigan. dec20

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1225 Russell Ave., Hettleheim, Pennsylvania.

HOKUM SONGS—All sure-fire laugh-getters. New
hit free. JOLLY BERT STEVENS, Billboard
Bldg. Co., Cincinnati, Ohio. nov22

"KU KLUX KLAN BLUES", a snappy 10c hit,
written by a K. K. Klansman. Outright or royalty.
HAMILTON LESTER, Charleston, W. Va. nov1

OUR WONDERFUL CITY and The Big Ship
Lullaby, post free, 3c cents. W. ROWRICE, 398
Cazen Ave., Brooklyn, New York.

RIVER CABIN MOON, beautiful waltz song; piano
copy, 25c. B. A. EHRIGSON, Fayetteville, Tex.

SURE-FIRE HOKUM SONGS—Irish, Rube, Ukule-
le, etc. etc. 15c free. LARRY W. POWERS,
Billboard, Cincinnati, Ohio. nov22

THE BIGGEST SONG HIT OF THE YEAR. "Pay
More Attention to Me, Dear", one-step and waltz.
10c. 15c. 20c. 25c. 30c. 35c. 40c. SAM MICELI,
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City.

8 DIFFERENT SONGS, 15c. NATHAN LEVITS,
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Facts on removing tattoos. Illustrated cata-
logue (free) "WATERS", 1050 W. Randolph,
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HAND-COLORED DESIGNS, about 15-20, \$2.50;
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name embossed in black or gold, \$1.00 per dozen;
25 for \$1.85, 50, \$3.50. Satisfaction guaranteed.
COOK-HAMMOND CO., Box 417, Nashua, N. H.
nov15

THEATRICAL FORMS, Contracts, Passes, Tickets,
Calis. BOX 1135, Tampa, Florida. jan3

WHY PAY EXORBITANT PRICES for your Letter-
heads, Envelopes, Shipping Tags, Firm Letters,
Sales Letters, etc.? Our printing is better and cheaper
and gets results—and we can prove it. Very best
stock used for all work. Pamphlets a specialty. 500
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it? All other printing at equal saving. In business
49 years. Let us do your printing. "We cater to
the show people." THE QUALITY PRESS, 436 Main,
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150 OF EACH Blue Bond Letterheads, Envelopes,
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IC SPECIALTY CO., Leonia, New Jersey. nov15

200 LETTERHEADS, Envelopes or Cards, \$1.75;
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Samples, 10c. CONCERN, Gowrie, Ia. nov22

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from your photo, \$3.00. Get our price list.
CURTISS, Cincinnati, Ohio. nov1

250 FINE 8 1/2x11 LETTERHEADS, \$1.50; with 250
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500 BOND LETTERHEADS or Envelopes, 15 words,
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115 H. B. Ave., Elmira, New York. nov1

10,000 3x9 DODGERS (three changes allowed),
\$10.00. Show Printing cheap. CURTISS, Con-
tinental, Ohio. nov1

Radio and the Phonograph

BEFORE the radio, with its capacity for actual and immediate com-
munication, had long been in general use much desponding talk began
to be heard concerning the phonograph. People said that radio music,
which proceeds directly from performer to listener, was about to drive
phonographic music, which represents something remote and second-hand,
out of favor. Dial and pointer, they declared, would soon supplant disc
and needle; Marconi must presently overthrow the power of Edison.
But the phonograph, no matter what hasty observers may conclude,
and no matter, either, what sales surveys may show, has probably gained
rather than lost in social, artistic and educational importance since the
radio made its appearance. To consider what a person seriously interested
in music may do with the phonograph, there is the possibility for him to
study Beethoven, greatest of the 19th century tone-thinkers. How can
he better get at the message of the "choral" symphony than by listening
to a phonographic record of the work while reading the notes from a copy
of the orchestral score? As somebody has pointed out, we must live with
that composition in order to learn its melodic, harmonic and instrumental
detail, and in order to feel its emotional glow and appreciate its structural
beauty. A mere annual hearing of it in concert will scarcely suffice any
more than will an occasional visit to an art museum in the case of a
masterpiece of painting.
Not to fancy the phonograph owner as content with a classic, there
opens out for him the modern realm. On his machine he can hear Ravel's
septet, conducted by the composer; he can enjoy after that the color and
whim of de Falla's Fantasia Baetica, and he can lighten his pleasure by
capturing in imagination to the rhythms of Stravinsky's Petrouchka. He
may conclude, if he likes, with listening to the music of the spheres as
illustrated by von Holst's Planets. And there will be no denying that
the little circular plane known as the phonographic record is one of the
best maps he will ever find for investigation of the skies wherein suns,
moons and stars musical revolve.
—CHRISTIAN SCIENCE MONITOR.

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colors, \$4.50. SANOR PRESS, Box 421, Kan-
kakee, Illinois.

1,000 Circulars, 6x9, \$1.80
(limit 150 words+; 5,000 for \$7.50; 3x9 To-
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Letterheads or Envelopes, \$2.00. Prepaid.
NATIONAL PRESS, 510 E. 77th St., New York
City.

5,000 6x18 Heralds, Prepaid,
\$15.00. BLANCHARD PRINT SHOP, Hop-
kinton, Iowa.

BEST PRINTING—100 Hammermill Bond Letterheads
and Envelopes, \$1.00. NEWS, Seconton, Ga.

CUTS AND DRAWINGS to order. Samples, 10c.
PRESSMAN, State, Washington, N. J. nov1

ENVELOPES PRINTED to your order, \$8.00. Cash
with order. THE ARNOLD SUPPLY CO., 115
H. B. Ave., Elmira, New York. nov1

GOOD PRINTING—500 Letterheads, 500 Envelopes
and 100 Business Cards, neatly printed, \$1.50.
Postpaid, 250 Letterheads and Envelopes, \$2.50.
COLL. BROS., 400 South Halsted, Chicago. nov1

INTRODUCTORY OFFER—Quality printing, 1,000
6x9 Tonighters or Posters, 75 words, \$1.50, prepaid.
PACKWOOD PRINTING COMPANY, Wyaconda,
Missouri. nov15

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TYPEWRITERS—Remingtons, Underwoods, Smiths,
\$25 up. All guaranteed in good condition. RED-
DINGTON & CO., Scranton, Pa. nov22

WANTED PARTNER

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EXCEPTIONAL opportunity for Advance Man or
Business Manager to buy interest in one-nighter.
Drags big business in best houses, with small in-
expensive cost. One thousand needed. S. MILLER,
79 West Third, Peru, Indiana. nov22

INVEST CAPITAL with services in act or small
show. ACTON, Billboard, 1493 Broadway, New
York.

PARTNER—John Strong Woman with or without
services; \$500 E. DAVIS, Post Office Box 5807,
Philadelphia, Pennsylvania.

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do selling, demonstrating, etc. One who has little
money preferred. LEE KELLER, 317 S. El Paso
St., El Paso, Texas.

PARTNER WANTED—Dr. W. S. Swank, 231 Pine
Ave., Long Beach, Calif., would like to hear from
show manager who would take a partner and convert
his show into a medicine show. nov22

WANTED, PARTNER, quick to finance promotion of
my four-people Farce-Comedy. Handle your own
money. Opportunity to make good money with small
investment. Best references. OTTO JOHNSON, Bos-
worth, Missouri.

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IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

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Circus Small Truck or Wagon
Show complete. Must be cheap for cash.
Address OVERLAND, care The Billboard, Kan-
sas City, Missouri.

Good Banjo — Also Music,
piano accompaniment parts. List. In-tails.
No Junk. Novelty Instruments. BOB CHAM-
BERS, Wilson Theatre, Wilson, North Carol na.

Wanted — Operators' Bells.
(used) or Gum Vendors, Jennings or Mills,
five, ten or quarter machines. Mail prices to-
day to V. M. ANSTINE, Box 212, York, Penn-
sylvania. nov22

Wanted To Rent or Buy The-
atre. Write me what you have. KEN-
TUCKY THEATRE, Adairville, Ky. nov22

ARCADE MACHINES—Wanted to buy for cash. BEN
LEVY, 195 Fulton St., Brooklyn, N. Y. nov22

NEED CASH with immediate attention. Wanted.
Home and Die Very Machines 150 feet 3-Foot Side
Wall, 1000 Top. GROBAIDCK, Edridge Park,
Trenton, New Jersey.

SLOT MACHINES WANTED—5c, 10c, 25c. State
call. PETERSON, 3131 33d Ave., S., Minneapolis,
Minnesota. nov22

THIRTY USED MACHINES Mills O. K. Mint Ven-
dors, 5c, 10c, 25c pay. Will buy if price is right.
MAX ABESHOUSE, 91 Grand Ave., New Haven,
Connecticut.

UNLIMITED NUMBER of Penny Arcade Machines
wanted. Send particulars. L. NELSON, 122 East
103d Street, New York City. nov22

WANT 5c, 25c, 50c SLOT MACHINES. Will buy
broken Machines if prices are right. TOTEM
NOVELTY CO., Aurora, Illinois. nov15

WANTED—To rent good Theatre in live town not
less than 30,000. THOS. BELLAMY, Warsaw, Ind.

CLASSIFIED
MOVING PICTURE
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Figure at One Rate Only—See Note Below.

Life of Christ or Passion Play.
Five reels, complete story. New copies only.
Your choice, tinted or plain. MOTSCO, 721 So.
Wabash, Chicago. nov29

Life of Christ or Passion Play.
Three reels, 3,000 feet. Complete story. New
copies only. Your choice, plain or tinted.
ILLINOIS FILM SALES CO., 724 So. Wabash
Ave., Chicago. nov29

Bargain—News Weeklies, \$3;
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\$20.00 up. Send for list. MAHARIAN
FEATURES, 410 West 23d Street, New York
City.

UNCLE TOM'S CABIN—Five reels; new prints; only
\$310. MOTSCO, 724 So. Wabash Ave., Chicago.
nov29

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Tom's Cabin, Joseph and His Brethren, Dante's
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For Sale Passion Play—5 Reels
and 2 reels of scenic and all advertising.
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ton, Iowa.

Life of Christ or Passion Play.
Three reels, 3,000 feet. Complete story.
New copies only. Your choice, plain or tinted.
ILLINOIS FILM SALES CO., 724 So. Wabash
Ave., Chicago. nov29

Star Westerns, also Comedies,
\$4.00 reel up. Lists available. ECONOMY,
314 Corinthian, Philadelphia, Pa. nov22

(Continued on Page 68)

**A WONDERFUL ATTRACTION** for Road Shows and Lectures, "Twilight Sleep", 2 reels. Also some real animal war subjects. Send for list of features and prices. Features from \$15.00 up. APOLLO FILM COMPANY, 236 Market St., Newark, N. J. nov3

**BARGAINS**—Features Comedies. Westerns. Send for list. REGENT FILM CO., 1237 Vine St., Philadelphia, Pennsylvania. nov18

**FEATURES**, Westerns and Comedies, from 1 to 8 reels in length. Get them while they last. Only \$1.00 per reel. Lists furnished. LA VERE FILM EXCHANGE, 806 So. Wabash Ave., Chicago, Ill. nov8

**FILM CLEARANCE SALE**—All Comedies, two-reel Westerns, Features, and Western Features, \$5.00 per reel. Examination allowed. Shipping list out. Send for list. E. & H. FILM DIST. CORP., Box 565, Birmingham, Alabama. nov8

**FILM FOR SALE**, \$2 per reel and up. Anything on my list will be shipped for examination. Write for list and save money. Only a few left. ROBERT WYANT, 210 West 26th, Houston, Texas. nov8

**FILMS** and Second-hand Picture Machines for sale. We also rent two Pictures. We handle no junk. Our pictures are the best of the quality, stars in pictures. Get in touch with us. THE INDEPENDENT PICTURE HOUSE, 601 Main Court, Kansas City, Missouri. nov8

**FILMS FOR SALE**—These five-reel films for sale at \$25.00 each: Captain Jack, Leaddy Married, Love's Flame, House Without Children, Greater Number, Sons of Children. Also one and two-reel Comedies, and a 10-reel comedy, five-reel Westerns. C. & B. FILM COMPANY, 121 East 7th St., Cincinnati, Ohio. nov8

**FOR RENT**—5-Reel Feature. ED MILANOSKI, 610 Fourth St., Grand Rapids, Michigan. nov15

**FOR SALE**—Hans, Mix and Comedy Pictures. Paper for all. FRANK HIDDLESTON, Lucasville, O. nov15

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**PASSION PLAY**, Life of Christ Films. C. J. MURPHY, Lima, Ohio. nov15

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**THE BEST OF ALL Money-Makers** is the Passion Play. Life of Christ, beautifully colored, 5 reels, complete with program. Bargain price \$217.00. Send for list. Write for examination. E. A. BRIDGES, 1711 Augusta St., Chicago. nov29

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**FILM FOR SALE**—Biggest stock in the South. Thousands of reels offered at \$3.50 per reel up. Film for toy machines and home projectors, \$2.50 per reel. Write for list. INDEPENDENT FILM EXCHANGE, 333 W. Commerce St., San Antonio, Texas. nov1

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**1,500 REELS** of the biggest and best selections in the list of most star. Harmon Reels Comedies, one and two-reel Hank Mann Comedies, Single Comedies, Henry Barry, C. J. Murphy, Comedies, 1000 Comedies, Comedy Comedies. These who are looking for A-1 stuff, get here immediately before they are sold out. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago. nov29

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**M. P. ACCESSORIES FOR SALE—NEW**  
8c WORD. CASH. NO ADV. LESS THAN 25c.  
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**50 New Cosmograph Machines.**  
Portable motor-drive strength on attachment. Mazda equipped, screen, \$22.50 value, while they last \$12.00. No deposit. With ship C. O. D., allowing examination. MONARCH, 721 Wabash, Chicago. nov29

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Choice calcium, Mazda or arc attachment, screen, complete outfit, while they last, \$10.00. Send \$10.00 deposit, balance C. O. D., allowing examination. MONARCH, 721 Wabash, Chicago. nov29

**MAZDA PROJECTOR** and Stereopticon Globes sent postage prepaid. Ace Mazda Attachment only \$15.00. Everything for Mazda light. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

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7c WORD. CASH. NO ADV. LESS THAN 25c.  
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**Absolutely Guaranteed Rebuilt**  
Projector—Power's, Simplex, Motograph, Edison, Royal, Monarch. Also Arnee, DeVry, Holmes, American Suitcase Portable machines. All theatre supplies and equipment for our price. First. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

**Read Our Prices—500 Opera**  
Chairs, \$1.50, \$1.75, \$2.00; Mazda Spot Light, \$30.00; Firebelly Motors, \$20.00; large size Fire Extinguishers, \$10.00; repair parts for Edison, Power's, Simplex machines; Silver Screen Paint, \$2.75 quart; Auto Generators for movies, \$125.00; Lenses, \$3.00 up; Mazda Globes, all sizes, Imported Carbons, 4-cent 10'; new and rebuilt Power's and Simplex machines. Save money. Write for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. nov8

**BLISS LIGHT**, complete, in traveling case, like new. Examination allowed. \$20.00. BOEHM, Eilenboe, West Virginia. nov8

**COMPLETE ROAD SHOW**—Professional Machine, Screen, Film and Supplies, all for \$35.00. Write for circular. M. T. S., 721 So. Wabash Ave., Chicago. nov29

**COSMOGRAPH SUITCASE MACHINE**, runs films 2 1/2 inches, motor, \$100; Power's 3, mazda equipped, \$200; DeVry, \$125; Primam Movie Camera, \$240; Pathé Camera, \$150; 6A Head, \$25; Fire Wayne Camera, \$20; 220-volt, \$35; Asbestos Booth, \$75; 1200' Omega Chair, \$1.50; 500 West Folding Chair, \$1.00. Prime 1st. 2nd. Stamp for list. Features: R. C. WETMORE, 1108 Bayston St., Boston, Massachusetts. x

**FOR SALE**—Complete Moving Picture Road Show. 1200' light plant, Power's picture machine, mazda equipped, 2000' reel, 25 reels of pictures, including two 3-reel, one 6-reel Western features, 3-reel drama, three 2-reel comedies, single-reel comedies, Westerns, scenic. All in first class condition and must sell all together. JACK PATTERSON, 3402 Washington Ave., St. Louis, Missouri. nov8

**MOTION PICTURE OUTFIT**—Complete, camera, tripod, lighting machine, printer, light, wiring, rev. roller, lens, evaporator, water tank, truck and miscellaneous parts; sell cheap. W.M. MILLER, 106 Wilson, Cincinnati, Ohio. nov8

**MOVING PICTURE OUTFIT**—Complete with electric parts; would trade for Printing Plant. A. J. LEVICK, Mt. Vernon, Illinois. nov8

**PORTABLE Suitcase Motor Drive Machines**, Large 2 1/2 inch, American and Cosmograph, your choice, \$100.00. Also new. Send \$10.00 deposit and ship C. O. D., allowing examination. MONARCH THEATRE SUPPLY CO., 721 So. Wabash Ave., Chicago. nov29

**PICTURE MACHINES**, \$10.00 up. Blue Sides, Lights, Supplies. Stamp. FRED L. SMITH, Amsterdam, New York. nov8

**REBUILT**, Guaranteed Power's, Simplex, Motograph Machines; used Opera Chairs, Mazda Attachments, Comedies, Biographs and complete theatre outfit. Write for bargain list. MONARCH THEATRE SUPPLY CO., 721 So. Wabash Avenue, Chicago. nov29

**SIMPLEX**, Power and Motograph Machines rebuilt. First-class condition. Big Bargain. Second-hand Chairs, etc. Write us your needs. ATLAS MOVING PICTURE CO., 536 S. Dearborn St., Chicago, Ill. dec27

**WANTED TO BUY M. P. ACCESSORIES—FILMS**

5c WORD. CASH. NO ADV. LESS THAN 25c.  
7c WORD. CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

**HIGHEST CASH PRICES PAID** for used Moving Picture Machines and all equipment. Write what you have for sale. MONARCH THEATRE SUPPLY CO., 721 So. Wabash Ave., Chicago. nov29

**WANTED**—Buffalo Bill, Ten Nights in a Bar Room, Uncle Tom's Cabin, Best Lyons. State price, condition, terms, etc. What have you? SWAFFORD'S AMUSEMENTS, White River Jct., Vermont. nov1

**WANTED**—Moving Picture Road Show Outfit, also Films, in good order. Let me know your lowest cash price. J. R. REYNOLDS, Sudbury, Ont., Can. nov29

**WANTED TO BUY** Power's 6 Head (second-hand), with upper Magazine. Must be cheap for cash. Address BOX 33, DeQueen, Arkansas. nov29

**ACTORS' EQUITY ASSOCIATION**

(Continued from page 38)  
...meaning we again extend to you all our thanks and hope to continue in the service of Equity for a long time to come."  
Mr. Gillmore, for the association, replied:  
"Your letter of October 16 gave us all much pleasure. It will be read to the Council at its next meeting."  
"Our congratulations to you are in order, seeing that, as you point out, you have passed the fifth anniversary of service with Equity."  
"Those who are in the know feel that the thanks of the entire association are due you for your loyal and efficient work."  
Peruchi Stock Company 100% Paid Up to May, 1925  
The members of the Peruchi Stock Company at the Lyric Theater, Kansas City, Mo., are fully paid up to May, 1925. To its Deputy, E. Boy Harrington, is very efficient and takes pride in seeing that his company is the first to send in its dues.  
Equity sends its compliments to Mr. Harrington.

**Short To Stage Annual "Jollies"**  
Hassard Short, who has had so much to do with the success of the entertain-

ments which accompany Equity's Annual Ball, has agreed to stage the *Midnight Jollies* for the fifth annual ball which will be held at the Hotel Astor Saturday, November 15.

**Australian Appreciates Equity's Fight**

An Australian actor who came recently to this country and joined the A. E. A. wrote the following letter upon receipt of his membership card:  
"May I thank you and the Council of Equity for electing me a member of your great organization? Even in far off Australia we all followed with keen anxiety the great fight of Equity versus injustice and I feel proud indeed to belong to the Association."

**Group of Writers To Stage Play**

A small group of young writers, well known for the grace of their products and the agility of their typewriters, are about to try their hands at the producing game. The group includes George S. Kaufman and Herman Mankiewicz of *The New York Times*, Robert C. Benchley of *Life*, and Donald Ogden Stewart, novelist and essayist.

Their first venture will be a series of special matinees during the month of November at which *The Werewolf*, now playing at the Forty-Ninth Street Theater, will be played in the original German.

The original manuscript is now being edited by Mr. Mankiewicz, who will stage the production.

**Actors' Club Light in Moscow Gloom**

Testimony of the efforts of Russian actors to furnish cheer for themselves and their fellow citizens was offered by Mr. Kermit Roosevelt in the September number of Scribner's *Magazine*.

Moscow, Mr. Roosevelt wrote, was a place of gloom and depression. "The most cheerful sight we saw was the weekly dinner and dance of the Actors' Club. We could well believe that it had changed less from pre-revolutionary days than anything else in Moscow. The club house was most attractive and the majority of the people were in evening dress. Before supper two or three actors got up and sang, or gave recitations, and afterward everyone danced. It was a gay, cheerful crowd, the only one that we saw in Moscow."

**FRANK GILLMORE, Executive Secretary**

Executive secretary's weekly report for council meeting October 21, 1924:

**New Candidates**

Regular Members—Alice Arnee, Harriet Darling, Sylvia Darling, Ewing Eaton, Lillian B. Krause, Allan Rier, Helene Stille, Esther Somers.  
Members Without Vote (Junior Members)—Arthur E. Campbell, John J. Cavanaugh, Craig Crafton, Raymond Cullen, Terence P. Curran, Josephine Duxal, John M. Huston, Louise Mainland, William Morgan, William F. Murray, William B. Smith, Thomas W. Sullivan, David Zukor.

**Chicago Office**

Regular Member—Harry A. White.  
**Los Angeles Office**

Regular Member—Norman Goldstone.  
Members Without Vote (Junior Members)—Florence Eckert, Derek Glynne, Stan Mitchell, Jean Nash, Lucille A. Waters.

**LITTLE THEATERS**

(Continued from page 43)

one-act play, entitled *Finesse*, to be produced on the community drama evening, when *The Uncompromising Baby*, the General Federation of Women's Clubs' prize play, also will be given. The latter play also will be given by the Federated Club women of Davenport, who are rehearsing under the direction of Pearl Bennett Broxam.

The second prize of \$15 was awarded to Mrs. Carl Glover, of Red Oak, the title of her play being *The Shadow*.

Honorable mention was given Madeline Lambert of Newton for her play, *Lack of System*.

**COMMUNITY DRAMA AT LAWRENCE, MASS.**

Lawrence, Mass., has been supplementing its knowledge of the drama thru a two weeks' community drama institute, conducted by George Junkin, national dramatic organizer for the Playground and Recreation Association of America. The course was arranged thru the Dramatic Committee of Lawrence Community Service, of which Francis Brainerd is chairman. It included lectures at the High School auditorium and laboratory experiments in workshop methods. Make-up, costume design, lighting, scenery for amateurs, junior drama, and church drama were some of the subjects reviewed.

A program of one-act plays, which included *A Woman of Character*, *The Silent System*, *The Valiant* and *The Camel and the Vampire*, was prepared during the institute and their presentation September 25 was open to the public. *The Camel and the Vampire*, a merry burlesque on the "sheik" and "vampire" trends, was also featured September 26 at Lawrence's annual autumn frolic in the local Winter Garden.

**Little Theater Notes**

Our readers are reminded of the play contest now being held by the Pasadena center of the Drama League of America.

A prize of \$100 for the best full-length play and \$50 for the best one-act playlet. The contest, which closes February 1, 1925, is open to any resident of the United States. For full particulars address Mrs. Gertrude M. Fuller, 493 Ellis street, Pasadena, Calif.

**The State College of Washington**

opened its 1924-'25 dramatic season October 21-25 with a production of the three-act comedy, *Mrs. Hampstead-Leigh*, one of the popular successes of Minnie Maddern Fiske. The play was presented by the Department of Speech, under the direction of Maynard Lee Daggy.

Tacoma, Wash., has a center of the Drama League of America, which devotes itself to a thorough study of the drama. In addition to play readings by competent persons the local league has arranged for the reappearance of the Moroni-Olsen Company, which met with favor in Tacoma last year. The Moroni-Olsen Company will present three plays during the year.

William Duncan and Edward Mabley, popular in little theater circles of Detroit and creators of the Tatterman Marlowes, will devote themselves entirely to puppet presentations this season. Their repertoire includes plays for adults and kiddies.

Bernard Szold is again directing the little theater of Birmingham, Ala. Mr. Szold spent the summer as a pupil and instructor at the Estes Park School of Dramatic Expression, Estes Park, Col. He has brought back to his players many helpful ideas.

The little theater of Galveston, Tex., hopes to realize sufficient funds from the sale of tickets for its 1924-'25 offerings to send its most talented members to New York next May to participate in the National Little Theater Tournament. Every member of the group has pledged his best efforts.

A dramatic club has been organized by the University of Virginia to produce plays written by the students.

The Carolina Playmakers, of the University of North Carolina, under the direction of Professor Frederick Knott, professor of drama at the university, will be presented at the little theater of Birmingham, Ala., as an added winter attraction.

**STAGE HANDS AND PROJECTIONISTS**

(Continued from page 46)  
the disturbances of the stage hands' local Sherman has the reputation of being a sure-fire peacemaker and it is thought that he will have the matter well in hand in several days.

Representative Charles Crickmore is burning up the roads between Vancouver, B. C., and Spokane, Wash., where the beds of both locals are in immediate need of legal advice. Crickmore reports that the situation out there is pretty complicated.

Representative Ben Brown has left post haste for Tiffin, O. It is a question of getting there in time before members of the local will act on their own initiative.

Representative E. J. Tinney is advising the local in Flint, Mich., in a dispute between the stagehands and the manager of the Strand Theater.

Vice-President H. G. Culver has been instructed to vacate Joplin, Mo., and move on to Picher, Ok., where Local 176 is up in arms over its differences with managers of that town.

General Secretary Harry L. Spencer announces that the following road calls will become effective on October 29: No. 172, Memorial Hall, Carthage, Mo.; No. 173, Olympic Theater, Brooklyn, N. Y.; No. 174, Savoy Theater, San Diego, Calif.; No. 175, Nile Theater, Mesa, near Phoenix, Ariz. Spencer is informed that satisfactory adjustments have been returned on road calls, No. 157, Preport Theater, Long Beach, L. I.; No. 163, Emery Auditorium, Cincinnati, O.; No. 169, Miles-Royal Theater, Akron, O., and No. 170, Davidson Theater, Milwaukee, Wis.

Ed Smiley, one of the oldest stagehands and carpenters of the American stage, has turned his picture collection of former stars over to *The News-Bee*, Toledo, O. Smiley started his collection 23 years ago and it includes hundreds of actors and actresses who autographed their photos "For my dear friend, Ed." He became identified with the stage in 1879 with the old *Shannon of the Sixth*, featuring Donald Brian, then a youth of 16. Smiley worked with the old Empire Stock Company and is now employed at the Toledo Theater.

**MAGIC AND MAGICIANS**

(Continued from page 45)  
until a definite conclusion is reached by the entire committee.  
Edwin H. Marlowe, professionally known as Mystic Marlo, has left the stage to return to the jewelry business. He is now established in Milwaukee, Wis., where he is operating under the corporate name of Marlo Jewelry Sales Company, Inc.



Etchings From Life (State) Buffalo. Everybody Step (Strand) Shenandoah, Pa. Exposition Four (Palace) Springfield, Mass.

Fagan, Noodles (World) Omaha; (Pantages) Kansas City 3-8. Fagan's Raymond, Orch. (Pantages) Toronto; (Pantages) Hamilton 3-8.

Fanton, Joe, Co. (Pantages) Dallas; (Pantages) Memphis 3-8. Farheld (Proctor) Troy, N. Y. Farnell & Florence (Empress) Decatur, Ill., 30-Nov. 1.

Fashionettes (State-Lake) Chicago. Fatal Wedding (Lyric) Hoboken, N. J., 30-Nov. 1.

Faulkner, L. Co. (Allegheny) Philadelphia. Fay, Frank (Albee) Providence, R. I. Fearless Flyers, Five (Fair) Goldsboro, N. C. Fejfar's, Joe, Orch. (Palace) Milwaukee; (State-Lake) Chicago 3-8.

Felix, Jim (Orpheum) Tulsa, Ok., 30-Nov. 1. Fenton & Fields (Royal) New York. Fern & Marie (Rialto) Amsterdam, N. Y. Fields, Sallie (Majestic) Ft. Worth, Tex. Fifty Miles From Broadway (Wm. Penn) Philadelphia.

Fisher & Sheppard (Avenue B) New York 30-Nov. 1.

Fisher & Hurst (Arcade) Jacksonville, Fla. Fisher & Gilmore (Academy) Norfolk, Va. Fishier, Walter, Co. (Grand) Shreveport, La. Fitzgibbon, Bert (Royal) New York. Flanders & Butler (Palace) Cleveland.

Flashes of Melody & Dance (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 3-8. Fleeson & Greenway (Shon) Toronto.

Fleming Sisters (10th Ave.) Cleveland. Fletcher-Clyton (Royal) Binghamton, N. Y.

Fletcher & Ivy (Poli) Meriden, Conn. Fletcher, Edith, Co. (Dring) Carbondale, Pa. Flippen, Jay C. (Sist.) New York. Flotilla Orch. (Orpheum) St. Louis; (Orpheum) Kansas City 3-8.

Flynn, Frank (Columbia) Rochester, N. Y.; Geneva 3; Schoenstadt 1-8.

Foley & La Tour (Towers) Camden, N. J. Foley Four (Pantages) San Diego, Calif.; (Hoyle) Long Beach 3-8.

Ford, Senator (Palace) Chicago. Ford, Margaret (Kyle) Beaumont, Tex., 31-Nov. 1.

Ford, D. & E., Revue (Princess) Montreal. Ford & Price (Grand) Atlanta, Ga.

Ford & Cunningham (Orpheum) Omaha; (Orpheum) Winnipeg, Can., 3-8.

Fortunello & Cirillino (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 3-8.

Foster & Ritchie (Lyric) Hoboken, N. J., 30-Nov. 1.

Fourflushing (Regent) New York. Fox & Allen (Majestic) Johnstown, Pa.

Fox, Will (Orpheum) San Francisco; (Golden Gate) San Francisco 3-8.

Foy, Chas. (Fifth Ave.) New York. Franchini Bros. (Grand) Oshkosh, Wis.

Francis & Hume (Keith) Ottawa, Can. Francis & Lloyd (Hipp.) McKeesport, Pa.

Francis, Mae (Hipp.) Pottsville, Pa. Franklin, Serg. (Cross Keys) Philadelphia.

Franz & LaPelle (Coliseum) New York. Francis & Louise (Albee) Providence, R. I.

Freda & Anthony (Grand) Shreveport, La. Freeman, Be. Bee, & Mrs. Lee Quar (Lyric) Ft. Wayne, Ind.

Freeman & Morton (Wm. Penn) Philadelphia. Fridkin & Rhoda (Keith) Lowell, Mass.

Friend & Sparling (State) Newark, N. J. Frisco Harmonists (Towers) Camden, N. J.

Frish, Rector & Toolin (Capitol) Windsor, Can., 30-Nov. 1; (Strand) Lansing, Mich., 2-8.

Froziak (Palace) South Bend, Ind., 30-Nov. 1. Fuller, Mollie, Co. (Grand) Philadelphia.

Fulton & Quinette (Keith) Lowell, Mass. Fulton, Chas. M.; Poplar Bluff, Mo.

G

Gadska, Mme. (Hipp.) New York. Gaffney & Walton (Princess) Nashville, Tenn.

Gallarin Sisters (Bonnie) Roanoke, Va. Gallitelli & Kohn (Majestic) Harrisburg, Pa.

Galletti's Monks (Grand) St. Louis. Gabelle, Al. Co. (Strand) Greensburg, Pa.

Gascolines, Royal (Orpheum) Des Moines, Ia., 30-Nov. 1.

Gaud-mids, The (Keith) Philadelphia. Gaylor Bros. (Fair) Tarboro, N. C.; (Fair) Clinton 4-7.

Geer, Eddie (Sheridan Sq.) Pittsburg. George, Col. Jack (Keith) Portland, Me.

Ghezzis, Two (Orpheum) Oakland, Calif.; (Orpheum) Fresno 1-8.

Gibson & Conelli (Keith) Toledo, O. Giersdorf Sisters (Riverside) New York.

Gilberts, The (State) Buffalo. Gillette, Lucy (Kedzie) Chicago 30-Nov. 1.

Gintaro (Orpheum) Kansas City. Glason, Billy (Hill St.) Los Angeles.

Goffrey, Jean (Strand) Shenandoah, Pa. Gold & Bobby (Davis) Pittsburg.

Gold & Edwards (Pantages) Seattle; (Pantages) Vancouver, Can., 3-8.

Golden Gate Revue (Orpheum) Quincy, Ill., 30-Nov. 1.

Golden & White (Seollay Sq.) Boston. Goldie & Eddie (Pantages) Spokane; (Pantages) Seattle 3-8.

Goldie & Beatty (Orpheum) Joliet, Ill., 30-Nov. 1.

Gordon & Delmar (Miller) Milwaukee. Gordon & Day (Orpheum) Galesburg, Ill., 30-Nov. 1.

Gordone, Robble (Keith) Columbus, O. Goud, Venita (Jefferson) New York.

Gramese, Jean (Palace) Milwaukee. Gray, Ann (Keith) Syracuse, N. Y.

Green & Parker (Palace) Cincinnati. Green & Burnett (Pantages) Vancouver, Can.

Gresham Trio (Orpheum) Portland, Ore.; (Orpheum) San Francisco 3-8.

Grey & Byron (Orpheum) Boston. Griffin Duo (Albee) Providence, R. I.

Guarino & Cooper (Imperial) Montreal. Gullfoyle & Lange (Majestic) Dallas, Tex.

Gygi & Vadle Co. (Shea) Buffalo. Gypsy Wanderers (Keith) Toledo, O.

H

Hackett & Delmar (Hill St.) Los Angeles. Hag & Levers (Proctor) Troy, N. Y.

Hale, Willie, & Bro. (Keith) Toledo, O. Hall & Dexter (Kyle) Beaumont, Tex., 31-Nov. 1.

Hall, Sid, Co. (Seollay Sq.) Boston. Hall, Erminie & Brice (Grand) Philadelphia.

Hall, Bob (Palace) St. Paul 30-Nov. 1. Hallen, Billy (Princess) Montreal.

Halligan, Wm., Co. (Empress) Grand Rapids, Mich. Halls, F. & E. (Tivoli) Hamilton, Can.

Hamilton Oce (King Edward) Montreal, Can. Hamilton & Barnes (Imperial) Montreal. Hamilton & Becker (Orpheum) Germantown, Pa.

Hampton, Earl, & Co. (Orpheum) Quincy, Ill., 30-Nov. 1.

Harris & Mills (Keith) Columbus, O. Harlow, Bert (Bushwick) Brooklyn.

Hartford, Poodles (Hipp.) New York. Harmon & Sands (Arcade) Jacksonville, Fla.

Harris, Dave (American) New York, 30-Nov. 1. Harris & Holl y (Grand) St. Louis.

Harris, Va. (Orpheum) Denver; (Orpheum) Kansas City 3-8.

Harrison & Hakin (Edgmont) Chester, Pa. Harrison, H. Co. (Keith) Dayton, O.

Harrison, The (Shrine Circus) Jackson, Miss., 1-8.

Hart & Green (Hipp.) McKeesport, Pa. Hartley & Patterson (Keith) Portland, Me.

Hart's Hollanders (World) Omaha; (Pantages) Kansas City 3-8.

Harvard, Winfred & Bruce (Pantages) Portland, Ore.

Hawkins, The (Rialto) Racine, Wis., 30-Nov. 1.

Hawthorne & Cook (Maryland) Baltimore. Hayes, Grace (Orpheum) Oakland, Calif.

Haynes & Beck (Diverside) New York. Haynes, Mary (10th St.) Cleveland.

Hayworth, P. M. (Poli) Worcester, Mass. Healy, T. & B. (Palace) New York.

Healy & Cross (Keith) Dayton, O. Healy, Reynolds & Saxton (Yonge St.) Toronto.

Heath, Blossom, Entertainers (Able O. H.) Easton, Pa.

Hector (Strand) Washington. Hedgus, M. Co. (8th St.) New York.

Hedman, Martha (Orpheum) Omaha; (Orpheum) Vancouver, Can., 3-8.

Holder, Fred, Co. (Proctor) Newark, N. J. Heller & Rolly (Tivoli) Hamilton, Can.

Henderson, Dick (Proctor) Schenectady, N. Y. Henderson, Bady (Orpheum) San Francisco; (Orpheum) Los Angeles 3-8.

Henderson, Gus (Fair) Ashburn, Ga.; (Fair) Milton 4-8.

Henry & Moore (Regent) New York. Heras & Willis (Golden Gate) San Francisco; (Orpheum) Oakland 3-8.

Herbert & Neeley (Seventh St.) Minneapolis. Herman, Al (Orpheum) Brooklyn.

Herrmann, Mme., Co. (Sist St.) New York. Hessler Co. (Colonial) Lancaster, Pa.

Hewett & Barber Co. (Masonic) What Cheer, Ia.

Hewitt & Hall (Regent) New York. Hiatt, Ernest (Keith) Washington.

Hickey Bros. (Shea) Infilto. Higgle, Will, & Orch. (State) Chicago 30-Nov. 1.

Hin's, Harry (Palace) Peoria, Ill., 30-Nov. 1. Holer, Tom, & Co. (Orpheum) Champaign, Ill., 30-Nov. 1.

Holstein, Ralph (Keith) Lowell, Mass. Holman, Harry (Orpheum) Seattle; (Orpheum) Portland 3-8.

Holmes & Larcere (Keith) Washington. Holt & Leonard (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 3-8.

Holtz, Lou (State-Lake) Chicago. Honey Boys, Seven (Shea) Buffalo.

Honeymoon Cottage (Hipp.) Pottsville, Pa. Horn, Chas. Co. (Lyric) Mobile, Ala.

Howard & Luckie (Colonial) Allentown, Pa. Howard & Ross (Strand) Washington.

Howard, Joe, Revue (Palace) Cleveland. Howard, Clara (Majestic) Houston, Tex.

Howard & Bennett (Palace) Waterbury, Conn. Howard & Norwood (Empire) Lawrence, Mass.

Howard & Ross (Strand) Washington; (Grand) Atlanta, Ga., 3-8.

Howard, E. & W. (Riverside) New York. Howard's Ponies (Lyric) Birmingham, Ala.

Howard's Ponies (Lyric) Birmingham, Ala. Hudson, Bert E. (Thalia) Chicago.

Hughes, Jack, Duo (Capitol) Hartford, Conn. Hunt, J. & A. (Poli) Wilkes-Barre, Pa.

Hurst & Vogt (Kyle) Beaumont, Tex., 31-Nov. 1.

Hvams & Evans (Lyric) Birmingham, Ala. Hvams & McIntyre (Towers) Camden, N. J.

Hynier, John B., Co. (Keith) Columbus, O.

I

Ibach's Band (Orpheum) Omaha. Iota Girls (Maryland) Baltimore.

Imhoff, Roger, Co. (Orpheum) Brooklyn. Imperial Russian Players (Orpheum) Los Angeles 27-Nov. 8.

In China (Poli) Scranton, Pa. Intercolleagues (Majestic) Chicago.

Irmanette & Violette (State) Jersey City, N. J.

Irving's Midgets (Orpheum) Oklahoma City, Ok.

J

Ja Da Trio (Majestic) Chicago. Jackson Troupe (Pantages) Tacoma, Wash., 3-8.

Jackson & Mack (Wm. Penn) Philadelphia. Jane & Dillon (Proctor) Albany, N. Y.

Janis, Ed, Revue (Grand) Evansville, Ind., 30-Nov. 1.

Janis, Elsie (Orpheum) Denver; (Orpheum) Omaha 3-8.

Jans & Whalen (Proctor) Mt. Vernon, N. Y. Jarow (Pantages) Dallas; (Pantages) Memphis 3-8.

Jarvis & Harrison (Broadway) New York. Jarvis Revue (Pantages) Edmonton, Can.; (Pantages) Calgary 3-5.

Jemma, Ann (Keith) Syracuse, N. Y. Jenks & Fulton (Grand) St. Louis.

Jerome & Newell (Roanoke) Roanoke, Va. Jerome & Evelyn (Orpheum) Ogden, Utah; (Pantages) Denver 3-8.

Jerry & Granda (Colonial) Allentown, Pa. Jessell, George, Co. (Hipp.) New York.

Johnny's New Car (Wichita) Wichita Falls, Tex., 30-Nov. 1.

Johnson & Crane (Walnut) Louisville, Ky. Johnson & Baker (Orpheum) Seattle; (Orpheum) Port and 3-8.

Johnson, Hal, & Co. (Pantages) Denver; (Pantages) Pueblo 4-8.

Jolly Corks, Five (Keith) Rochester, N. Y.; (Lyric) Richmond, Va., 3-5; (Academy) Norfolk 6-8.

Jolson, Harry, Co. (Temple) Rochester, N. Y. Jones & Rae (Aldine) Wilmington, Del.

Josafson, Johannes, Co. (Orpheum) Kansas City; (Orpheum) St. Louis 3-8.

Juggernaut (Orpheum) Wichita, Kan., 30-Nov. 1. Just Out of Kneekers (Orpheum) Sioux City, Ia., 30-Nov. 1.

K

Kahne, Harry (Shea) Toronto. Kajiyama (Keith) Winston-Salem, N. C.

Kamly Krooks (Broadway) Springfield, Mass., 30-Nov. 1.

Kane & Herman (Rialto) Louisville. Karavieff Co. (Hipp.) New York.

Kavanaugh, Sam (Palace) Cleveland. Kay, Hamlin & Kay (Orpheum) Portland, Ore.; (Orpheum) San Francisco 3-8.

Keen, Edward (Key) Indianapolis. Keene & Williams (Empire) Fall River, Mass.

Keating, Thos. Co. (Edgmont) Chester, Pa. Keefe, Zeia, Co. (Proctor) Mt. Vernon, N. Y.

Keessler, Harry, & Co. (Fox) Aurora, Ill., 30-Nov. 1.

Keller Sisters & Lynch (Orpheum) Denver; (Orpheum) Omaha 3-8.

Kellogg, Chas. (Keith) Syracuse, N. Y. Kelly & Imman (Majestic) Dallas, Tex.

Kelly & Birmingham (Rialto) Glens Falls, N. Y.

Kelly, Walter C. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 3-8.

Kelly Sisters (Palace) St. Paul 30-Nov. 1. Kelly, Tom (Boston) Boston.

Kelly, LaTelle & Co. (Perry) Erie, Pa. Kelly & Brown (Pantages) Salt Lake City; (Orpheum) Ogden 3-8.

Kelton, Bert (Palace) New Orleans. Kendall & Victor (Sheridan Sq.) Pittsburg.

Kennedy & Kramer (Pantages) Spokane 3-8. Kennedy, Will J. (Columbia) Far Rockaway, N. Y.

Kennedy, Harold (Pantages) Edmonton, Can.; (Pantages) Calgary 3-5.

Kennedy & Martin (Pantages) Minneapolis; (Pantages) Regina, Can., 3-5.

Kennedy, W., & Co. (Palace) New Haven, Conn.

Kennedy, Jack, Co. (Rialto) Louisville. Kenny, Mason & Scholl (Keith) Indianapolis.

Kenny & Hollis (Empire) Lawrence, Mass. Keno & Green (State-Lake) Chicago; (Palace) Milwaukee 3-8.

Keo, Taki & Yoki (Palace) New Orleans. Kepp & Weston (State-Lake) Chicago.

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Lucas & Inuz (State) Jersey City, N. J. Lucille & Cookie (Alhambra) New York.

Luster Bros. (Keith) Boston. Luter Bros. (Majestic) Milwaukee.

Lynn & Howland (Nixon) Philadelphia. Lyons, Jimmy (Orpheum) Boston.

Lyons, Geo. (Colonial) Allentown, Pa. Lytel & Pant (Orpheum) San Francisco.

M

Maek & Brantley (Pantages) Edmonton, Can.; (Pantages) Calgary 3-5.

Maek, Jerry, & Co. (Fox) Aurora, Ill., 30-Nov. 1.

Magleby, G. & P. Revue (Majestic) Bloomington, Ill., 30-Nov. 1.

Mahoney & Coal (Palace) New Orleans. Maher & Howell (Davis) Pittsburg.

Mahlin Bros. (Pantages) San Francisco 3-8. Main & Strong (Majestic) Little Rock, Ark., 30-Nov. 1.

Mann, Mlyn, Co. (Tivoli) Hamilton, Can. Manning & Glass (Fox) Aurora, Ill., 30-Nov. 1.

Manning & Hall (Orpheum) Paterson, N. J. Manley, W., & Co. (Hipp.) Youngstown, O.

Manly & Seal (Princess) Minn. real. Mansons & Booth (Pantages) Minneapolis 3-8.

Marcus & Giddon (Palace) Waubury, Conn. Marlon & Jason (Hoyle) Long Beach, Calif.; (Pantages) Salt Lake City 3-8.

Markoff & Day (Pantages) Kansas City; (Pantages) Dallas 3-8.

Markoff, Joe, Co. (Orpheum) Germantown, Pa. Marriage vs. Divorce (Rialto) Chicago.

Marshall, Lee, Revue (Pantages) Salt Lake City; (Orpheum) Ogden 3-8.

Martens & Manly (Hobart) Birmingham, Ala. Martin & Martin (Lyric) E. St. Louis, Ill., 30-Nov. 1.

Martin, Chas. (Lincoln Sq.) New York, 30-Nov. 1.

Martinetto & Maglin (Lincoln Hipp.) Chicago 30-Nov. 1.

Mason & Slaw (Majestic) Little Rock, Ark., 30-Nov. 1.

Moye Masque (Pantages) Hamilton, Can.
Murray & Francis (Temple) Rochester, N. Y.
Murray & Wallace (Empire) Lawrence, Mass.

Raymond & Kaufman (Coliseum) New York.
Reck & Recker (Keith) Toledo, O.
Reckless, Frank (Temple) Syracuse, N. Y.

Shriner & Fitzimmons (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 3-8.
Sibrunn Entertainers (Rialto) Amsterdam, N. Y.

Waters & Dancer (Orpheum) Vancouver, Can.; (Orpheum) Seattle, Wash., 3-8.
Watts & Hawley (Able O. H.) Easton, Pa.

N

Nakase Trio (Tivoli) Hamilton, Can.
Nash & O'Donnell (Maryland) Baltimore, Md.
Nazario, Nat. Buck & Bubbles (State) New York.

Nelson, Bob & Olive (Capitol) Canton, Ill., 30-Nov. 1.
Nelson, Eddie, & Co. (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 3-8.

Nelson, Bob (National) New York 30-Nov. 1.
Nelson, Juggling (Pantages) Minneapolis; (Pantages) Regina, Can., 3-5.

Nelson, Juggling (Pantages) Minneapolis; (Pantages) Regina, Can., 3-5.
Nelson, Juggling (Pantages) Minneapolis; (Pantages) Regina, Can., 3-5.

O

Obala & Adrienne (Loew) Montreal.
Ob. Charles (Able O. H.) Easton, Pa.
O'Leary & Kelly (Keith) Indianapolis.

O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.

O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.

O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.
O'Leary & Kelly (Keith) Indianapolis.

P

Palo & Palet (Strand) Stamford, Conn.
Panger Bros. (23d St.) New York.
Paramount Five (Pol) Meriden, Conn.

Paramount Five (Pol) Meriden, Conn.
Pardo & Archer (Lyric) Birmingham, Ala.
Parker Bros. (Wichita) Wichita Falls, Tex., 30-Nov. 1.

Parker Bros. (Wichita) Wichita Falls, Tex., 30-Nov. 1.
Parker Bros. (Wichita) Wichita Falls, Tex., 30-Nov. 1.

Parker Bros. (Wichita) Wichita Falls, Tex., 30-Nov. 1.
Parker Bros. (Wichita) Wichita Falls, Tex., 30-Nov. 1.

Q

Quincy Four (Proctor) Mt. Vernon, N. Y.
Rahue & Ray (Empire) Fall River, Mass.

Rahue & Ray (Empire) Fall River, Mass.
Rahue & Ray (Empire) Fall River, Mass.

Rahue & Ray (Empire) Fall River, Mass.
Rahue & Ray (Empire) Fall River, Mass.

Rahue & Ray (Empire) Fall River, Mass.
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R

Rahue & Ray (Empire) Fall River, Mass.
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Rahue & Ray (Empire) Fall River, Mass.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Arden, Cecil: Bryan, Tex., Oct. 31.
Brandon Opera Co.: Salt Lake City, Utah, Oct. 6, indef.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Able's Irish Rose: (Stedebaker) Chicago Dec. 23, 1923, indef.
Able's Irish Rose: (Reynolds) New York May 22, 1922, indef.



Players: (Opera House) Lowell, Mass., 30-Nov. 1; (Miner's Branch) New York 3-8; Hippity Hop, Open week 27-Nov. 1; (Olympic) Chicago 3-8; Hollywood Follies: (Gayety) Montreal 27-Nov. 1; (Casino) Boston 3-8; Let's Go: (Casino) Boston 27-Nov. 1; (Grand) Worcester, Mass. 3-8; Maroon's, Baby Snoots: (Miner's Branch) New York 27-Nov. 1; (Hoboken, Mass., 3-4; State) Springfield, Mass., 3-8; Monkey Showers: (Gayety) Cincinnati 27-Nov. 1; (Capitol) Indianapolis 3-8; Niffles of Broadway: (Palace) Baltimore 27-Nov. 1; (Gayety) Washington 3-8; Peek-a-Boo: (Hartig & Seamon) New York 27-Nov. 1; (Empire) Brooklyn 3-8; Nord Breakers: (Gayety) Omaha 27-Nov. 1; Rose Moons, Inc.: 27-Nov. 1; Red Pepper Revue: (Empire) Chicago 27-Nov. 1; (Star & Garter) Chicago 3-8; Rhythm Wild: (Gayety) Rochester, N. Y., 27-Nov. 1; Corning 4; Binghamton 4-5; (Colonial) Pateron, N. Y., 6-8; S&K Stocking Revue: (Empire) Toledo, O., 27-Nov. 1; (Lyric) Dayton, O., 3-8; Steppin' Harry: (State) Springfield, Mass., 20-Nov. 1; (Empire) Providence 3-8; Step On It!: (Hermann Bloesker Hall) Allentown, N. Y., 27-Nov. 1; (Gayety) Montreal 3-8; Step This Way: (Empire) Toronto 27-Nov. 1; (Gayety) Buffalo 3-8; Stop and Go: (Lyric) Dayton, O., 27-Nov. 1; (Olympic) Cincinnati 3-8; Take a Look: (Capitol) Indianapolis 27-Nov. 1; (Gayety) St. Louis 3-8; Talk of the Town: (Gayety) Pittsburgh 27-Nov. 1; Wheeling, W. Va., 3-4; Steubenville, O., 3-8; (Grand) Canton 3-8; Tentacles of the Tiger: (Empire) Philadelphia 27-Nov. 1; (Palace) Baltimore 3-8; Town Sensations: (Empire) Brooklyn 27-Nov. 1; (Orpheum) Pateron, N. J., 3-8; Wa-sun, Sliding Billy: (Empire) Newark, N. J., 27-Nov. 1; (Hartig & Seamon) New York 3-8; Williams, Mollie, Show: (Grand) Worcester, Mass., 27-Nov. 1; New London, Conn., 3; Stamford 4; Meriden 5; (Lyric) Bridgeport 6-8; Wine, Woman and Son: (Star & Garter) Chicago 27-Nov. 1; (Gayety) Detroit 3-8.

MUTUAL CIRCUIT

Band Box Revue: (Empress) St. Paul 27-Nov. 1; (Empress) Milwaukee 3-8; Rashful Babes: (Gayety) Louisville 27-Nov. 1; (Broadway) Indianapolis 3-8; Beauty Paraders: (Empress) Cincinnati 27-Nov. 1; (Gayety) Louisville 3-8; Robbed Hair Bandits: (Mutual) Kansas City 27-Nov. 1; (Hartig) Des Moines, Ia., 3-8; Cuddle Up: (Prospect) New York 27-Nov. 1; (Hollywood) Philadelphia 3-8; French Follies: (Mutual) Washington 27-Nov. 1; York, Pa., 3; Cumberland, Md., 4; Allentown, Pa., 5; Uniontown 8; Goggles: (Hartig) Des Moines, Ia., 27-Nov. 1; (Palace) Minneapolis 3-8; Grounded Babies: (Gayety) Baltimore 27-Nov. 1; (Mutual) Washington 3-8; Hello Jake: (Prospect) Philadelphia 27-Nov. 1; (Empire) New York 3-8; Hurry Up: (Prospect) New York 27-Nov. 1; (Hollywood) Philadelphia 3-8; Kandy Keds: (Schubert) N. Y., 30-Nov. 1; (Howard) Boston 3-8; Kelly Lew show: (Prospect) Rochester, N. Y., 27-Nov. 1; Geneva 3; Elmira 4; Schenectady, N. Y., 6-8; Kiddling Kites: (Gayety) Philadelphia 27-Nov. 1; (Gayety) Baltimore 3-8; Latin Turn: (Palace) Minneapolis 27-Nov. 1; (Empress) St. Paul 3-8; Lanning's Arthur: (Royal) Detroit: (Empire) Cleveland 27-Nov. 1; (Royal) Akron, O., 3-8; London Society Girls: (Star) Brooklyn 27-Nov. 1; (Lyric) Newark, N. J., 3-8; Love Makers: (Hartig) St. Louis 27-Nov. 1; (Mutual) Kansas City 3-8; Mads From Merriand: (Lyric) Newark, N. J., 27-Nov. 1; (Gayety) Scranton, Pa., 3-8; Make P. Peppy: (Albion, Pa., 27-Nov. 1; (Casino) Pittsburgh 3-8; Merry Movers: (Grand) Buffalo 27-Nov. 1; (Orpheum) Rochester, N. Y., 3-8; Miss New York: (Lyric) Wilkes-Barre, Pa., 27-Nov. 1; Allentown 3; Sunbury 4; Williamsport 5; Lancaster 6; Reading 7-8; Musical Mads: (Hudson) Union Hill, N. J., 27-Nov. 1; (Gayety) Brooklyn 3-8; Naughty Nites: (Gayety) Brooklyn 27-Nov. 1; (Prospect) Philadelphia 3-8; Reeves' Benny Show: (Empress) Milwaukee 27-Nov. 1; (Nassau) Chicago 3-8; Red Hot: (Nassau) Chicago 27-Nov. 1; (Catharine) Detroit 3-8; Round the Town: (Royal) Akron, O., 27-Nov. 1; (Empress) Cincinnati 3-8; Smiles and Kisses: (Olympic) New York 27-Nov. 1; (Star) Brooklyn 3-8; Soap R. P.: (Academy) Pittsburgh 27-Nov. 1; (Empire) Cleveland 3-8; Spedy Steppers: (Gayety) Scranton, Pa., 27-Nov. 1; (Gayety) Wilkes-Barre, Pa., 3-8; Stop Along: (Grand) Hamilton, Can., 30-Nov. 1; (Garden) Buffalo 3-8; Stop Livey Girls: (Broadway) Indianapolis 27-Nov. 1; (Hartig) St. Louis 3-8; Stopping Out: (Catharine) Detroit 27-Nov. 1; (Majestic) London, Can., 3-5; (Grand) Hamilton 4-8; Stolen Swirls: (Howard) Boston 27-Nov. 1; open week 3-8; Wild Hair Babies: Open week 27-Nov. 1; (Prospect) New York 3-8.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bireley's, Fiddle, Smiles & Chuckles: (Casino) Ottawa, Ont., Can., Indef.; Broadway Messengers: (H. Ford, mgr.) (La Luz) Toronto, Can., Indef.; Brown's, Mary, Trepid Mads: (Star) McKeesport, Pa., 27-Nov. 1; (Imperial) New Kensington 3-8; Burns & Maden's: (The Little Devils, Chas. V. Turner, mgr.) (Orpheum) Altoona, Pa., 27-Nov. 8; Clark Sisters' Revue: (Hipp) Covington, Ky., 27-Nov. 1; (Orpheum) Lima, O., 3-8; Cobb's, Gene, Honeytime Co.: (Orph) Grand Rapids, Mich., 26-Nov. 1; (Casino) Chicago 2-15; Co-Her's, Jim, Revuelette: (Lyceum) Beaver Falls, Pa., 30-Nov. 1; (Grand) Bellaire, O., 3-8.

Fortless, Allen, Pepper Box Revue: (Orpheum) Huntington, Ind., 27-Nov. 1; Franco Polaris: Amsted & Keefe, mgrs.; (Orpheum) Covington, Ky., Oct. 19, Indef.; Frisco Follies: Maurice J. Cas, mgr.; (Capitol) Moses Jaw, Sask., Can., Indef.; Golden & Long's Bizz'n' Around: (Grand) Terre Haute, Ind., until Nov. 1; GRILL: (Palace) Georgia Peaches: (Grand) San Antonio, Tex., Indef.; Ham's Showman Revue: (Hipp) Reading, Pa., 27-Nov. 8; HOT: (Everbody, and Peck) Bad Boy, Chas. W. Palmer, mgr.; Bloomington, Ind., 27-Nov. 1; Higgins, Arthur, Polly Town Mads: (Central) Danville, Ill., Indef.; Hipp Speed Co.: (Criterion) Tonkawa, Ok., 26-Nov. 1; (Olympic) Blackwell 3-8; Hoyt's, Dan, Mountain Follies: (Regent) Hamilton, O., 26-Nov. 1; (Hipp) Covington, Ky., 3-8; Heroes' Big Town Revue: (Baby Smith, mgr.) (Hipp) Grand Bellaire, O., 27-Nov. 1; Hurley's Jolly Polaris: Frank Maley, mgr.; (Indiana) Marion, Ind., 27-Nov. 1; Inside Out: Jack East, mgr.; (Dixie) Uniontown, Pa., 27-Nov. 1; League of Nonsense: Frank Smith, mgr.; (Lyric) Bradlock, Pa., 27-Nov. 1; Lohr, Raynor, Musical Comedy Co.: (Walnut) Louisville, Ky., Indef.; Loeb's, Sam, Hipp, Hoary Grls: (Gem) Little Rock, Ark., Indef.; Morton Frank, Co.: (Variety) Calgary, Alta., Can., Indef.; Niffles of Broadway: Irving N. Lewis, mgr.; (Strand) Charleston, W. Va., 27-Nov. 1; (Orpheum) Huntington 3-8; Original Keystone Musical Comedy Co.: Jack Lewis, mgr.; (Orpheum)ureka, Calif., Oct. 6, Indef.; Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, Indef.; Poney Land Revue: (Orpheum) Franklin, Pa., 26-Nov. 1; (Pastime) Martins Ferry, O., 6-8; Rarick's, Guy, Musical Revue: (Plaza) Brownsville, Pa., 27-Nov. 1; (Strand) E. Liverpool, O., 3-8; Rendon, Billy, Musical Comedy Co.: (Hipp) Louisville, Ky., Indef.; Rooshing Girls: (Hipp) Rose, mgr.; (Reaper) Monroe, Mich., 26-Nov. 1; (Majestic) Cleveland, O., 2-8; Show Baby (Graves Bros.): (Al Clarkson, mgr.) (Broadway) Columbus, O., Aug. 11, Indef.; Sullivan, Bert, Southern Flirts: St. Joseph, Mo., 27-Nov. 1; Des Moines, Ia., 3-8; Vogel & Miller's Happy-Go-Lucky Co.: (Columbia) Casper, Wyo., Indef.; Walker, Marshall, Co.: Connersville, Ind., 27-Nov. 1; Marion, O., 3-8; Wallace's, Ben E., Musical Comedy Co.: Chester Wallace, mgr.; (Man) Man, W. Va., 27-Nov. 1; Walton's, Boots, Bubbleland Co.: (New Orpheum) Ft. Madison, Ia., 26-Nov. 1; (Orpheum) Clinton 2-8; We Got It Co.: Joe Carmonche, mgr.; (Howard) Washington, D. C., 27-Nov. 1.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: North East, Md., 27-Nov. 1; Port Deposit, 3-8; America Showboat, Wm. Reynolds, mgr.; Nashville, Tenn., 27-Nov. 1; Argus, Magician: Lexington, Miss., 30; Durant 31; Valdun Nor. 1; Birch, McDonald, Magician, Dixie Lyceum, mgr.; Miranda City, Tex., 31; Hebronville Nov. 1; Fallurus 3; Yorktown 4; Crystal City 4-7; Singleton 8; Daniel, R. A., Magician: Anstineville, Va., 31; Fries Nov. 1; Ivanhoe 3-4; Hillsdale 3-6; Mt. Airy, N. C., 7-8; Dante Magician: Lewisstown, Pa., 29; (Grand) Huntington 30-Nov. 1; Frost's Hawaiian: (Cotton Palace) Waco, Tex., 27-Nov. 8; Heverly, Magician, H. Sadler, mgr.; Lubbock, Tex., 27-Nov. 1; Snyder 3-8; Lee's, C. Cole, Belles, E. D. Lee, owner; R. E. Robertson, bus. mgr.; Columbus, Ga., 27-Nov. 1; Lucy, Thos. Elmore: Columbus, Mont., 30; Three Forks 31; Better Nov. 1; 10 on 3; Lima 1; Rhyr, Ed. 6; Rexburg 7; Ashton 8; Paka, Lucy, Co.: Pryor, Ok., 26-30; Wagoner 31-Nov. 1; Mena, Ark., 2; Broken Bow, Ok., 5-6; DeQueen, Ark., 7-8; Prince, Tony, Clown Circus: Pine Bluff, Ark., 3-8; Proctor Bros.' Shows, Geo. H. Proctor, mgr.; Southard Ok., 30-Nov. 1; Smith, Mysterions, Co., A. P. Smith, mgr.; Alliance, O., 27-Nov. 1; Taskas, Joe, Mechanical Farm Show, Belvidere, Ill., 30-Nov. 1; Turtle, Wm. C., Magician: Rocky Ford, Col., Nov. 1.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Atkinson's, Thomas: Summit, Calif., 30; Santa Maria 31; Barnes', Al G.: Woodland, Calif., 29; Sacramento 30; Lodi 31; San Jose Nov. 1; Gilroy 2; Monterey 3; Coe Bros.: Hedley, Tex., 29; Clarendon 30; Cande 31; Canyon Nov. 1; Hagedoek Wallace: San Angelo, Tex., 29; Hagedoekwater 30; Abilene 31; Stamford Nov. 1; Melby's, Frank J.: Atlanta, Ga., 3-15; Blending Bros. and Barnum & Hatter: Combined Sheffield, Ala., 29; Birmingham 30; Anniston, 31; Atlanta, Ga., Nov. 1; Greensboro, N. C., 2; s. s. on prds. Robbins' Bros.: Waldron, Ark., 30; Robinson, John: Meridian, Miss., 29; Jackson 30; Vicksburg 31; Greenville Nov. 1; Chickadee 3; Greenwood 4; Yazoo City 5; Canton 6; Starkville 7; Columbus 8; Rodgers & Harris: Jackson, Miss., 1-8; Russell Bros.: Centralia, Ill., 28-Nov. 1; Belleville 3-8; Sells-Floto: Palatka, Fla., 29; Galmesville 30; Lake City 31; Ocala Nov. 1; St. Petersburg 3; Tampa 4-5; Lakeland 6; Orlando 7; Sanford 8; Athens, Ga., 29; Madison 30; Eaton 31; Covington Nov. 1; Marietta 3.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Carolina Expo, Shows, C. A. Stewart, mgr.; Farmville, N. C., 27-Nov. 1; Central State Shows: Baxley, Ga., 27-Nov. 1; Clark's, B. H., Broadway Show: (Fair) Warrenton, Ga., 27-Nov. 1; (Fair) Sparta 3-8; Dixieland Shows, J. W. Hildreth, mgr.; Eng. Judd, Ark., 27-Nov. 1; Dodson's World's Fair Shows: Sourlake, Tex., 27-Nov. 1; Fairly, Naldo C., Shows: Van Buren, Ark., 27-Nov. 1; Ft. Smith 3-8; Golden Bros.' Carnival Shows: Wetumpka, Ala., 27-Nov. 1; Gray Shows, Roy Gray, mgr.; (Tbird & Webster) St. Waco, Tex., 27-Nov. 8; Greater Shows: Shows, John M. Shesley, mgr.; (Fair) Goldsboro, N. C., 27-Nov. 1; Helt, L. J., Shows: (Fair) Dothan, Ala., 27-Nov. 1; Jones, Johnny J., Expo: Savannah, Ga., 27-Nov. 1; Anderson, S. C., 3-8; Kennedy Gen'l. Shows: Waco, Tex., 27-Nov. 8; Lagg's Greater Shows: Greenville, O., 27-Nov. 1; Leggett, C. R., Shows: Prescott, Ark., 27-Nov. 1; Lippman & Jager Shows: (Fair) Leesville La., 28-Nov. 1; (Fair) De-Ridder 4-8; Littlejohn, Thos. P., Shows: (Fair) Cuthbert, Ga., 27-Nov. 1; (Fair) Americus 3-8; Loos, J. George, Shows: (Fair) Victoria, Tex., 27-Nov. 1; May's Expo, Shows: Collinsville, Ala., 27-Nov. 1; Mason, Francis Shows: (Fair) Ocala, Ga., 27-Nov. 1; (Fair) Hinesville 3-8; Mchelle Bros.' Expo, Shows: Silver City, N. C., 28-1; Concord Nov. 4-7; Mighty Weiland Shows: Pratt City, Ala., 27-Nov. 1; Miller Bros. No. 1 Shows: (Fair) Chester, S. C., 27-Nov. 1; Monroe, N. C., 3-8; Miller Bros. No. 2 Shows: (Fair) Mooresville, N. C., 27-Nov. 1; (Fair) Charleston, S. C., 3-8; Miller Midway Shows: Fulton, La., 27-Nov. 1; Mime World Shows: Rice, Tex., 27-Nov. 1; Morris & Castle Shows: (State Fair) Shreveport, La., 30-Nov. 8; Morfont's Expo, Shows: Anstall, Ga., 27-Nov. 1; Murry, D. D., Shows: Hylthville, Ark., 27-Nov. 1; Poplar Bluff, Mo., 3-8; Nader Bros.' Shows: (Fair) Smithfield, N. C., 27-Nov. 1; (Fair) Scotland Neck 3-8; Poole, H. R., Shows: (Fair) Nixon, Tex., 27-Nov. 1; Rubin & Cherry Shows: (Fair) Orangelburg, S. C., 27-31; (Fair) Montgomery, Ala., Nov. 3-12; Scott, C. D., Shows: Newnan, Ga., 27-Nov. 1; Smith Greater Shows: (Fair) Cuthbert, Ga., 27-Nov. 1; (Fair) Americus 3-8; Snapp Bros.' Shows, Sydney Landcraft, asst. mgr.; Napa, Calif., 27-Nov. 1; Santa Ron 3-8; Wolfe, T. A., Shows: (Fair) Spartanburg, S. C., 27-Nov. 1; Wortham, John T., Shows: Orange, Tex., 27-Nov. 1; Houston 3-12; Zelman & Polle Shows: (Fair) Bennettsville, S. C., 27-Nov. 1; (Fair) Clinton, N. C., 3-8.

ADDITIONAL ROUTES ON PAGE 110

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MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, J. A. Column, mgr; Conway, Ark., 27-Nov. 1; Bassville 20; Ft. Smith at 27-Nov. 1; Tulsa, Ok., 2; Okmulgee 4; Muskogee 5; McAlester 6; Ford, Al G.: (Tulane) New Orleans, La., 26-Nov. 1; Lake Charles 2; Beaumont, Tex., 3; Galveston 4; Houston 5-6; Austin 7; Waco 8; Helo, Rufus, Leon Long, mgr.; Donaldsonville, La., 29-31; Jackin Nov. 1; Hambridge 3; Tomsawville 4-5; Quitman 6; Valdosta 7; Adel 8; Moore's, Smoky, Frank Culver, mgr.; Wacon, Miss., 31; Electric Mills Nov. 1; Scola 3; Durant 4; Lexington 5; Tehula 6; Kosciusko 7; Starkville 8; Wilson, Lasses Spaeth & Co., mgrs.; Raleigh, N. C., 29-30; Henderson 31; Petersburg, Va., Nov. 1; Richmond 3-5; Norfolk 6-8.

BURLESQUE COLUMBIA CIRCUIT

Bating Beauties: (Gayety) St. Louis 27-Nov. 1; (Gayety) Kansas City 3-8; Best Show in Town: (Gayety) Washington 27-Nov. 1; (Gayety) Pittsburgh 3-8; Broadway by Night: (Grand) Canton, O., 30-Nov. 1; (Columbia) Cleveland 3-8; Come Along: (Empire) Providence, 27-Nov. 1; (Gayety) Houston 3-8; Gower, Jimmy, Show: (Colopodia) New York 27-Nov. 1; (Casino) Brooklyn 3-8; Hollywood Follies: (Catharine) Pateron, N. Y., 29-Nov. 1; (Hermann Bloesker Hall) Albany, N. Y., 3-8; Hot Steppers: (Gayety) Buffalo 27-Nov. 1; (Gayety) Rochester, N. Y., 3-8; Palace of the Day: (Columbia) Cleveland 27-Nov. 1; (Empire) Toledo, O., 3-8; Grand's, Barney, Show: (Orpheum) Pateron, N. J., 27-Nov. 1; (Empire) Newark, N. J., 3-8; Grand Crooks: (Gayety) Detroit 27-Nov. 1; (Empire) Toronto 3-8; Good Little Devils: (Gayety) Boston 27-Nov. 1; (Columbia) New York 3-8; Go To It!: (Gayety) Kansas City 27-Nov. 1; (Gayety) Omaha 3-8; Hippity Ho Lanky: (Casino) Brooklyn 27-Nov. 1; (Casino) Philadelphia 3-8.

# CIRCUS MENAGERIE

## HIPPODROME SIDE SHOW

### AND HIS MAJESTY THE TROUPER

RAILROAD  
AND  
OVERLAND

PIT SHOWS  
AND  
PRIVILEGES

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## C. W. Finney Signs With 101 Ranch Show

Will Be General Agent and Traffic Manager---Was Contracting Agent of Sells-Floto Circus

The circus world and its allied enterprises as well as countless folk in theatrical business rejoiced last week when it became known that Colonel J. C. Miller, president of Miller Brothers' 101 Ranch, had formally signed C. W. Finney, for years general contracting agent of the Sells-Floto Circus, as general agent and traffic manager of 101 Ranch Real Wild West and Far East for the season of 1925.

The selection of "Clint" Finney was as keen a bit of business sagacity as it was popular in spangeland and Wild West circles. Mr. Finney, who had been associated with Miller Brothers as general contracting agent under Edward Arlington for several years, is almost without a peer in that line of work, and his experience in the railroad field as Mr. Arlington's assistant, both with the 101 Ranch and Sells-Floto, eminently fits him to handle the new "Ranch" show, which, it is promised, will be the largest Wild West aggregation that ever took the road. Perhaps few men in the white-topped field have as comprehensive a knowledge of all departments of outdoor show business as Mr. Finney, for he has filled practically every position of trust and responsibility with the circus and Wild West. His friends in the largest and the smaller cities of the land are legion and they occupy offices that have to do with the expeditious handling of a big show. In the Eastern cities especially Mr. Finney is a personal friend of most every city and railroad official of note. He is at home in every office where a quiet word sets the wheels of direct action whirling.

No man among the big figures in circusdom is happier over Mr. Finney's selection than R. M. Harvey, general agent of Sells-Floto Circus, whose right-hand man the new Wild West pilot has been for the last few years. C. W. takes with him to his new position the personal friendship and good will of the Sells-Floto organization.

Mr. Finney had just launched a 50-piece musical revue, *Flashes of the Great White Way*, when the deal was made, and he will see the troupe well set on its route before rejoining Colonel Miller in Chicago November 17. Colonel Miller, who closed with C. W. in New York, expressed himself as immensely gratified to have secured the services of his former executive aide. "I know now that the 101 Ranch advance will be the same world-beating outfit we had in former years," he remarked at the Tex Austin Rodeo in the Garden.

### MRS. HAMLIN'S BIRTHDAY

October 14 was a gala day in the side-show of the John Robinson Circus when Mrs. Mel Hamlin, known in the show world as Mile D'Arcy, sword walker, and to her friends as the "Sunshine Girl", celebrated "a" birthday anniversary at Hattiesburg, Miss. When she reached the lot that morning her husband presented her with a diamond ring and several friends gave her a gold wrist watch bracelet. The minstrel band boys gave her a beautiful leather purse, and other gifts received were cut glass, silver and linen for her apartment this winter. In the cookhouse covers were laid at two tables, the color scheme being blue and yellow. A chicken dinner and birthday cake were greatly enjoyed.

### CANVAS TO BE MADE FROM 101 RANCH COTTON

Ponca City, Ok., Oct. 24.—The cotton which will come from the 300-acre crop now at harvest on the 101 Ranch here is to be made into canvas for the show, according to George L. Miller. The wagons and cars to be used for the show next season will be made at the ranch and standardized so that a wheel from one car will fit any other, and all wagon and car equipment will be interchangeable. The changes necessary to standardize the wagons bought from Andrew Downie will be made.



C. W. FINNEY

### \$100,000 VERDICT UPHELD

United States Supreme Court Refuses To Grant Rehearing in Personal Damage Suit Won by Mrs. Hettie McCree

Toledo, O., Oct. 24.—The United States Supreme Court Monday refused to grant a review or a rehearing in the \$100,000 personal damage suit won by Hettie McCree, circus performer, of this city. The decision ended one of the largest personal damage suits in the history of the Toledo federal court, a fight that has been waged since January 4, 1921.

Mrs. McCree, bareback rider, was injured in the Hagenbeck-Wallace Circus wreck at Ivanhoe, Ind., in June, 1918. Her back was broken and she has never been able to return to circus life. Mrs. McCree sued for \$150,150. In January, 1921, the trial began in federal court before Judge D. C. Westenhover, who directed the jury to return a verdict in favor of John Barton Payne, director-general of the Michigan Central Railroad, on the ground that a contract signed by the circus company with the railroad absolving the railroad company from damage in case of an accident prohibited the woman's suing. Attorneys for the circus artists carried the case to the United States Court of Appeals. That court reversed the decision of Judge Westenhover and ordered the case retried. February 1, 1923, a jury granted her \$100,000. The railroad carried the case up on appeal, but the jury's verdict was upheld.

### MAIN CIRCUS ROUTE BOOK

The first official 1924 circus route book to reach the department editor's desk is that of the Walter L. Main Circus, compiled and published by Jerome T. Harriman, general press representative. Mr. Harriman has done a good job. The book contains a fund of data, including the entire route for the season and the personnel. It is also profusely illustrated with cuts of members of the show. The season opened at Havre de Grace, Md., April 19, and was brought to a close at Fredericksburg, Va., October 25, from which point the entire equipment and animals were shipped to the Miller Bros., who purchased the show, at their ranch at Marland, Ok.

### HARVEY AND HARRELL

Re-Engaged for Sells-Floto Circus

Chicago, Oct. 24.—R. M. Harvey informed *The Billboard* today that he has been re-engaged as general agent of the Sells-Floto Circus for next season and that Paul Harrell has been re-engaged as car manager. Mr. Harvey said there will be very few changes on the show next season.

## J. H. Adkins With Hagenbeck-Wallace

Resigns From G.-P. Circus To Become Asst. Mgr. of Mugivan, Bowers & Ballard Show

J. H. Adkins, assistant manager of the Gentry Bros.-James Patterson Circus for the past two seasons, severed his connections with that organization and joined the Hagenbeck-Wallace Circus at Coleman, Tex., October 27, as assistant manager.

Mr. Adkins is one of the best liked and most popular men in a managerial capacity in the show world. He is 38 years of age and his first connection with the white tops was with the Wm. F. Hall Circus in 1905, with which organization he remained until 1908. Resigning from the Hall Circus he entered the employ of a large paper mill at St. Marys, O. In 1910 he returned to the circus business and was in charge of the wagon on the Hagenbeck-Wallace Circus. After several years of faithful service on that show he was signed by the Ringling Brothers, where he remained for five years. From then to 1922 he was identified with the Mugivan, Bowers & Ballard interests, finishing on the Gollmar Bros. Circus. For eighteen months during the World War he was in the naval service, where his worth to do things was readily recognized.

During the winter of 1922 James Patterson engaged Mr. Adkins as assistant manager of the Gentry-Patterson Show.

It is rumored that Emory D. Proffitt, car manager of the Gentry-Patterson Circus for the past two years, will be promoted to general agent, succeeding L. C. Gillette.

### RECEIVED LETTER, BUT CHECK MENTIONED IN IT WAS MISSING

Several appeals for financial assistance on behalf of O. J. White, a musician, professionally known as Walter R. Martin, who is in the Prison Tuberculosis Hospital at Jefferson City, Mo. (Reg. No. 25302, Box 47), have been published in *The Billboard*. In answer to the last one, which appeared in the issue of October 11, Martin informs he received a letter signed "A Friend", from Omaha, saying that a five-dollar check was enclosed, but the check was missing. "I hate to think of some one beating me out of this, bad as I need it," writes Martin, "and as I do not know from whom the letter came the sender may be able to stop payment of the check if mention of it is made in your columns. That was the only reply I have received from the last notice to date (October 22), and I feel pretty discouraged. I sure hope that something will show up. I do not take pleasure in begging, but this literally is a matter of life and death with me and I worry a lot about it. I'm rapidly getting worse and things look pretty blue."

### ATKINSON CIRCUS

The Atkinson Circus has been experiencing good weather and business in the coast towns of California, and, according to Prince Elmer, the show will remain out all winter. Lester D. Sturgeon, advance agent, was on the sick list for a few days, but is okay again. Henry West has returned to his home in Centerville, Calif., after taking pictures of the Atkinson Show. It is Manager Atkinson's intention to obtain a new truck for the privilege department, which is managed by Joe Bradley. The dog-monkey village outfit has been sent to the San Francisco winter quarters to undergo painting and decorating. King Bailey is billing the show for this and next month in Southern California.

### JAMES SHROPSHIRE WITH GOLLMAR BROS.' CIRCUS

James Shropshire, who had charge of the Gentry Bros.-Patterson Circus Side-show, is now manager of the kid show with Gollmar Bros. Circus, having taken charge at Hughes, Ark., October 6. He brought over several of the Gentry-Patterson people, including Fred Arn, ticket seller; Abdella Ben Deb, bannepier; Polly and Polly, Hawaiian musicians; Jim Blair and O. E. Dunwelg.



J. H. ADKINS

### JOHN ROBINSON CIRCUS

The 27th week of the John Robinson Circus registered big in all the towns in four different States, Louisiana, Mississippi, Alabama and Florida. Jerry Mugivan, who has been on the show for several days, was greeted by a host of friends when the show played Montgomery, Ala. Mr. and Mrs. Charles Sparks were visitors at the afternoon performance in Montgomery, as was R. M. Harvey of the Sells-Floto Circus.

The Al G. Field Minstrels played day and date with the Robinson Show at Montgomery and many of the minstrel boys took in the circus in the afternoon, and the few that could get away in time saw part of the minstrel show at night. Eddie Gallagher, who early in the season sold tickets for Duke Mills on his side-show, is a valuable dancer on the Field show.

Ellery Reynolds, who has a wide acquaintance among outdoor showfolks, has been with the show for a week and has made himself generally liked. The weather has been ideal for the past four weeks. The mohairs and light dresses are certainly getting a long wear this season.

F. B. HEAD (Press Agent).

### MRS. WARNER ILL

Jean Kathryn Warner, secretary of the John Robinson Circus, is at the Gay Teague Hotel, Montgomery, Ala., confined to bed by a slight attack of flu and a nervous breakdown. Dr. Laslie is in attendance. Mrs. Warner was taken ill on the show train Saturday night, October 18, en route to Montgomery, but her condition was not thought to be serious. Feeling better Sunday she attended her regular duties on the show lot, but in the evening her physician advised her to take a rest. She is coming along nicely.

### MRS. SWIGERT UNDER KNIFE

Kansas City, Mo., Oct. 24.—Mrs. W. D. Swigert, professionally known as Rose Russell, underwent an operation at Grace Hospital Monday and is getting along very nicely. W. D. Swigert was a caller at the hospital office of *The Billboard* and informed that just as soon as Mrs. Swigert was able to leave the hospital they would commence house-keeping and remain here all winter. The Swigerts were with the Gentry-Patterson Circus this season.

### BERNARD IN SAVANNAH, GA.

Charles Bernard, who was contracting press agent for the Walter L. Main Circus, has returned to his home at Riverside Place, Savannah, Ga., for the winter.

### BIG SHOW CLOSES NOV. 3

The Ringling Bros.-Barnum & Bailey Circus will bring its season to a close at Greensboro, N. C., November 3.

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### RINGLING-BARNUM CIRCUS

Has Wonderful Texas Tour—Turnaway at Ardmore, Ok.

The Texas tour of the Ringling-Barnum Circus, ending at Temple October 18, was a wonderful one. Not a rainy day was encountered and after a delightful run of 232 miles the show arrived at Ardmore, Ok., terminus of one of the linking railroads. A turnaway was recorded here in the afternoon.

The big event of the week just passed was Miss Letzel's yearly party to her young friends, including Dolly Jahn, Limesime Clarke, Lilla Christens, Paul Nelson, Billy Fogrist and Joseph Zerrati. She had the private tent donated for her use and the decorations were furnished tastefully by Geo. Witting, of *The San Antonio Express*. Miss Letzel never misses an opportunity to play the part of Lady Bonifant. Micky Graves, Anna Slys, Marie Joseph and a host of Miss Letzel's friends assisted in making the occasion an eventful one.

Ben Austin was a visitor at Ardmore, Ok., and noticed Louis Hicks having dinner with his old friend John Brice, both by the way from Ironton, O.

Clas Romik expects to be with a big musical show after the circus season closes. Harry Philadelphia and "Papa Jahn" expect to spend the winter in Germany. Lew Graham expects, as usual, to broadcast from *The Commercial Appeal* when the show plays Memphis. Ned Courtney, a nephew of Lou's, is on the editorial staff of that paper, as well as Madge Courtney, a niece, who handles the society column.

Now that Leo Crook is a proud papa he says that he feels the responsibility so much that he won't take any vacation but go right back on the firing line as soon as he hits New York. Brownie, the banner king, returned at Temple. His partner and coworker, Murphy, is still with the advance brigade. Gabe Dettler, expecting to winter in New York, is having some full-dress clothes made. Al White expects to spend the winter in Vaudeville, as he opens with a new act shortly after the season closes. Teddy Webb expects to entertain Wm. Downing for a short time after closing. Zeke Marlowe, as usual, will spend the winter in Providence.

Earl Jennings expects to play some dates before he returns to his winter home at Miami, Fla. Joe Dan Miller will, as usual, be the presiding and ruling spirit at Miller's Hotel, Ringlingville, Bridgeport, Conn. Fred Smythe says he expects to take a long rest before making any active connection for the winter. Vernon Reaver, his coworker, expects to spend a short time at home in Des Moines, Ia., before taking up any duties for the winter. Everett Hart expects to dash for the coast after playing a few dates. He is to be the guest of the Jeneses, who have just returned from a nine-month trip abroad.

Sheldon Barrett, Mark Kirkendall, Frank Fuller and Big Ed Nagle, along with Charley Wuerz and Sam Meyers, have been writing glowing letters from California and if they keep it up it will have the writer on the fence between Florida and California. John Brice, Sephie and John Mick expect to be at Ironton until the first of the year. Doc Miller expects to visit the coast after attending to some business in New York. Townsend Walsh is considering which one of many winter offers to accept.

The writer daily receives letters from prospective members of the Circus Fans' Association, the last one being from Mr. Huger, of St. Paul. Would suggest to any prospective candidate that they get in touch with President Marshall King, of Chas. King & Sons, Alexandria, Va.

Now that the show is back in Oklahoma, Chief Lockaround is busy entertaining old classmates from Carlisle. Nut Thompson expects to flivver it to California.

### ROBBINS BROS.' CIRCUS

Experiences Good Business in Arkansas

The Robbins Bros.' Circus had an excellent week of business on its maiden trip thru Arkansas. Pine Bluff, Batesville, Malvern, Camden and Hope, Ark., proved very good stands. Blabell, Ok., was big at the matinee and night per-

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performances. In Paris, Ark., James Morse entertained Mr. and Mrs. Al Heston and members of their *Sunflower Girl* Company. Frank Nowake, clarinetist, renewed acquaintances with Fred and Edwin Brooks, musicians, in Ozark, Ark. They were on the Wertham Shows in 1918. E. G. Smith, general agent for the Honest Bill Shows, was guest of Fred Buchanan and Elmer Myers in Pine Bluff. Myers was agent for Smith when he was proprietor of the E. G. Smith Greater Shows.

Dick Jafferis, who had the candy stands on Howe's Great London and Yankee Robinson circuses, spent the day at Malvern. He was entertained at dinner by Kenneth Waite and Mr. and Mrs. Tom Smith. Capt. Gordon, special agent for the John T. Wortham Shows, was guest of Mr. Buchanan in Augusta, Ark. Joe Anselberg, of Hot Springs, Ark., formerly ticket seller on the Robbins Show, was guest of James Morse in Malvern. Anselberg was accompanied by his brother, Dave, owner of the famous park, Happy Hollow, in Hot Springs. Mike Connors, general agent for the *Rabbit Foot Minstrels*, was guest of Kenneth Waite, O. A. Gilson and the writer at dinner and attended the evening performance in Camden. Waite, Connors and Saul trouped on Sun Bros.' Shows in 1917. Connors was accompanied by his second man, Joe Ansel.

Mrs. Jean Evans Woodward, prima donna, is doing line work in the title role of *Cinderella in Jangleland*. Charles Myers, treasurer, had as guests in Hope, members of the Hill Stock Company. In Morrilton, Ark., the Robbins show played day and date with the No. 2 company of J. Doug. Morgan's Comedians. They were the guests of Mr. Buchanan at the matinee and the compliment was returned in the evening.

Jockey Day, general agent of Campbell Bros.' Wild West, was guest of Booger Red and Hank Linton in Camden. Mesdames Payne, Waddley, Floto and Pat Kelly, with the C. R. Leggett Shows, were guests of Mrs. Jimmie Woodward in Malvern. Mesdames Floto, Payne and Kelly have contracted to appear next season with their husbands on the Robbins Show. The Hunt Club held a banquet and initiation at the Webb Hotel in Hugo, Ok. Raymond (Pat) Cronin, Lewis Hicks, George Berdonic and "Shorty" Rightsman were taken across the hot sands of Stuntland. Gibson's Jazz Orchestra furnished the music and Bill Hildebrook favored with several tenor solos. Earl Sinnott recently made a business trip to Austin and Dallas, Tex.

F. ROBERT SAUL (Press Agent).

### CHRISTY SHOWS

Cross the Mississippi at Memphis—Business Keeps Up in Arkansas

The Christy show train crossed the Mississippi river at Memphis October 18 en route from Somerville, Tenn., to Marianna, Ark. The lot was right in town and October 20 the town was overflowing with colored people. They were out in full force at both shows.

The past week was good as any in the southern tour. The visit of the show to Huntsville, Ala., was a complete success, and *The Huntsville Daily Times* gave the show a splendid afternotice. The show proved that it could repeat in one season by playing practically a return date at Florence, the Labor Day stand, appearing this time in Tusculumbia, but three miles away. This town and Sheffield were heavily billed and there was big crowds at both shows. Bridgeport, Ala., altho a small town, was good at both shows. The Mighty Haag Show was billed for the latter town and Harry Haag, who has been away taking treatment for his eyes, was a visitor. John L. Hay, owner of the billposting plant at Huntsville, visited all day. He was instrumental in squaring the big banner hit on the public square, where more than 600 sheets were tacked.

Montana Jack and wife were visitors at Huntsville, and Otto Killian, son of Rose Killian, was present with his general agent, "Doc" Fisher. Otto is nursing a sprained ankle, the result of an auto wreck. At Tusculumbia Joe Webb and family came over from Florence. It had been erroneously reported that they had been killed in an auto collision. Hiki Adams was also a visitor, and L. C. Gillette came on at Marianna. "Luke" was looking just as young as he did when he was ahead of the Sparks Circus and playing the branch towns. Manager Christy is back after a visit to the Golden show and visits to the Robbins Bros.' and Ringling-Barnum circuses. Harry Grossman says that he was not married in Pensacola, Fla.

Arthur Burson is thinking of retiring at the end of the season and engaging in the mercantile business with his brother-in-law at Dublin, Tex. Sig Bonhomme, father of the younger Sig, of clown alley, has joined, and the two Sigs are very much in evidence in the walkarounds and general clowning. Bowman Robinson has recovered from a serious sick spell that kept him in bed for several days. A pony

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farm, owned by the sheriff at Dalton, Ga., was nearly depleted when Merritt Belew got thru picking out ponies to be broken this winter for additional drills. To carry the additional stock one of the stock cars has been double decked. Walt McCorkhill drove 120 miles in his new flivver, from Tusculumbia to Somerville, but is riding the trains again with Fred Coleman. Jack Rindge now has the privilege car and is enjoying a fine patronage. Charlie Winslow, for some time with the Main Show, is now with this show and is running the outside candy stand for "Red" Sheldon.

Helena, Ark., was another big one, the old lot at the fairgrounds being used. Bob Morgan, of Salisbury, N. C., was in the city in charge of publicity for *The Ten Commandments*.

FLETCHER SMITH (Press Agent).

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John Lancaster left Cincinnati October 23 for Chelsea, Ok., to join the Golden Bros.' Circus as boss property man.

The Ringling-Barnum Circus gave two performances in Oklahoma City, Ok., October 21 to packed tents.

Charles (Murphy) Wright, formerly of Golden Bros.' Circus, is in Fort Dodge, Ia.

The old fair grounds at Washington, Pa., the location for circuses for many years, has been cut up into building lots.

Charles Andress sends word from his home in Kansas that he is contemplating making a trip to either Florida or California.

It is rumored that Frank Braden, general press agent of the Sells-Floto Circus, may be general press agent for Miller Bros.' 101 Ranch Wild West next season.

Johnny Agee is a regular attendant at the rodeo in New York, where his act plays the Hippodrome, beginning November 1.

Walter Clark, of the advance car of the Honest Bill Shows, has driven the machine in eight States and covered 14,000 miles this year.

Henry Schneider, assistant head waiter to John L. Downing on the Walter L. Main Circus, left for his home in Chester, Pa., following the close of the season at Fredericksburg, Va., October 25.

Fritz Brunner, animal trainer, formerly of Christy Bros., Golden Bros. and the Walter L. Main circuses, is now at the New York Hippodrome, where he has charge of animals.

T. W. Ballenger was in Savannah, Ga., recently and rumor has it that the Sparks Circus will close its season there December 1 under auspices of the Lodge of Elks.

Bill Robert, snare drummer with Bill Fowler's band on the Walter L. Main Circus, and Mike Sobranko, clarinetist, have joined Victor Robbins' band with the Sells-Floto Circus.

The Soyvillia Bros. will join the Barlow Indoor Circus November 24. The boys recently closed a very successful fair season and are now playing homecomings and fall festivals.

The Montgomery (Ala.) Journal stated that the John Robinson Circus was one that one could enjoy and that there was a certain quality of refinement, joviality, personal regard and camaraderie about the show.

Mrs. Betty Thomas, wife of Harry C. Thomas, Pittsburg booking agent, is visiting Mrs. Hilda Arnell, formerly Hilda Nelson, of the Nelson Family of the Ringling-Barnum Circus, at her home in Mt. Clemens, Mich.

Joe Baker, on the advance of the Al G. Barnes Circus, while in Eureka, Calif., met Bill Erickson, former manager of the No. 1 car of the Barnes Show. Erickson is managing the Bialto moving picture house in Eureka.

G. W. Tremain, of Fort Dodge, Ia., states that Milt Taylor, now with Golden Bros.' Circus, will probably promote an indoor circus for the Lodge of Elks there this winter, Mr. Taylor being a member of the local "Billis".

Fred Beck, professionally known as Fred Lamar, is located in Stacks, Fla. In his early days he was with Miles Orton, Cannon-Ball George Richards and others. He pens that he never lost his love for the white tops and visits circuses whenever he gets an opportunity.

Tommy Haynes, of the Ringling-Barnum Circus, has the program and novelty privilege at Tex Austin's Rodeo in New York. In the crew are Andrew (Windy) Stryker, John Moore, Nathan Albert, Eddie Dunn, George Custer and Louis Abenante, all of the circus.

Roy Aubright recently played the Arthur (Ill.) Community Fair, Rantoul (Ill.) Fall Festival and the Cayuga (Ind.) Field Day. He has a nine-week contract with Russell Bros.' Circus, which opened its Southern tour at Champaign, Ill., October 13.

It has been learned by Circus Cy that the John Robinson Circus has been enjoying wonderful business. The Baton Rouge (La.) night house was a turnaway, the ticket wagon being closed at 3 o'clock. The second day at New Orleans the matinee was a turnaway, the wagon closing at 2:30.

Manager E. C. Taylor and R. E. Tisdale, of the Gay Teague Hotel, Mont-

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gomery, Ala., welcomed the John Robinson showfolks when the circus arrived there October 19. Every comfort and courtesy was accorded to make them feel at home. The Robinson show at one time wintered in Montgomery.

In its "Fifty Years Ago" Column, issue of October 20, *The Cincinnati Commercial-Tribune* published this paragraph: "Mary E. Walsh of Barnum's Circus became Mrs. Charles Colton by a ceremony that was performed high in the skies in Prof. Donaldson's balloon, with the Rev. Mr. Jefferies of Pittsburg officiating."

A newspaper report had it wrong. James A. Bailey took the first American circus to Australia, and by all odds the biggest show the world ever saw twice to England and on a three years' tour of the European continent, amassing a great fortune and returning the show intact.

Frank E. Hubin, of the Pleasantville (N. J.) booster and showman, was remembered by hundreds of his friends October 14, receiving nearly 500 birthday cards, letters, postcards and telegrams. Various fraternal organizations and lodges of which he is a member sent Hubin baskets of fruits and flowers. It surely was a great day for big-hearted Frank. Here are Circus Cy's best wishes.

Jimmie and Pompey Christian, formerly with the Al G. Barnes, John Robinson and Gentry Bros.' circuses, the former as musician and the latter as ballet instructor and toe dancer, are located at the Hotel Statler, Buffalo, N. Y. Mrs. Christian, who studied stage dancing in New York City under Ferrari all summer,

is teaching dancing in the Bison City, and Mr. Christian is with the Vincent Lopez Hotel Statler Orchestra.

A few "remembers" from Buck Leahy: "When Frank Carey did a hoop act with the Cullans, Chase & Weston Minstrels? When Pogie O'Brien used to show on lots around Philadelphia? When Dan Dix was with the Pawnee Hill Shows? When Al Gaston had his trunk buried at Tampa, Fla., when he was with Cooper's New United Shows? When Horace Laird was with the F. A. Robbins Show? When Harry Frank was agent for Smith Bros. Minstrels? When Loos and Loos were with the Walter L. Main Shows? When Buck Leahy was with Klein Bros. Minstrels?"

Gil N. Robinson, white-top veteran, was in Cincinnati last week and visited his nephew, John G. Robinson. He was also a *Billboard* editor. "Enele Gil" was literally born under the shadow of a "big top". He first saw the light of day in Buchanan, Va., July 15, 1845, where his father's show, the John Robinson Circus, was exhibiting. For more than 60 years he followed in the footsteps of his father, beginning as a circus rider in boyhood and continuing until 1863, when he became treasurer of the Robinson Show. In 1875 he became manager and held that position until 1906. Mr. Robinson has visited every country in the world. For the past 14 years he has been spending most of his time in Somers Point, N. J.

Lee Riley, who performed with the Hamilton Family on the Dan Castello Circus in '82 and also appeared with that troupe and the Three Marys on the Barnum Show and the Ringling Bros.,

Van Amberg Circus, is advance manager this season for a Ten Commandments company which ends a five-week engagement at the Grand Opera House, Cincinnati, November 1, with a record for continuous showing of a film at a legitimate house in that city. Riley, who as a boy kept up in his three Rs with his classmates back home by studying while tramping each year, has been ahead of road attractions for some seasons. For the Cincinnati engagement he arranged with Milford Unger, resident manager, and Mike Gaylin, house billposter, for the most valuable paper damb in the history of the town. It completely covers a fence around the northeast corner of Opera place and Race street, the heart of the shopping district, where old buildings have been razed to make way for a new structure.

The following items are from F. Robert Saul, press agent for Robbins Bros. Circus: Gus Sauerwein, callope player, will spend part of the winter with his brother Jacob in San Antonio, Tex. After the holidays he expects to join a musical comedy company as musical director and pianist. L. C. Gillette, general agent for the Gentry-Patterson Circus season, was the guest of Fred Buchanan in Hope, Ark. Clifford and Raymond Hays, clowns, are receiving much applause with their new number, *Happy Days*. Capt. Lewis Furtell is breaking a new leopard act for next season. Nicholas Gallucci and sister, Princess Marie, doll lady midget, will spend the winter at their home in Philadelphia. They will return to this show next season. Bert Liekman, equestrian director, will spend his time in Des Moines and the winter quarters, Granger, Ia. Mrs. Rickman will have charge of making a set of wardrobe for the new spec. next season. James Sharp was guest of George Gardner in Hope, Ark. They were on the Johnny J. Jones Exposition for several seasons. Trombone Soloist Mulligan entertained John Watson, who formerly tramped with him on the Sells-Floto Circus in Batesville, Ark. Mrs. Blanch Griggs and Mrs. Hank Linton are doing some remarkable bareback riding. Jos. Kelly, head porter, will spend the winter in Des Moines and will return to the show in the spring. Peggy Poole's pit show is doing big business thru Oklahoma and Arkansas.

**WITH AUSTRALIAN CIRCUSES**  
By Martin C. Brennan

Sydney, Sept. 17.—Nevada and her snakes are providing a big attraction around the various show dates of this State.

The Three St. Leons returned from New Zealand last week after playing the Fuller Circuit. They will be at the Majestic, Newtown, this week.

Worley's Australian Circus is enjoying an extended season at Victoria Gardens, Manly.

Ridgway's Circus, traveling by motor, played the Albany (N. S. W.) Show last week.

Jack Heley, acrobat, is again with Sole Bros.' Circus, according to "Dutchy" Morris.

Wirth's Circus, now touring the country towns of this State, was in Quirindi last night and will be at Maitland Saturday.

The Tarzans (Leo Cracknell and Vic Denthe) have been featured with Bartlett's Circus for four weeks.

The Westwood Bros. are playing the Adelaide Show and from there will go to (Continued on page 76)



The above reproduction is that of Uncle Wagoner and J. N. Wagoner. Mr. Wagoner was manager of the John Robinson Circus, of which he is part owner, for a few days, and, when the show exhibited at Gallup, Miss., October 14, mutual to Ray & Louis, Miss., to spend the day with his grand, Mr. Wagoner, who is well known to trappers.



1925 promises to be a boom year for Wild West.

Has Charlie Aldrich returned from of Lon'on? Whatsay, Chas.?

Several contestants registered kicks on the workings of "eliques" at some of the small contests in the West.

Edward (Hoot) Gibson and Tommy James were much in evidence at the Pendleton Roundup last month.

There were to be some contests planned in Australia, but we haven't had final date on them.

Watch for our big Christmas Number. We want a large Wild West section in this issue. Get busy now with your data and plans for 1925.

Chester Byers, Hugh Strickland, Bob Anderson, Ed McCarty, Plucky Gist, Bob Askin, Paddy Ryan, Kenneth Cooper and Sam Garret—let us hear from you boys!

The season has seen many new locations come into the limelight with the announcement that they would make their cowboy contests annual events.

From reports at hand the annual established contests held in different parts of the West will enlarge their programs and generally improve their offerings.

Reports continue to reach this side that Wild West performances of various degrees of excellence are being produced and are in the making in England. They are being known as "Rodeos".

Seems that Austin's show at the Garden sire started with a "bang"—several of the folks got quite mugged up in the various contests (the opening story had its starting on Page 5, last issue).

"No Name", the famous bucking horse of the Pendleton Roundup, is still on the job. This is a great horse. His original name was "Fox" before he was sold at the Calgary Stampede in 1919 to the Pendleton Committee for \$2,000.

A Rodeo is to be staged by the American Legion Post at Hugo, Ok. Armistice Day, spurred on by the degree of success attained by a like event last year on the same date, the citizenry of that vicinity is greatly interested in the forthcoming show.

According to word received from New York last week the following returned from across the "big pond" October 14 in time for the contest at the Garden: "Rube" Roberts, "Red" Sublette, Bee Klrnan, Vera McGinnis, Ruth Roach and Nowata Slim.

Enthusiastic over the success of its recent rodeo, the Caldwell Memorial Park Amusement Association, Caldwell, Id., has announced big preparations for a like event next fall, and dates have already been set for September 24, 25 and 26. Among improvements, a new grand stand and bleacher seats are to be constructed because of an inadequacy this year.

Miller Bros' 101 Ranch Real Wild West Show, when it takes the road next spring, will have many new faces in its arena. Miller Bros. have engaged in the past cowboy who were at the time unknown, but whose names today rank high in the field of Wild West endeavor. Reports from Oklahoma would indicate that the Miller Bros. will put on the greatest Wild West performance ever presented by a traveling aggregation when they make their "comeback" in 1925.

Notes from Golden Bros' Circus Concert—Lee (Chuly) Ford joined at Corning, Ark., October 16, and is doing arrangements, trick riding, pickups and bronk riding. Jess (Colorado) Copinger is doing trick riding, pickups and horse roping. "Mexico Shanty", trick and roping and bronk riding; "Texas Mac" and "Montana Molly", trick riding and pickups. The big show has been doing an excellent business and the concert has drawn a very good percentage of the attendance.

Again we say to contest managers everywhere: "Watch Your Step" on the cowboy thing. Not enough attention has been paid to this important phase of presenting cowboy contests and exhibitions in the past. The future will see many changes.

Again we say to you organize before it is too late. One unorganized contest can do so much harm that 30 others will be years trying to undo it.

We told you these things before. You are witness for yourself many of the things we "harped" upon as having come true.

According to a press dispatch from Honolulu, Leona Trickey received a big check when she landed there a few weeks ago. The dispatch read in part as follows: "There was music, army al-

phines, leis, flowers and the Ad Club Committee in Ad Club uniforms to greet her and to hang flowers and paper leis of welcome about her neck. She arrived here as a guest of the Honolulu Ad Club and it is as a guest of the club that she will perform at the Maui County Fair and the Territorial Fair before the month is over. Even a troop of cowboys from one of the ranches was in town to greet her and to give the regular "Whoopie" greeting of all fiction cowboys."

At a free Celebration and Fall Festival recently held at Leola, S. D., tall attractions free, including picture show, horse racing, rodeo, roller skating, baseball and football games, even telephone booth service, the winners in the bronk riding contest were all local boys—in order named, Joe Koppy, Hal Canton, Fred Lemmon, E. C. (Jack) Carls and his family roping and Australian whip acts, Miss Schneider a pony act and Roman standing riding, and Carl Geary, dol roping on the free-set program. Incidentally, our Chicago office advised that Carlisle arrived in Chicago October 21, having closed his fair dates. He opened the season at Capitol Beach Park, Lincoln, Neb.

Here's some news for the boys and girls of Wild West and contest circles acquainted with Alberta Frank (Frank Leones). "He has joined the ranks of the beneficiaries, and with his bride is residing in Cincinnati, Yesser, Frank was married about three weeks ago to a charming young lady of the clerical staff of the Metropolitan Life Insurance Company office in Cincinnati and it is probable that her hubby will soon be "writing up" policies with that company. They were callers at The Billboard October 21. Frank, incidentally, has not been in the contest game the past year. When shown a program of Tex's show in New York, he remarked: "There certainly is a bunch of fast-stepping hands at that 'doings'!"

"A Corral Reader"—Many thanks for the clippings (the one you mentioned was not received). The thought returned was that it certainly seems that when a big affair has an established press department, and when this "column" carries several advance squibs, voluntarily, on the affair, that department should at least have sufficient interest in its own "doings" and interest in contestants to itself send in some data, including results in the various contested events (as is the case with nearly all the big ones). It is safe to say that about 99 per cent of the contestants read The Corral weekly. This "column" for years has published "before" and "after" data on all contests from which it was available—which is well known to all annual event heads—and surely one or two of them should not suggest being "coaxed" to provide substance to work on—in fact, it's darn good publicity for themselves.

The Prince of Wales is admired by everyone who meets him. Everywhere he goes, nothing but the best is said of him. But according to reports from the Northwest out on his Alberta ranch is the place where he relaxes from his strenuous handshaking, dinner parties and social obligations and becomes one of "the folks". The ranchmen and cowboys of his district are strong for him, and their claim that he is "a regular feller" is just about as strong with him as a \$100,000 society dinner affair. We are glad to note that the cowboy ranks high in the estimation of the Prince. Guy Weadick, one of his neighboring ranchers and who produces the annual Calgary Stampede, of which the Prince is patron, has no doubt given His Royal Highness some of the real dope on cowboys and their sports.

There have been a few flops, and some undesirable features came to light at certain places during the past summer that no doubt have done Wild West no good—in fact, have done considerable harm—but from every indication those who really have the best interests of their own particular contest at heart realize that united action by the majority of honest, capable managements is the only thing that will eradicate the undesirable features, bad promotions, etc. that in time would certainly cause public sentiment to turn against Wild West performances.

From letters that we have received during this season it is quite apparent that contestants in general are beginning to take the proper view of things and realize that if there was an organization of honest and competent managements working for the best interests of cowboy sport that it would mean better purses, more contests and generally better conditions all around for them.

From Dixon, Calif.—The two-day contest here was a success, even tho' the second day was postponed a week because of inclement weather. There was a big crowd present Saturday, October 1, but the rain necessitated Sunday, October 12, being announced for the concluding day. The finals, winners in order given Bronk Riding—Prizes split between Dusty Baublin, Johnny Dalhin, Billie Sullivan, Bill Zeafone and Norman Cowan. Bull Riding (one hand)—Kawhide Red, Slim Holder, Billie Sullivan. Bull Roping (outch and turn loose)—Billie Sullivan (16 seconds), Johnny Dalhin (18). Montana Red, with Billie Sullivan substituting (19 1-2). Montana Red was

attacked by appendicitis and was sent to the Lane Hospital at San Francisco to immediately undergo an operation. Several of the boys out here say tell Rowdy Waddy to tell the boys to write Tex Prockett, who is still at the hospital in Colorado Springs, Col., and very lonesome.

From Starbuck, Wash.—The third annual Rodeo staged here recently under the auspices of the Commercial Club was heavily attended and provided a most excellent brand of entertainment. The prizes to the amount of \$15,000 were fully contested for. The Dayton band and Licks' drum corps of Walla Walla furnished music for the day program and Thompson's orchestra played the dance at night. In the cowgirls' bronk riding an exhibition work was done by Maude Barnett, Olga Osborn, Anita Studnick and Marie Hall. Winners in the other events, in order given, were as follows: Cowhide Race—Carles Thronson, Howard Pruitt, Herb Newton. Bronk Riding—Chuck Jennings, Howard Teagland, Frank Studnick, Mul Relay Race—W. T. Dickinson, Harry Zink, H. A. Fletcher. Wild Horse Race (one-eighth mile)—Patrick McCarty, Guy Cash, Steep Epperson, Bob Studnick. Boss' Pony Race (one-eighth mile)—Wesley Woods, Wilbur Martin and Chester Powers tied for second, King Witt, Steer Bulldogging—Guy Cash (24 1-5 seconds), Guy Ray, Earl Farrow. Cowboys' Saddle Horse Race (one-eighth mile)—O. D. Barnett, Guy Ray, Earl Farrow. Steer Roping—Chuck Jennings (44 seconds), Wade West, Guy Ray.

According to the printed program the following were among those "on hand" for the start of the New York rodeo: Bryon Roach, Bill Hurley, Richard Merchant, Louis Jones, E. Pardee, Jack Kerscher, Ike Rude, Herbert Meyers, Ben Hafley, Buff Brady, Bert Mattox, Louis Shangreau, John Osborne, Mike Hastings, Fox Hastings, Rube Roberts, Guy Dodgion, Ralph Fulkerson, Sam Stuart, Carl Arnold, Billy Kingham, Perry Ivory, Everett Riggs, Fred Beeson, Roy Quick, Slim Casky, Bob Crosby, Loretta Butler, Lee Robinson, Jack Trainer, Dick Rabern, Ted McCroly, Mamie Francis, California Frank Hafley, Oklahoma Curley, Buck Lucas, Tad Lucas, Chick Hannon, Marie Gilson, Howard Teagland, Floyd Stillings, Ed Remington, Bob Crisp, Dutch Foster, Scott Maish, Verne Elliott, Ed. McCarty, Dave Whyte, Bob Askins, Paddy Ryan, Lloyd Saunders, Ray Bell, Louis Kubitz, Leonard Stroud, Hank Durnell, Charlie Johnson, Beese Lockett, Opal Wood, Hugh Strickland, Chester Byers, J. T. Mather, Fred Britton, Frank McCarroll, Mamie Stroud, Bonnie McCarroll, Jack Wilson, Louise Hartwig, Ike Armstrong, Homer Ward, L. B. Cox, Babe Courvoisier, Cheyenne Kiser, Jesse Roberts, Johnnie Roberts, John Mullins, Ed. Williams, Joe Hetzler, Art Carpenter, Jack Baker, Mabel Strickland, Earl Eberhart, Al Ritchie, Elmer Jones, Cotton Ashby, Nowater Slim, John McIntyre, Soapy Williams, Barton Carter, Everett Schultz, Floyd Schultz, Vera McGinnis, Red Sublett, Bob Calen, Two Bar 70 Hawks, Tony Pagano, Del Bledsoe.

From King Brothers' Frontier Days and Kentucky Thoroughbred Racing Hippodrome Co., under date of October 15, from York, Pa.: After closing the Northern fair season at Bedford, Pa., the show jumped here en route to points south and established temporary quarters at the York stockyards pending the final arrangement of the winter schedule being arranged at present by Jack W. King, general manager of the company. Mr. King left New York for Raleigh, N. C., the first of the week, where he will visit Col. Leon Lemar, his partner in the I. X. L. Ranch Show with the Johnny J. Jones Exposition. A business trip to Florida will follow his sojourn in Raleigh. During the work of the York fair some of the members of the company were "performing guests" of G. Norman Shields, owner of the Wild West organization that occupied the feature spot on the Boyd & Linderman Shows' midway. Johnny Davis and Ray Adams joined the arena forces of Al Faulk, both taking a hand riding the bucking horses and Brahma steers. Johnny did a trick riding and roping turn, assisting Lona Faulk and Eddie Davis in the later event. Hank Baldwin assisted Jack Ryan on the front. LaPoint Gragan left the King company at Bedford and joined California Frank at Cumberland, Md. Col. Victor E. Cody stayed in Bedford as the guest of his old-time friend and fellow trouper, Robert E. Gamble, now engaged in extensive farming operations near Bedford. An extended deer hunt and fishing trip has been planned by Mr. Gamble. Before the Shields company broke camp to finish its remaining five weeks of the season Mr. Shields purchased a buffalo, a bear and two trick riding horses from Mr. King. Everyone was loud in praise of Mr. Shields' outfit.

From Memphis, Tex.—A Wild West Stampede was staged here October 17 and 18, under the auspices of the West Texas Chamber of Commerce and guidance of Paul Jones. The weather was excellent, but it is thought the affair lost some money. Dan Miller acted as arena director. There were several contracted hands. The trick riders included Louis Tinsdall, Juanita Eilger and Ethel DeArman, trick ropers, "Red" Randolph, "Shorty" Rieker and Cady Hammer; lady bronk riders, Pauline Wilson,

Juanita Eilger. Ethel DeArman rode a Brahma steer each day. "Red" Randolph chowned. Roy Mayes, Booger (Red) Rogers and Sheriff Pruett, of Hall County, judged. Perch Porter was bruised from a car wreck. Noah Tull was severely injured about his head and chest when his right foot hung in a stirrup while attempting to ride a bronk. "Smoky" Rea, who did the announcing, had a badly injured arm, the result of a slight bruise suffered at the chutes at the Henrietta (Tex.) show some weeks ago. The results, winners in order given: First Day—Calf Roping, Brady Wilson (34 3-5), Jake McClure (42), Tom Standijer (45 2-5), Bronk Riding, John Henry and Carl Beesley split first and second, Doc Pine, Steer Riding, Jonas DeArman, and Noah Henry and J. W. Harris split second and third, Bulldogging, Carl Beesley (25), Dave Williams (23 3-5), V. E. Smith (23), Second Day—Calf Roping, Tuffy Wilson (13 3-5), Jake McClure (23 5), Tom Standijer (23 3-5), Bronk Riding, John Henry, and J. W. Harris, Jonas DeArman and Noah Henry split second and third, Steer Riding, Jonas DeArman, J. W. Harris, Roy Gafford and Noah Henry split first, second and third, Bulldogging, "Shorty" Rieker (18), Frank Butler (23), Carl Beesley (47 3-5).

DAY-MONEY AWARDS

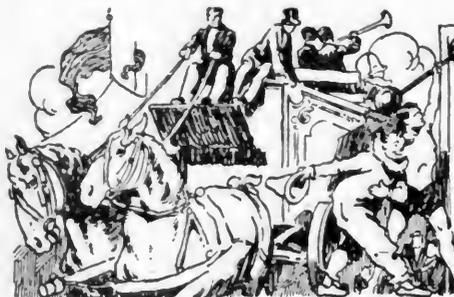
At Tex Austin's Rodeo

Oct 18-19: Bareback Bronk Riding—Dick Rabern, \$100; Bob Askins, \$50; Paddy Ryan, \$40; Wild Steer Riding—Perry Ivory, \$100; Bob Askins and Ralph Fulkerson, split second and third, \$50 each. Oct. 18: Cowgirls' Bronk Riding—Reine Halley, \$50; Loretta Butler and Mabel Strickland split second and third, \$25 each. Calf Roping—John McIntyre, \$100; Louis Jones, \$60; Fred Beeson, \$40. Cowboys' Bronk Riding With Saddle—Paddy Ryan, \$100; Nowata Slim, \$60; Bob Askins, \$40. Steer Wrestling—Mike Hastings, \$100; Nowata Slim, \$60; John McIntyre, \$40. Wild Horse Race—Money split seven ways, Ed Pardee, Chick Hannon, Guy Dodgion, Dutch Foster, Bob Crosby, Beese Lockett and Cheyenne Kiser, each receiving \$14. Wild Cow Milking—Everett Schultz, \$50; Dutch Foster, \$30; Carl Arnold, \$20. Oct. 19: Cowgirls' Bronk Riding—Bonnie McCarroll, \$50; Tad Lucas, \$30; Mabel Strickland, \$20. Calf Roping—E. Pardee and Ike Rude split first and second, \$50 each; Hugh Strickland, \$40. Cowboys' Bronk With Saddle—Everett Riggs, \$100; Bob Askins, \$60; Bryan Roach and Nowata Slim split third, \$20 each. Steer Wrestling—Lloyd Saunders, \$100; Mike Hastings, \$60; Lee Robinson, \$40. Wild Horse Race—Charles Johnson, \$50; Bob Crosby, \$30; L. B. Cox, \$20. Wild Cow Milking—Richard Merchant, \$50; Dutch Foster, \$30; Charles Johnson, \$20. Oct. 20: Bareback Bronk Riding—Chick Hannon and L. B. Cox split first and second, \$40 each; Bob Askins, \$20. Cowgirls' Bronk Riding—Mabel Strickland, \$50; Louise Hartwig, \$30; Jesse Roberts, \$20. Calf Roping—Billy Kingham, \$100; E. Pardee, \$60; Bob Crosby, \$40. Cowboys' Bronk With Saddle—Bob Askins, \$100; Nowata Slim, \$60; Bryan Roach, \$40. Steer Wrestling—Rube Roberts, \$100; Buck Lucas, \$60; Frank McCarroll, \$40. Wild Steer Riding—(To be announced later). Wild Horse Race—Chick Hannon, \$50; Bob Crosby, \$30; Oklahoma Curley, \$20. Wild Cow Milking—"Dutch" Foster, \$50; Homer Ward, \$30; Charles Johnson, \$20. Oct. 20 (Matinee): Calf Roping—Billy Kingham (26 4-5 seconds), Elmer Jones (25 1-5), Barton Carter (36). Steer Wrestling—Frank McCarroll (21 2-5), Jack Kerscher (22 4-5), Jack Wilson (27). Oct. 20 (Evening): Calf Roping—E. Pardee (29 4-5), Bob Crosby (32 1-5), John McIntyre (37 2-5). Steer Wrestling—Rube Roberts (17 4-5), Buck Lucas (20 2-5), Bob Askins (21 3-5). Oct. 21 (Matinee): Calf Roping—John McIntyre (26 2-5), J. T. Mather (38 1-5), Bob Crosby (38 2-5). Steer Wrestling—Roy Quick (16 2-5), Slim Casky (16 4-5), Nowata Slim (17 1-5). Oct. 21 (Evening): Calf Roping—Louis Jones (28 1-5), Herbert Meyers (29 2-5), Everett Schultz (32). Steer Wrestling—Frank McCarroll (15 3-5), Jack Kerscher (17 3-5), Del Bledsoe and John McIntyre tied for third (19 2-5). The results up to and including October 26 will be found in another section of this issue.

UNDER THE MARQUEE

(Continued from page 75)

Temora and West Wyalong, leaving for New Zealand September 27 on the Ulmaroa. Billy, the Pig, was not at the Wagga Show as stated recently, Joe Gardiner being content to exhibit Nero (giant bear) for the occasion. Good money was secured by that attraction with Billy getting it on the Western line. The Two Joys, Bannister and Morris, acrobatic clowns, are playing a few dates around suburban picture houses. "Papa" Anderson, with Wirth Bros. for about 40 years, celebrated his 61st birthday anniversary September 8, the show being at Tenterfield (N. S. W.). After the evening performance the whole company assembled outside "Papa's" sleeping apartment on the train and woke him up to offer congratulations, accompanied by a cake.



# FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION  
With their PRIVILEGES and CONCESSIONS



## WHEELS OF CHANCE

Interesting Point Raised by Decision of Virginia Commonwealth's Attorney

Wheels were allowed to operate at the Danville, Va., fair because of the opinion handed the chief of police of that city by Commonwealth's Attorney John W. Carter, in which he held that there is no valid law forbidding the operation of ordinary wheels at the Danville fair— which means, of course, all fairs in Virginia.

Attorney Carter's decision has raised an interesting point that is being generally discussed throught the State. Speaking editorially of the decision, *The Times Dispatch*, of Richmond, says in its issue of October 19:

It was understood during the last session of the General Assembly that it was the purpose and intent of the legislators to prohibit the operation of all wheels of chance at all fairs in Virginia. It will be recalled that there was considerable discussion of the question, and that some extremists even made the point that the fairs "could not get along" without these games of chance. Better judgment prevailed against the extremists, however, and the law, as finally enacted, prohibited and punished the operation of "any gaming table or bank of any description whatever, or any table or bank used for gaming which has no name, wheel of fortune or slot machine, any pigeon-hole table or Jennie Lynn table, whether the game or table be played with cards, dice, or otherwise."

This act, it will be noted, made no exception of fairs, carnivals, charitable entertainments or benefits conducted for the destitute of other lands. It seemed to forbid, or hoped to forbid, or tried to forbid, all sorts of gambling devices—and, he it remembered, it is possible to gamble for things of value as well as for money. Apparently then this act placed all the gambling tables, banks, wheels of fortune, slot machines and the like beyond the pale of the law. And, be it also remembered, this act was approved on March 15, 1924.

But Commonwealth's Attorney Carter, having looked some 50 pages in the Acts of Assembly of 1924 beyond this section, fell upon one Chapter 307, entitled "An act to amend and re-enact sections 108 and 109 of an act entitled an act to raise revenue for the support of the government and public schools and to pay the interest on the public debt and to provide a special tax for pensions, etc., etc., etc." And he found that this act contained this clause:

"On each game or wheel of chance where the prize consists of fruit, candy, toys or other novelties, operated or exhibited on the same or contiguous lots with a carnival, or other show taxable hereunder . . . the tax shall be \$50 per day in addition to the license tax hereinbefore prescribed."

And, be it noted further, this act was approved on March 20, five days after the approval of the act positively prohibiting the operation of such wheels of chance.

Does the rule that the later law supersedes the earlier law hold good? Can the theory be sustained that the tax law meant to lay a tax only upon legal occupations and legally operated devices? Is there any legally recognizable difference in time between acts passed at one and the same session of the Legislature? If a tax bill specifically recognizes a subject of taxation, can that subject be legislated out of existence and made an evidence of crime by a previously enacted bill?

Let the lawyers and the courts fight it out. It is only repeated here that Commonwealth's Attorney Carter, of Danville, has raised an interesting point.

Attorney-General Saunders has issued a ruling in which he holds that the provision in the tax laws of the State fixing the fee for the operation of certain devices for the distribution of prizes does not and cannot impair the last act of the legislature prohibiting wheels at fairs.

The opinion holds that while the fee for the operation of such wheels was enacted after the passage of the law forbidding the operation of wheels at any time, that cannot take precedence over the inhibition against such devices.

## MEMORIAL TO "POP" GEERS

Clarksville, Tenn., Oct. 22.—The memory of the late Edward F. (Pop) Geers, the "grand old man of the trotting turf", will be perpetuated here by a \$50,000 shaft given by the horsemen of America. A decision to this effect was reached at a recent meeting of the horsemen assembled for the Grand Circuit meeting at Lexington, Ky.

## IOWA FAIR MANAGERS TO MEET IN DECEMBER

Kansas City, Oct. 22.—Mr. and Mrs. E. W. Williams, of Manchester, Ia., were callers at the local office of *The Billboard* Monday on their way from their home to Dallas, Tex., to attend the Texas State Fair, visiting in Oklahoma for a day or so on their return to Manchester. Mr. Williams is secretary of the Delaware County Fair and also of the Iowa Fair Managers' Association. He reports a most successful fair for Manchester, held August 26 to 29, with a showing of \$4,000 to the good. The program was wonderful and the board of managers and everyone connected with the fair highly pleased.

Mr. Williams further informed that M. E. Bacon, of Davenport, Ia., president of the Iowa Fair Managers' Association, had called a meeting of the officers of this association and those of the Iowa Agricultural Board, whose sessions are held in conjunction with the managers' association in Des Moines, for the purpose of formulating plans for the annual convention and this took place in Des Moines.

## OSHKOSH FAIR

The Oshkosh (Wis.) Fair broke all previous records this year, the gate receipts topping any previous year by over \$6,000. The total receipts for 1924 were over the \$50,000 mark, and a net profit of over \$10,000 was realized. This amount was turned into permanent improvements, as has been the custom with all profits for the past six years.

The permanent improvements this year consisted of a new \$20,000 Exposition Building, an \$11,000 addition to the grand stand and a new speed barn.

Exhibits in every department were complete this year, the live-stock department being crowded to the extent that two large tents were put up to take care of the overflow.

"Poodles" Hanneford and Company were the feature here attraction. "Poodles" sure "knocked 'em dead" with his riding stunts and made a lot of friends in Oshkosh. Among the other attractions were the Merkle Sisters, Geddis Trio, Marco Twins and the Four O'Connor Sisters, harmony singers.

There were 124 race horses on the

## "AUTO GYPSIES"

By Thousands Expected to Visit Sesquicentennial Exposition at Philadelphia

Philadelphia, Oct. 22.—Members of the Sesquicentennial Celebration Committee are laying plans to bring huge automobile caravans to this city from all parts of the country.

Estimates have been made that there are more than 5,000,000 "automobile gypsies" in the country who use their cars to go sightseeing each summer, and efforts will be made to so organize the interest of these tourists as to make Philadelphia the Mecca of their journey.

The sesquicentennial committee has placed a taboo on suggestions that call for beauty contests or other features of a somewhat sensational nature which, it is claimed, would tend to cheapen the purpose of the celebration. Many "freak" suggestions have been received, it is said, but all have been tabled. Several contests of a more stable nature are being planned.

## MADISON SQUARE GARDEN SHOW TO BE HELD AGAIN

Sarasota, Fla., Oct. 22.—Visited recently by an official delegation from the All-Florida New York Show Committee, John Ringling gave assurance that the Exposition started last year in Madison Square Garden, New York City, would be continued this coming winter and that every effort would be made to surpass the showing made last year.

The committee, consisting of P. T. Strader, manager of the South Florida Fair, Tampa; William Gomez, chairman of advertising and publicity for the committee, and C. C. Carr, in charge of advertising and publicity, was informed that the Garden would be at the disposal of the Florida exhibitors from February 13 to 25, these being the only dates for which the Garden is open.

Detailed and well-organized plans have been outlined for the handling of the show this year. It will be organized on a business basis with ample provision made for proper advance publicity as well as for advertising prior to and while the show is in progress. It is the belief of those who have been working on the plans for some time that fully twice as many people will see Florida in New York next February as saw it last winter. Plans also provide for a well-organized handling of the show so it will surpass the initial effort last year.

Mr. Ringling was impressed with the State-wide demand that the show be held again this year. He has been receiving telegrams from all over the State urging that the show be held. Many counties have already made their appropriation while others are waiting until the preliminary details have been completed. It is estimated that 25 counties will participate.

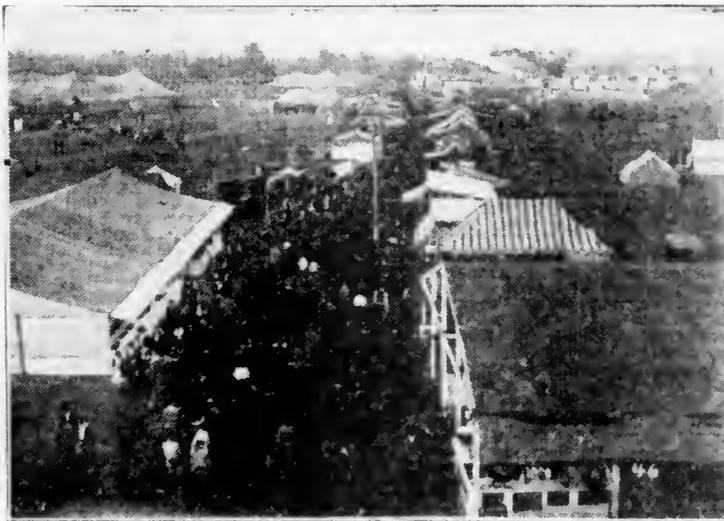
## MISSISSIPPI STATE FAIR GOES OVER BIG

Jackson, Miss., Oct. 22.—Another successful Mississippi State Fair has passed into history and Miss Mabel L. Stire, secretary and manager of the fair, is being congratulated upon the splendid exhibits and entertainment features presented.

On opening day some 15,000 persons passed thru the turnstiles and they kept right on coming in large numbers thru-out the week. There was much to interest them, the exhibits being fully up to the usual high standard and the amusement features probably better than in any previous year. The Morris & Castle Shows were on the midway and gave splendid satisfaction. Automobile racing furnished plenty of thrills, and in the evening the fireworks spectacle, "India", was the big feature. There was a first-class free attraction program.

## SUCCESSFUL AUTO RACE

Detroit, Mich., Oct. 20.—One of the largest attended and best promoted auto races ever held on the mile State fair track was held here Oct. 13 with Chet Howell, of Saginaw, manager of the Michigan Speedway, back of the gun. Eighteen thousand people paid to see his 150-mile race, which was an I. M. C. A. sanctioned affair and the first long-distance affair of the kind ever held in the State. Thirty-one cars paid real entry money and the 14 fastest out of 23 that showed up to qualify were started. The track was oiled and in perfect condition. General Manager Geo. W. Dickinson and Mr. Howell worked together like a team and every detail of the race was admirably handled.



Scenes on the midway at Georgia State Fair taken from the grand stand and looking toward the main exhibit buildings in the distance. These buildings are the Mop-hause Building, Johnson Building and Dent-Carter Building, used for industrial, agricultural and handicraft exhibits. To the left background are seen the tents for farm implement displays and other modern farm equipment. In the place of tents this year stands a large steel hangar, bought and presented to the fair by the Chatham County Commissioners for exclusive use of the poultry show. The building will house 2,000 birds.

October 15, with the following present: M. E. Bacon, president (Davenport Fair); E. W. Williams, secretary (Delaware County, Manchester Fair); Charles Barber, treasurer (Secretary Mason City Fair); H. S. Stanbery, director (Secretary Fort Dodge Fair); C. E. Cameron, president of the Iowa State Fair; J. P. Mullen, vice-president, and A. R. Corey, secretary, of the Iowa State Fair. The annual convention of the Iowa Fair Managers' Association will be held at the Savery Hotel, Des Moines, commencing December 8, as a session for that night has been added to the regular schedule, a new feature, with the all-day session Tuesday and banquet and entertainment that evening, followed on Wednesday with the convention of the Iowa Agricultural Board.

## KENT AND ROSS HOME FROM WEMBLEY EXHIBITION

John G. Kent, managing director of the Canadian National Exhibition, Toronto; Mrs. Kent and D. C. Ross, amusement director, returned a few days ago from a five-week trip abroad. They spent some time at the British Empire Exhibition, Wembley Park, London.

Asked the reason for the failure of Wembley to draw the attendance estimated in its earlier stages, Mr. Kent attributed the deficiency to lack of publicity at home and abroad, but said he was convinced that this and other things would be more than made up for if the show was continued another year.

Both Mr. Ross and Mr. Kent were impressed with the big military spectacle conducted in the Stadium, but said the amusement area proper had no features that had not been shown annually on the C. N. E. Midway.

grounds and the harness and running races were up to the usual standard of excellence. A new track record of 49 seconds was made in one heat of the 1-2-mile running race. This record was made by Potters First, owned by J. Nicol.

The Wortham Shows were on the midway, and their engagement was one of complete satisfaction to the fair management. Fireworks were furnished by Gordon Fireworks Company.

## LEIPZIG FAIR A FAILURE

According to *German Trade Reports and Opportunities*, a monthly publication issued by the American Chamber of Commerce in Germany, the recent Leipzig Fair was a failure. The September number of the Berlin edition of the publication says:

"Gauged by the recently held fair in Leipzig, German commerce and trade can not, by any means, be considered as prosperous and flourishing, and in view of the fundamental role that German domestic and foreign trade is to play in the near and distant future, it will be opportune to illustrate the governing features of the situation.

"As far as the recent Leipzig Fair is concerned there is no use denying or extenuating the fact that the fair was a failure all along the line. Not that exhibits were incomplete or not up to date, or that no efforts were made by manufacturers to attract buyers; on the contrary, German industries made a fine showing and buyers were numerous, but business was dull due to excessive prices and greatly reduced buying capacity as far as the domestic market is concerned."

**RICHMOND PARISH FAIR**

Richmond, La., Oct. 20.—The 1924 Richmond Parish Fair, which closed October 20, was the largest and best fair ever held by the association. The weather was ideal, starting off just cool enough that an overcoat was pleasant and ending up just warm enough that all top coats were discarded. The total attendance was 14,111, which compared with 10,387 in 1923.

The attraction in front of the grand stand was Greer's Society Circus and Wind-West Exhibition, booked thru the World Amusement Service Association. This combination of entertainers gave entire satisfaction.

The midway attractions were furnished by the Capt. C. W. Naill Shows. This was a return engagement for this aggregation, and every show and concession enjoyed an increase in business over the 1923 fair, according to E. P. Norinan, manager of the fair.

The improvements added this year were a new grand stand and new dance hall. Several new features were inaugurated by the association this year, and every one of them went over big. The built-in grand stand in the grand stand was a decided success. This grand stand is so constructed that the band does not obstruct the view of anyone on the grand stand. A complete night fair was held, every building being kept open, and that this was a decided success is attested by the fact that the night attendance exceeded the day attendance. The new dance hall, which has a total capacity for dancers and spectators of 800, was very popular.

The Negro department, which for the first time had its own building, was a decided success.

**ANNUAL MEETINGS**

Of State and District Associations of Fairs

Indiana Association of County and District Fairs, F. A. Wisehart, Middletown, Ind., secretary. Meeting to be held at Muncie, Ind., November 20 and 21.

Ohio Fair Circuit, Harry D. Hale, Newark, O., secretary. Meeting to be held at Columbus, O., in January, in conjunction with the meeting of the Ohio Fair Boys.

International Association of Fairs and Expositions, Don V. Moore, Sioux City, Ia., secretary. Meeting to be held in Chicago December 3 and 4 at the Auditorium Hotel.

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. F. Barry, Jackson, Tenn., secretary. Meeting to be held first Tuesday in February in Nashville.

Ohio Fair Boys, Helen S. Maher, Columbus, O., secretary. Meeting to be held at the Deshler Hotel, Columbus, O., January 15 and 16.

Michigan Association of Fair Secretaries, Chester M. Howell, Saginaw, Mich., secretary. Meetings to be held third week in January at Lansing, Mich.

Minnesota Federation of County Fairs, R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held at the New Nicollet Hotel, Minneapolis, Minn., January 6 and 7.

Nebraska Association of Fair Managers, Wm. H. Smith, State House, Lincoln, Neb., secretary. Meeting to be held at Lincoln, Neb., January 19 and 20. Meetings of the State Board of Agriculture, E. H. Danielson, secretary, to be held at Lincoln January 29 and 31.

South Texas Fair Circuit, Geo. J. Kemper, Seguin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19.

Pennsylvania State Association of County Fairs, Jacob F. Seldomridge, 243 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburgh, January 23 and 29. Eastern meeting at Philadelphia, February 4 and 5.

Illinois Association of Agricultural Fairs, B. M. Davison, Springfield, Ill., secretary. Meeting to be held at Peoria in February (date not yet set).

Iowa Fair Managers' Association, E. W. Williams, Manchester, Ia., secretary. Meeting to be held at the Severy Hotel, Des Moines, December 8 and 9.

Association of Georgia Fairs, Harry P. Robert, P. O. Box 1,200, Columbus, Ga., secretary-treasurer. Meeting to be held in Macon February 10 and 11. Wisconsin Association of Fairs, J. F. Malone, Beaver Dam, Wis., secretary. Meeting to be held at the Plankton Hotel, Milwaukee, January 7, 8 and 9.

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.

**Arizona State Fair**

PHOENIX, ARIZONA, NOVEMBER 10 TO 22.

**LAST CALL. All Independent.**

WANTED Shows and Concessions for Fair Ground and down town. This is the biggest Fair in the Southwest, and the conditions are the best ever in Arizona. Wire or write SAM CORENSON or JACK ESLICK.

**PAPER RAPS FAIR**

Considerable editorial comment has been made in Kentucky newspapers concerning the Erlanger (Ky.) Fair which, the newspapers say, devotes much more attention to racing than to any other department of the fair.

Under the caption "Attention Governor" *The Corbin Times* said in part:

"Another fair at Erlanger, Ky., has passed into history. For six full days and nights what was dubbed a fair had full sway in this little sixth-class hamlet on the western border of Kenton County. The question uppermost in the minds of those who attended is why was it called a fair? Certainly it is not because of the premiums offered or the exhibition given, for in this particular it no more resembled a fair than a three-ring circus resembles a basket picnic.

"The floral hall was shy of exhibits, the cattle barns, hog and sheep pens, where once the pure breeds were played on exhibition, are no longer used to encourage and stimulate the breeding of purebred live stock, an industry indispensable to the welfare of mankind. The products of the farm, home and factory had no place at this so-called fair. Persons interested in those things for the promotion of which this fair was intended by its founders were conspicuous by their absence.

"If it was not a fair, as commonly known and understood, then what was it? The answer is easy. It was a running horse meeting, conducted under the guise of a fair—a subterfuge pure and simple to escape the provisions of the law of this State creating the racing commission, the purpose of which was to regulate and restrict the racing of horses in order to make it as legitimate and decent as possible. The crowd that attended was composed almost, if not entirely, of race track followers from the neighboring cities of Cincinnati, O.; Covington and Newport, Ky. They were on hand in goodly numbers each day. The pari mutuel method of betting was provided for those who were speculatively inclined. Spindle games, slot machines and almost every gambling device known to the professional gambler were also in operation. In fact, facilities for violating the laws of the commonwealth against gaming were abundantly provided and extravagantly patronized not only by the male adults but by women and children also.

"Another attraction not to be overlooked and that played an important part in drawing the crowd was the saloon, to which thirsty patrons were permitted to repair in order to quench their thirst. 'Good beer,' of the quality of the previous days, was served to all comers at 15 cents per glass. It would be superfluous to say that the saloon did a land-office business. It reminded one of the days of the licensed saloon."

**SOUTH CAROLINA STATE FAIR**

Columbia, S. C., Oct. 22.—The South Carolina State Fair is on this week and gives every indication of scoring a big success. Educational features are particularly numerous and varied, exhibits of all sorts are on display, and Secretary H. F. Efrid has provided a most excellent entertainment program. The T. A. Wolfe Shows are on the midway.

The acts presented on the track in front of the grand stand include Randow Trio, De Lanra, high-pole balancing; the Rythms, two acts; Yoko Japs., two acts; Lil Kerslake and his pigs.

After six p.m. the admission charge is 25 cents, with free admission to the grand stand.

**RICH IN CHICAGO**

Chicago, Oct. 25.—Harry Rich, "The Man Who Flirts With Death," was a *Billboard* visitor today. He has just closed his fair season with the Robinson Attractions, being out 11 weeks. Mr. Rich has purchased a splendid new, specially built truck in which he and his wife will travel with the winter show, carrying 3,000 pounds of props and baggage. This is the magic and illusion show. Mr. and Mrs. Rich will play Arkansas and Southeast Missouri territory. He has signed up with the Robinson attractions for next season.

**LOUISIANA FAIRS ARE DOING WELL**

Louisiana fairs in progress during the past week or two have been very good, and attendance has been large. Weather has, for the most part, been ideal.

For the first time in its history the South Louisiana Fair at Donaldsonville wound up its season with a substantial balance.

A total of 17,900 people attended the Iberia Parish Fair at New Iberia during its three-day session.

Successful fairs also were held at Oakdale, Houma, Covington and Lafayette.

**NEW BUILDING READY FOR PACIFIC-INTERNATIONAL**

Portland, Ore., Oct. 23.—The new \$350,000 building of the Pacific-International Livestock Exposition, replacing the structure burned July 23, is practically complete and is expected to be entirely ready for the show which opens November 1.

Under the supervision of Rhina Kramer, building superintendent, the construction of the stock show building, larger than the original structure and with many improvements, has been achieved in record time. Contracts for the stock show building were signed August 8 and the big central stadium, with its surrounding barns, stables and immense exhibit annex, occupying more than 10 acres under one roof, will be finished and delivered, according to Superintendent Kramer, on the 65th day from the date contracts were let.

Outstanding among the improvements of the new stock show building is the enlarged arena, with corresponding changes in the seating arrangements of the stadium. Thirty-four feet has been added to the length of the arena where the blue-ribbon show-ring horses of the Pacific slope country will compete for the Pacific-International honors and for more than \$24,000 in cash prizes under the supervision of A. P. Fleming, manager of the horse show division. By elevating the supporting structure of the stadium roof the heavy pillars which formerly obstructed the view from front seats and boxes have been eliminated and the seating capacity has been increased to 7,500, including 144 ring-side boxes.

**FAIR'S SECRET OF SUCCESS**

One of the successful county fairs of Wisconsin is the Pierce County Fair, held at Ellsworth. It has been in existence 41 years and has made a steady and healthy growth. At the present time W. L. Olman is president; F. A. Severance, vice-president; F. G. Magee, treasurer, and Oscar A. Halls, secretary.

Speaking of the fair, Mr. Halls said: "We attribute what success we have had in a large way to the fact that we have always paid our premiums 100 cents on the dollar and have always catered to the exhibitors, have co-operated with them and made things pleasant and agreeable for them. We have been truthful in our advertising and have lived up to the program we have advertised. We have had our fair the same week in September almost continuously since the fair was organized. We cater only to honest horsemen, buy the very best acts we can afford and try to give a program that is so varied as to please all tastes.

"A large element that has entered into making the fair successful is that we have been very fortunate in the weather. We have also been fortunate in securing officers who were willing to devote considerable time and make sacrifices in order to see that the show was put over in the best possible manner.

"Another big element that has made for our success is that we are in the heart of the diversified farming section of the country. Never had a failure in crops, farmers always have money and can well afford to attend the fair. So you might say that 'cows, corn and clover,' the producers of wealth, have entered largely into our scheme of success."

**LOCKPORT HAD GOOD FAIR**

President Pease of the Niagara County Fair, Lockport, N. Y., announces that the fair of this year was the most successful ever held in that city.

An average attendance of 21,000 each night proved also that the Lockport fair drew more than any other night fair in the State. Wirth & Hamid, Inc., furnished California Frank's Rodeo, which is credited as being the magnet for the large grand-stand receipts. The weather, according to Mr. Pease, was ideal thru-out and all available space was sold before the opening day. The Otis L. Smith Shows were on the midway.

**HAGERSTOWN FAIR**

Favored by ideal weather the Great Hagerstown Fair, Hagerstown, Md., drew immense crowds, tho not as large as in some other years. It was a very successful week, however, and the officials are well satisfied. Attendance on Wednesday was about 20,000 and on Thursday, the big day, it reached 40,000.

**N. O. FAIR GROUNDS SOLD**

New Orleans, Oct. 21.—Control of the Jefferson race track, operated by the Jefferson Fair Association, has been acquired by Edward R. Bradley, noted Eastern racing man; Ed G. Schleder, a New Orleans brewer, and Col. John P. Sullivan. These three men now control 2,400 shares of stock out of 3,000.

**BURRIS RESIGNS**

As Secretary of Jackson (Mich.) Fair

W. B. Burris, manager of the Jackson County Fair, Jackson, Mich., for the past 11 years, has resigned because of differences between him and the board of County Supervisors.

The Jackson County Fair has been noted as one of the most progressive and efficient county fairs in the country and has developed into one of the best equipped and financially strongest county fairs. Its investments at the present time equal almost half a million dollars, most of this having been gained within the last 11 years. Five days' rain this year out of the six-day fair cut down the usual large profits, and a disposition on the part of the supervisors, most of whom are farmers, insisted on a cut in the quality of the fair that led to the differences and Mr. Burris' resignation.

Mr. Burris has been president of the Michigan Association of Fairs for five years and has also assisted the Commissioner of Agriculture in the organization of fairs in the State. No doubt he will continue, for the present, in this part of his work, as there is considerable demand, not only in Michigan, but other States, for his services, as he is widely known and is considered not only a very capable fair man but a good promoter and organizer.

**TALLADEGA COUNTY FAIR**

Sylacauga, Ala., Oct. 22.—The Talladega County Fair, which closed here Saturday night, was the most successful every held, officials state. Not only was the attendance good but the exhibits, free acts, racing and midway far surpassed anything in the past.

To W. T. Coker, president of the fair-association; T. E. Jordan, secretary, and their associates goes the credit for the success of the fair. They are already working to make next year's fair bigger and better.

The free acts went big. Alvin, strong man, iron-bar bender and automobile puller, was a hit of the fair. He also does an athletic act with his five-year-old son, Alvin Junior, which is quite clever. Lil Karslake with his trained pigs, and Legare, ball walker and spiral act, went big. Walter Stanton and Company in *The Trained Rooster*, also pleased.

The C. D. Scott Shows were the midway attractions.

**DATES CHANGED**

Dates of the Montgomery County Fair, Troy, N. C., have been changed to November 10-15, Manager W. C. York advises.

"Rain caused my Randolph County Fair to be a bloomer," Mr. York states. "Narder Bros.' Shows unable to get but about half the show on the ground. Chatam County Fair, fair weather, good crowds, no money on account of rain up to week before fair opened and farmers unable to get cotton money. Notwithstanding the above money conditions Narder Bros.' Shows played our dates, filled contracts to a letter with high-class and clean attractions."

**VARIED EXHIBITS AT**

**ALASKAN EXHIBITIONS**

A great variety of exhibits was shown at Alaska fairs this year. Some of the more important ones were on display in Seattle during Alaska Fair week, the object of which was to commemorate the transfer of Alaska from Russia to the United States on October 18, 1867. Fruits, grains, fish, pelts, furs, lumber, home-canned goods, Indian school work, vegetables and ores were shown. These had been exhibited at the Western Alaska Fair, Anchorage; the Southwestern Alaska Fair, Juneau, and the Tanana Valley Fair, Fairbanks.

**PENNSYLVANIA ASSOCIATION**

**ANNUAL MEETING DATES**

Jacob F. Seldomridge, of Lancaster, Pa., secretary of the Pennsylvania State Association of County Fairs, has announced that the dates of the annual meetings of the association have been set: the western meeting in Pittsburgh January 28 and 29, and the eastern meeting in Philadelphia February 4 and 5.

"The first day of each meeting will be set aside for the different circuits," says Mr. Seldomridge, "to meet and set their dates; and those not belonging to any circuit will then arrange their dates, thereby avoiding conflict. Everyone interested in fairs is invited to attend these meetings."

**DISTRICT FAIR AT**

**ARDMORE PROPOSED**

Ardmore, Ok., Oct. 22.—Plans are being laid to establish a district fair here with 22 counties of the southern part of the State participating. An association for the purpose of organizing the fair will be formed and it is proposed to seek State aid to provide premiums on exhibits. It is planned to hold the district fair after the county fairs have been held. Plans

(Continued on page 83)

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

An Old Romany Custom

London, Oct. 3.—The old Gypsy custom of burning the caravan in which the head of a family died was a feature of Reading Fair this week.

England's Oldest Showwoman

Travel the fairs and be lively at 90! Anyone who doubts the healthiness of the show game might usefully consider the case of Mrs. Sarah Bunce, the veteran showwoman, died in her van at Reading, aged 73, and was buried on Tuesday.

The family have their headquarters at the little village of Coppington in Kent and travel the whole of the county all the season with a fair all of which is their own tackle.

They travel at the moment a handy three-abreast, all sorts of side stuff, including hoop-las, games, shooting gallery and swings.

Wembley's Future

More than sixteen million visitors, or more than half the total required, according to the authorities' estimate, to make the British Empire Exhibition a financial success, have now paid admission.

The Premier, before Parliament was dissolved, stated that plans for continuance were under discussion and J. H. Thomas, M. P., the Colonial Secretary, seems to be determined that it shall continue.

Rear Admiral Sir Guy Guant, M. P., who headed the movement for Sunday opening, has hit out at all and sundry over the failure of the exhibition to pay a hundred cents for every dollar expended.

The chairman of the board of the B. E. E., Lord Stevenson, agrees that probably 10,000,000 people have been kept out by the Sunday closing.

Last Days

The evening of Saturday, November 1, will see the end of the first season at Wembley and arrangements are being made to have a big closing ceremony.

Terrific efforts are being made to bring the total of visitors up to 20,000,000, but I imagine this will not be successful, although the public is sticking to the great show in a most tenacious fashion and excursionists are still pouring into London to do Wembley.

C. Cameron Seanson, of Adelaide, one of the commercial officers of the Australian Pavilion, is acting for a British syndicate which seeks to buy the Wembley Stadium in the event of the exhibition not being open next year.

Nottingham En Fete

Nottingham Goose Fair, the most famous if not the biggest fair of the Midlands, has proved a greater success than ever this year.

Since the war the development of this big business and pleasure event has been phenomenal. Civic encouragement is given by the appearance of the municipal authorities at the opening ceremony.

So the Goose Fair is principally (as far as legality is concerned—and we know "the law's an ass") a cattle fair.

This year, owing to foot and mouth disease restrictions, the store cattle traffic was practically nil. But the authorities did not prevent Pat Collins' galloping horses from appearing, and the riders on the four-abreast took full advantage of the spanking (wooden) grays.

The town must do well out of the fair in more ways than one, for the rental from the showmen aggregates \$15,000 for the three days. Pat has shown his opinion of the popularity of this classic fair by having a roundabout fitted with gigantic geese, and this is one of the most successful rides of the Nottingham event.

Geese or Horses?

As I have said, the major attraction is the fun, but the fair proclamation which states the immemorial rights of the fair-ground, "doth herby notify and proclaim—and require that all cattle, goods, mares and merchandise brought hither to be sold shall be exposed to view and sold in open fair and not otherwise, and that no horse, mare or gelding shall be sold at this fair but what shall be duly vouched for and tolled."

Out and About

The National Equine Defense League has formed a subcommittee known as the Rodeo Protest Committee and demands that something shall be done to stop the alleged "unnecessary and unsportsmanlike brutality to horses and cattle." The league states that farmers in this country are resenting that rodeos were ever held here since their farmhands and irresponsible boys have done grave damage to valuable horses and cattle by arranging amateur rodeos.

I am waiting for a league to enforce decent treatment to merry-go-round

horses. Some of these are disgracefully overdriven and are made to run round and round for hours at a stretch. Some are undoubtedly quite dizzy. They are packed close together into trucks in order that they may be taken from one fair ground to another, and I am told by their brutal owners that they are actually never fed. And the brightly colored electric light must be so tiring to the poor creatures' eyes, and they must be lured to death with the tune of "Polly".

Zoo animals gave a radio concert recently via the London Broadcasting Station 2LO. Laughing jackasses, sea lions, hyenas and walrus were among the performers. The "wireless pram", a small portable transmission set, was used to catch these animal harmonies.

Bostock and Wombwell's ever popular traveling menagerie, the largest touring exhibit of animals this side, is doing bigger business than ever now. Many rare and interesting beasts have been added recently to the collection. The show was started in 1777 by George Wombwell, the first man to exhibit giant snakes and to stage a snake-charming act in Europe, it is said.

Apocryphal of snakes, a constant zoo visitor, Mrs. Carruthers of Camberwell, has a remarkable way with her in handling the cold customers as well as the other zoo inmates. During 30 years she has made friends with all sorts of furred, feathered and scaly animals in a way that would make most menageric experts jealous.

I hear that a group of amusement men are hoping to remove a large part of the Wembley Amusement Park to take for a big fair event in Nottingham. Several park concessionaires are said to be interested.

Fair Notes and Comment

The Five Stirewails recently closed their fair season of eight weeks. This ended fifteen years in the game, R. P. Stirewalt advises.

The Anderson Agricultural Society, Anderson, S. C., used a Tangley air cellope for advertising the fair this year and found it a most effective method.

Several improvements are planned by the Carrolltown Fair Association, Carrolltown, Pa. It is announced. C. A. Glaser is secretary.

At the annual election of directors of the Preble County Fair, Eaton, O., Julius Walters Arthur was re-elected president of the board for the third consecutive year.

The Emporia (Va.) Fair was held last week on its new grounds and proved very successful. The fair had outgrown the old site and has purchased and outfitted a 40-acre tract.

Free acts at the Arthur, Ill., Community Fair included Roy Arbright, clown; Hill's Society Circus, Col. House and His Cowboy Band, the Tolles Troupe and the McSparron Concert Band.

Close to 20,000 persons attended the Montgomery County Fair at Clarksville, Tenn. Boys' and girls' club work occupied a most important place in the fair and on School Day more than 5,000 students visited the fair.

Favored with typical fall weather the annual Millersburg Fair, Millersburg, O., was revived this year with a three-day session, to big patronage. The midway attractions were furnished by the Marlow Amusement Company, Canton.

The record attendance and the splendid success of the Columbiana County Fair, Lisbon, O., last month reduced the debt of the County Agricultural Society \$3,000, it was announced at the annual meeting of the fair board.

Shows of cattle, hogs, sheep and goats scheduled for the State Fair of Louisiana were derailed off by Manager W. R. Hirsch because of the hoof and mouth disease. This will not affect the balance of the fair program.

Secretary-Manager Harry C. Robert, of the Chattanooga Valley Fair, Columbus, Ga., advises that the fair this year was the most successful ever held in Columbus. We hope to give figures on attendance, etc., next week.

Gus Hornbrook's Cheyenne Days closed its fair dates at Danbury, Conn., and opened in Vaudesville at Washington, D. C., October 12. Among the fair dates played this year, in addition to Danbury, were St. John, N. B.; Brockton, Mass., and Lowell and Cooperstown, N. Y.

Arthur W. Large, agricultural agent of the Rock Island lines, delivered a very

interesting and informative address on The Arkansas State Fair as an Institution for the Advancement and Development of Arkansas on Park Island Day at the Arkansas State Fair.

The Wilkes County Legion Fair, at Washington, Ga., October 7 to 11, was by far the best ever held in that town, according to report. The fair was staged this year by the Jerome A. Wooten Post, American Legion, Billy Clark's Broadway Shows furnished the midway.

Keen interest is being manifested in the transcontinental palatial live-stock show on wheels which is exhibiting the prize dairy herds that were shown at the 1924 National Dairy Show in Milwaukee. These animals are to be exhibited at the Pacific International Live-Stock Exposition in Portland, Ore.

Owing to the rain early in the week, which interfered with the program, the annual New Castle (Pa.) Fair was continued thru until Saturday, the events being advanced one day. The fair from the number of exhibits and display was said by veteran fair men of the State to have been one of the largest and most complete in the State.

Close to 30,000 people paid to see the annual Carroll County Fair, Carrollton, O., this year. All attendance records were broken on Friday when the crowd was estimated at 18,000. Owing to inclement weather the early part of the week the fair was advanced a day and a Saturday session was held. There were no night sessions.

With fair weather prevailing, the annual Coshocton (O.) Fair was the largest in years and the fair board apparently expended more money in every department, for the exhibition as a whole was of a much better caliber than in previous years. There were free attractions each day and special trains were run on Thursday from near-by towns. The races were better than the average.

The Deschutes County Fair, at Redmond, Ore., scored a remarkable success from every standpoint, exhibits being the largest in years and the financial returns ample to take care of all expenses, according to President William Wilson. Bucking contests and an Indian war dance were among the entertainment features of the fair.

Visitors to the Tri-State Fair, Memphis, Tenn., complimented Secretary Frank D. Fuller on the splendidly gotten-up program issued. Printed on super-calendered book paper, illustrated with half-tone engravings showing the various exhibit buildings, amusement devices, displays, etc., and inclosed in a neat attractive cover done in blue and red, the program was a distinct credit to the fair association.

The Cabarrus County Fair Association held its second annual fair last week

WRITERS OF SPECIAL ARTICLES

to be found in the

CHRISTMAS NUMBER

OF

The Billboard

include among others the following:

MORTIMER WILSON

Editor of "The Saturday Evening Post" and the musical settings for many other feature pictures, Mortimer Wilson is the author of several symphonies, sonatas, piano poems, etc.

S. JAY KAUFMAN

He has been said of S. Jay Kaufman that he knows more people than any other living person. For nine years he wrote "Round the Town" in "The New York Globe", and now conducts the same column in "The New York Telegram-Mail". He is the promoter of The Green Room Club.

CHARLES RINGLING

Who is there that doesn't know Charles Ringling of the world-famous Ringling Brothers? For more than forty years Mr. Ringling's efforts have been devoted to the circus, which he dearly loves, and his straitened financial means have been heretofore his only consolation.

S. W. GUMPERTZ

A showman for the past thirty years, S. W. Gumpertz in his early days was identified with amusement parks. In addition to his freemason shows at Coney Island, N. Y., he is today president of the Coney Island Board of Trade and general manager of the Parkway Plaza at Brighton Beach, N. Y.

WALTER HARTWIG

Head of the Manhattan Players, New York, and formerly director of the Little Theater service of the New York Drama League and conductor of the Little Theater Troupe and of the Booth Theater, New York, for the last two years.

FRED A. CHAPMAN

One of the most successful and most popular fair men in Michigan is Fred A. Chapman. His business career has been devoted to the fair business and as secretary and manager he has made the Loda Free Fair famous the country over.

HOWARD JOHNSON AND IRVING BIBO

For more than ten years Howard Johnson and Irving Bibb have been in the music business. Both have many hits to their credit. Mr. Bibb, a member of the Board of Directors of the American Society of Composers, Authors and Publishers, has been everything from professional manager to salesman.

WILLIAM J. HILLIAR

In William J. Hilliar the carnival world has a press representative that ranks with the best. He is familiar with every angle of that branch of the amusement business. Now with Zeldman & Pollie Shows.

H. R. BARBOR

A member of the National Union of Journalists, H. R. Barbor has contributed to most of the big English daily newspapers, including a special series of articles to "The Evening News", "Daily News", "Herald", and others.

LEON O. MUMFORD

Having treated the winter as a motion picture exhibitor, Leon O. Mumford received by the Film Zone of Hester New York as the dean of the photography theater managers not only in Newark, but the entire State of New Jersey.

WALTER L. WILSON

A man thoroughly experienced in the manufacture of tennis is Walter L. Wilson, the president and treasurer of the Baker Lockwood Manufacturing Company of Kansas City, Mo.

BARNET G. BRAVERMAN

"The Billboard's" correspondent at Vienna, Austria, Barnet G. Braverman, is familiar with the theater and the motion picture both in this country and abroad, plus editorial experience.

COLONEL W. I. SWAIN

There is without doubt no man better known in the tent repertoire field than Colonel W. I. Swain, owner of the Swain Dramatic Company. He has had years of experience in that branch of the amusement business.

BEN A. BOYAR

For more than two years Ben Boyar has been manager for Lewis & Gordon, vaudeville search and display producers, as well as being producers in the legitimate. Previous to that he spent eight years on the producing staff of several New York producers, not to mention his experience as a newspaper man.

JESSIE BONSTELLE

A noted actress, Jessie Bonstelle has attained an enviable rank in the field of dramatic stock productions. She received her training in stock and learned it from the ground up.

WALTER K. HILL AND CHAS. P. SALISBURY

Press representative of the Columbia Amusement Company and Mutual Burlesque Association, respectively.

In addition to the above there will be considerable other special stuff, profuse illustrations, a cover in four handsome colors and the usual department material.

Dated December 13 Issued December 9 105,000 Copies ORDER YOURS EARLY

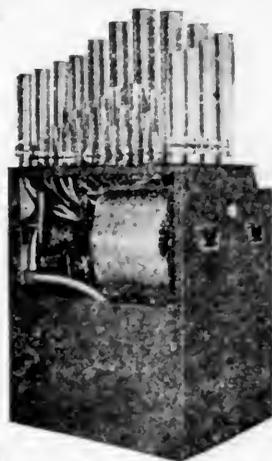


# It's Your Fault If Your Rink Business Is Bad — It's Your Music That Drives Skaters Away

It requires more nerve than "Jesse James" ever had to try to operate a Rink with the same old music that has been heard in all rinks since the first Rink was started, and expect business to grow. Would you go into a Movie Theatre that still used a Phonograph and tin horn as they did years ago? Be fair with yourself—don't censure the town, your location, or anything else, but your music. Rinks have not progressed as they should. I visited a rink in Indiana recently—the lad spent thousands of dollars in fixing up and had a fine Rink, a wonderful floor, beautiful decorations, and in the center of the floor stood that same old toned music box that every skater has had ground into his ears since childhood. Is it any wonder why they stay away? This rink opened and business not one-half what they expected. There is a reason. Send for literature of the new Calliaphone. A new tone and in-tune music rolls cost only \$3.50. Ask Chicago Skate Co. It will increase your receipts.

FIRST NEW TONE IN 40 YEARS

TANGLEY CO., Muscatine, Iowa "Calliaphone"



at Concord, N. C. Free acts at the fair included the Dellamead Troupe posing; the Earl Sisters, double high-flying letters; Joe Kiljoy and Company, novelty comedy act; the Ferris Wheel Girls, aerialists; Eldridge's performing elephants and Prof. J. A. Park, balloonist. Sterlingworth fire-works were a night feature. The Frank West Shows were on the midway.

Honorable C. W. Hunter, member of the Florida Legislature, who is president of the Association of Florida Fairs, visited the Johnny J. Jones Exposition at Winston-Salem, N. C. In complimenting the officials of the Winston-Salem Forsyth County Fair upon the fine display of exhibits and the unusually fine line of attractions it had offered, he said: "Of course we of Florida are not surprised at the satisfaction the Johnny J. Jones Shows are giving, for we know Mr. Jones as an exceptionally good citizen of Florida and we know he always delivers the goods."

At least 10,000 persons attended the 67th annual fair of the Belchertown Farmers and Mechanics' Club on the common at Belchertown, Mass., October 7. Stock exhibits were not very large, the fair being essentially a concession fair. There was a large midway with several rides and shows and scores of concessions. The Belchertown Fair is one of the few free fairs in the East. No admission fee is charged and the expenses are largely covered by ground rentals. The officers are: President, D. F. Shumway; vice-president, E. F. Shumway; secretary, R. E. Fairchild; treasurer, D. F. Shumway.

The Duquoin (Ill.) Fair this year showed to more than 100,000 people in its second annual exhibition and firmly established its reputation, according to Mr. Yemm, of Duquoin, one of the managers of the Reed, Yemm & Hayes Theaters. "The plant is one of the most elaborate and modern in the country," says Mr. Yemm, "and next year will be still more enlarged and improved. The half-mile track is one of the best and fastest in Illinois. The plant has its own water system and complete electric equipment for night shows, which draw fully as well as the day program. Society horse shows are to be features of the night show henceforth, presented on a flood-lighted track in front of the steel and concrete grand stand which next year will seat 10,000. Only highest class acts are engaged for this fair, ten or more in number, which, with high-class racing cards, furnish quality amusement."

## THE BIG RINKS OF



The U. S. A. are equipped with "CHICAGO SKATES"

There is a reason. Economy and Upkeep is the Answer. Repairs for Most Makes of Skates

Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

to all and refreshments were served. The management also offered vaudeville as an extra treat.

The reception room has been enlarged and the entire floor covered with a thick carpet. The walls are adorned with skaters' pictures, most of whom have been schooled at White City and are now well known on the stage. These pictures include Buge and Queepe, the Robbins, Sandy Lang and the Emerald Sisters, Jack St. Pierre, Art Daubert, Fivek and Claret, Reynolds and Donegan, Rose Kress Four, Beeman and Henderson, Frances Le Maire, Adelaide Dvorak, the Sterlings, Neis Nylin, the Three Sher-mans, Daly, Mack and Daly.

Altho Manager Martin has held many championships, among them the 21-hour endurance at Madison Square Garden some eight years ago, his picture is not on the wall. The skaters who own private skates have a private room. All windows are draped in curtains of a brilliant hue and they have an outer covering of patent leather with pretty bird figures on them. The White City Roller Club has a special room for business sessions. The rink floor has been resurfaced and the attaches are attired in new uniforms. The floor men and instructors have white caps with dark-blue coats and white trousers. The floor manager wears a tuxedo.

The entrance to the rink has been rebuilt and music for the skaters is played by Maxham's Trumpet Band. The big masquerade on rollers took place Friday night, October 24, and the management awarded more than \$500 in prizes. Prominent Chicago citizens acted as judges.

The White City Roller Club has a night one Friday a month, when all members

are admitted free and they enjoy refreshments, races and other features. Friday night, October 21, will be celebrated in true Halloween style and every Friday night from then on will be a feature night.

### SKATING NOTES

A wedding on skates was the novel publicity stunt recently used by the Pleher (Ok.) Skating Rink. The contracting parties and the entire wedding party were on roller skates. Three hundred persons witnessed the ceremony.

Wheeler and Wheeler are back in vaudeville, playing Western, Interstate and Western Keith Time after an enjoyable season of fairs. They have a new routine, new wardrobe and a novelty surprise finish.

Marc Hass, of the Horace Mann School, recently won the quarter-mile handicap speed-skating race for junior skaters at the Iceland Rink, New York, in 0.532-5. Hass started with an advantage of six yards, but was almost overhauled by Raymond Murray, of the 131st Street Ice Palace, the scratch competitor.

Charles D. Nixon, "the Skating Jay Walker", manages the rink at the Pottstown (Pa.) Armory, which opened October 27. Nixon also advises that the Adelphia Rink in Philadelphia opened recently. The latter rink is run by Joe Burns, who has had it for the last three years. James Donahue is floor manager, George Mullin and Walter Schener are on the floor, William O'Brien is in the skateroom and Tom Condy is head skateboy.

Art Launey writes from his home, 24 Prospect Place, East Orange, N. J., that



## EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Exhibition aviators are asked to send this department their photos, accompanied by a brief sketch.

News contributions to this column of The Billboard are welcome from stunt fliers, exhibitional aviators and aviatrixes.

An official world record for non-stop flight by a seaplane was set by a new scouting airplane recently, the craft remaining in the air 20 hours, 10 minutes and 10 seconds, as against the old time of 14 hours, 50 minutes and 11 seconds.

Dick Kerwood, movie-stunt aviator, was killed October 15 in the mountains near New Hall, northwest of Los Angeles, Calif., when he fell about 500 feet from a ladder dangling from an airplane. He was not missed by the pilot until the plane was ready to fly before the camera.

Clement Ador, whom France calls "The Father of Aviation", was honored recently at Murat, France, where he was born 83 years ago. October 11, 1837, Ador's Avion rose and flew about 100 yards, this being the first heavier-than-air machine to leave the ground.

Robert V. Jarvis is acclaimed the champion model glider builder of the world. He is a student of the University of Chicago, and won the Mulvihill Trophy at the International Air Races at Dayton, O.,

with his model, which flew a distance of a mile and a half, with rubber bands for power.

Montie Lee May, parachute jumper, St. Paul, Minn., was killed at Houston, Tex., October 19, when she leaped from a balloon over an amusement park and her parachute failed to open. She made a 2,000-foot plunge thru space, spectators said. E. T. Vincent, her husband, witnessed the accident.

Two navy fliers were killed and one narrowly escaped death in a collision between naval airplanes maneuvering over the field near San Diego, Calif., October 16. The dead are Chief Rigger's Mate Robert H. Gerr and his passenger, Ensign Merritt J. Flanders. Gunner W. M. Coles, who operated the second plane, jumped and was saved by his parachute.

Harold Wood, 26 years old, of Canton, O., pilot, and Walter Murray, 35 years old, Mineral City, O., passenger, were killed recently at Zoarville, near Dover, O., when an old army airplane in which they were riding went into a nose dive and crashed 200 feet. An explosion followed, setting the machine on fire and burning the occupants almost beyond recognition. The accident occurred when the pilot apparently lost control while attempting to land in a wheat field.

he is still in the game, but out of work just now, because of nearly losing his wife. He would like to hear from Cioni, Martin, Colston and other friends of the speed-skating bunch.

The Ponca City (Ok.) Rink, of which W. T. Warner is manager, has installed a new Calliaphone.

Roller-skating races were recently inaugurated at the new Birkheimer Skating and Dance Palace, Columbus, O. A series of events in which some of the best-known speed skaters in Columbus are to participate is being planned.

The Brooklyn (N. Y.) Broadway Roller Rink recently held the first of this season's Marl Gras skating carnivals with excellent results.

J. Huth is again manager of the Mahoning Roller Rink, Canton, O., which has been opened for the winter season with considerable new equipment.

The Rock Springs Park Roller Rink, Chester, W. Va., has inaugurated its winter season. Skating will be the policy three nights a week, and exhibitions and races will be staged at intervals.

A new front is being installed in the Rollaway Skating Rink, Lisbon, one of the oldest roller rinks in Eastern Ohio. Changes also are being made in the interior and new equipment will be added.

The roller rink at Meyers Lake Park, Canton, O., will not reopen until the start of the 1925 park season. The rink continued operation thru September and enjoyed excellent patronage under the management of Jim Sweeney.

## RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

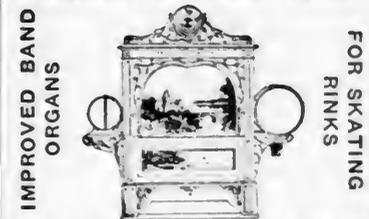
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RINK FOR RENT, 80x120, with or without Skates. Dance Hall and Bowling Alleys. FOR SALE—Park, 1 acre, cash only. Over 100 new Skates—Electric. Plano, REICHRATH'S PARK, 3720 Spring Grove Ave., Cincinnati, Ohio.

## BALLOON ASCENSIONS

Address or wire PROF. CHARLES SWARTZ, Aeronaut, Humboldt, Tennessee.

## RINKS & SKATERS

(Communications to our Cincinnati offices)

### E. STEIDLER IS WINNER AT NEW YORK ICE PALACE

New York, Oct. 25.—E. Steidler, skating for the Colonial Club, was declared winner of the half-mile, Class A, handicap race at the opening of the indoor ice skating season at the 131st Street Ice Skating Palace recently. The entire team representing Iceland was unexpectedly shut out in the heats, while the Ice Palace team scored only fourth and fifth. W. Rutter, unattached, came in second, and E. Sealross, of the Balconades, third. Steidler's time was 1:35 3-5.

The following were the finals of the other events:

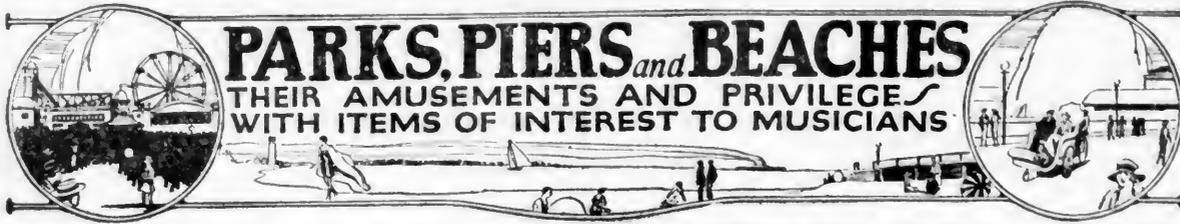
Class B half mile: R. Lyons, unattached, first; E. Engels, Peerless Club, second, and A. Barube, unattached, third. Time, 1:39.

Class C quarter mile: E. Strauss, unattached, first; J. Tynan, unattached, second, and J. Zeitlin, unattached, third. Time, 49 3-5.

Ladies' quarter mile: C. Breiter, first; A. Haber, second, and H. Steimert, third. All representing the Women's Skating Club. Time, 52 3-5.

### NEWS FROM WHITE CITY

The entirely remodeled and redecorated White City Roller Rink, Chicago, held its Grand Reception, Wednesday evening, October 15. Souvenirs were given



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## PUTTING THE PARKS TO BED FOR THE WINTER

It is difficult to imagine anything more forlorn-appearing than a deserted amusement park.

A stroll thru such a resort after the season has closed gives one a feeling akin to what he might have experienced in Goldsmith's *Deserted Village*.

The stands that a few weeks before were gay with color have been stripped of their decorations and the fronts are hoarded up. There is no splash of bathers in the lake. The mingled odors of frying waffles, hot dogs and popcorn are absent. No jostling crowds throng the midway, and there is no sound of whirling rides and whining music. The entire place has a bare, forsaken appearance that is intensified by the unusual stillness that envelops the park and gives one a sense of depression.

In other words, the park is "dead" until the warm days of spring awaken it again to life and gaiety.

The park has been put to bed for the winter, its physical properties to hibernate thru the cold months; its employees to go their various ways, the more fortunate hibernating themselves to Florida or California or "taking it easy" in their Northern homes; the less provident, or perhaps the more ambitious, turning their energies to the fall fairs, indoor bazaars and what not.

Not all of the activities cease, however, with the coming of frosty weather. Of late years the tendency to keep the dance halls open has spread to many parks, and the roller rinks have for long operated during the winter. Still, it is no easy matter to induce the crowds to patronize even these once the leaves have fallen and there is a breath of winter in the air. Parks like Riverview and White City, in Chicago, with their spacious ballrooms and first-class orchestras, can draw the crowds, but it is not so easy for the smaller resorts not so well equipped and conveniently located. At Myers Lake Park, Canton, O., a new \$75,000 open-air dance pavilion that proved highly popular the past season is being converted into a closed building that will be operated thruout the winter. With a good dance orchestra and the right kind of advertising it no doubt will prove a profitable venture. Other parks are following a similar plan and finding that it is a success.

The season just closed was not any too profitable for park men, the earlier weeks being cold and rainy and the pleasant weather of the latter part of the season being of too brief duration to make up for the earlier losses. Nevertheless, the park men are optimistic and are laying plans for a profitable 1925.

And what of the bathing beaches? Their season practically ended with the advent of September, tho a few hardy wights may patronize them for a month longer.

The beaches, even in winter, have less of the dreary, forsaken appearance that characterizes the amusement park proper. This for the reason that most beaches have more or less natural beauty that creates a pleasant impression at any season. Then, too, they are not entirely deserted. There is repair work to be done—painting, road building, overhauling machinery, and in general getting ready for next season. And a police force—reduced, it is true—must be kept on duty.

Beaches are, as a rule, a profitable proposition. Take, for instance, the municipal bathing beaches of Boston. There are four of them—Nantasket, Revere, Magazine and Nahant. Some interesting facts concerning their operation and profits are contained in an article by C. C. Colt in a recent issue of *The Boston Evening Transcript*.

"First and foremost comes Revere Beach," says Mr. Colt. The registered attendance at the beach—those that used the bathhouses supplied by the State—was 165,362. Of those there were something over 95,000 men and 95,000 women. More than 86,000 men paid a quarter for the use of a bathhouse and almost 50,000 women did likewise. Eighteen hundred men and women used lockers at a quarter a head; 6,451 women decided that stockings were a necessity in beach attire and rented pairs at 10 cents each. Fifty absent-minded individuals lost their valuable tickets and had to pay twice and 62 lost their keys and had to pay an additional 25 cents. The total amount taken in at Revere Beach, in the bath-

houses alone, was \$37,672.75; quite a respectable sum.

At Nantasket Beach, next in order of size and importance, the attendance was somewhat less, but still of sizable proportions. More than 86,000 people used the bathhouses and the turnstile records show that 80,764 people "hung their clothes on a hickory limb," metaphorically speaking, and went into the water. Nantasket Beach earned \$18,296.95 for the State this year. On the debit side of the ledger there is \$9,696.30 for the payroll from June 27 to September 11, \$72.32 for lighting, \$941.62 for bathing suits, \$1,840.95 for supplies and miscellaneous expenses, making a total of \$12,551 expended during the summer. The balance remains at \$5,745.76. This is a considerable gain over last year, both in number of people at the beach and in money earned.

Here are some sidelights on the Nantasket Beach activities. The smallest single day's attendance was on August 26, five bathers. The largest was July 20 when 2,962 people, warmed by a hot sun, tried the waters. There were 103 accident cases treated by the orderly at the emergency hospital, 95 articles found and returned to their owners and 33 found and not claimed. Ten dollars was collected for keys and checks lost.

Certainly the facts and figures about the bathhouse returns are interesting. There is, of course, a great army of bathers which does not use the bathhouses. This is uncounted, and so the number that is listed as the season's total of bathhouse users gives only a small idea of the numbers that use the beach.

The men that run the bathhouse are usually, or sometimes, college men. This has been true at Revere Beach in the past. The lifeguards appear season after season, with few recruits annually. When the beaches close, as they have now, these men go home. Most of them are Massachusetts men, with a few of the collegians hailing from outside the State.

Policing the two larger beaches is quite a task. And the police force, in summer, is naturally larger than the winter staff. At Revere Beach the number sinks from 48 to 30, at Nantasket from 15 to 5. The men withdrawn from the staff are usually men who have been taken on for the summer—whose names have been chosen from the lists of civil service candidates. These men serve for the three rush months—June, July and August—and control the minor police activities. There are sometimes as many as 250,000 people at Revere Beach in one day, and heaven alone knows how many thousands more drive thru in an automobile. The crowds are thick, at any rate, and even tho the Metropolitan Commission only has charge of the sidewalks and roadways, their work is strenuous enough. In two successive evenings, not long ago, there were 76 arrests. That keeps the force on the job more than moderately busy.

But when the winter months set in and the sea begins to look cold and gray, with a dash of deep green spray for good measure, the city people do not frequent the beach. Yesterday, for instance, there was but one swimmer on the whole stretch of Revere Beach. So the lives of the lifesavers are no so strenuous. And the police force has far less to do. There are, on the average, about two or three arrests a week. But there is a deal of patrolling to be done along the beach down Revere way. The Metropolitan

(Continued on page 83)

## WINTER ACTIVITIES AT RIVERVIEW, CHICAGO

Chicago, Oct. 22.—A six-round bout between "Battling Bob" Shephard and George (Sluggo) Slovak, professional boxers and floor men at the Riverview Palace Ballroom, is to be a feature of the second October club night of the Riverview Dance Club October 28.

With fully ninety per cent of the club expected to be out viewing the fight the management will have a photograph taken of the ballroom and the dancers.

On Friday, October 31, the annual moonlight Halloween party is to be held. Old-fashioned Halloween games are to be played in the east ballroom while dancing is going on in the main room. Free refreshments, of course, Donaubauer promises.

Altho the five crystals for illuminating the ballroom have not yet arrived in Chicago, they are expected soon. An installation party will be held some Tuesday night in November, probably the 18th, manager Joseph (Zip) Donaubauer says.

Other special nights in November will be the raffle night, November 4, and fox-trot night, November 11. Twelve cups are offered for the best 12 fox-trotters in Chicago.

## MANY RESERVATIONS FOR N. A. A. P. SPECIAL

A number of the park men of the East have already signified their intention of making the trip to the Chicago meeting of the National Association of Amusement Parks and have sent in their reservations for accommodations on the special train of the Pennsylvania Railroad, which will leave New York City December 1 at 6:05 p.m. from the Pennsylvania station at 33d street and Seventh avenue.

As the committee would like to plan a special entertainment on the train it is hoped that all who intend to make the trip on this exclusive train for the park men will make their reservations sure yet this month so that it will be definitely known how many to plan for.

"Remember," says R. S. Uzzell, "there is an exclusive diner on this train which we are to have all to ourselves and a special lunch and dinner will be served at reduced rate. While last year's trip was enjoyed hugely by all who made it together from New York, this year's trip is to far exceed the one last year in the number who make the trip, the entertainment given and the special privileges enjoyed. This special train to Chicago will be the vestibule of the convention."

"All who made the trip last year are really needed to help initiate those who have not made the trip before into the new organization which is to meet annually on the Chicago Special to the convention. Address Earl W. Biddle, passenger representative Pennsylvania Railroad, Pennsylvania Station, 390 Seventh avenue, New York City, or R. S. Uzzell, president of the R. S. Uzzell Corporation, 1493 Broadway, New York City.

"It cannot be emphasized too strongly that each one who goes to the convention should at the time of purchasing his ticket procure a certificate which will enable him to return home at half fare. We lacked only a small number last year to make up the required amount, due to the fact that a few neglected to procure this certificate at the time of purchasing the ticket, which is the only time that the certificate can be obtained. This does not mean much to those who live near Chicago, but it means much to those from the Pacific or the Atlantic seaboard and all should therefore procure the certificate so as to help each one who attends the convention. This is an Interstate Commerce Commission regulation and must be complied with to the letter if we are to return to our homes at half fare."

## BULKHEAD NECESSARY TO SAVE PARK

Bridgeport, Conn., Oct. 20.—Fearful that a considerable portion of old Steeplechase Island, now city-owned property and operated under lease as Pleasure Beach Park by F. W. Pearce, a well-known park man, would soon be claimed by the elements and slide beneath the surface of the harbor waters, the Bridgeport, Conn., Park Board, in whose charge the property rests, is arranging to construct 700 feet of bulkhead along the westerly side of the island.

A recent severe storm, which attacked all shore front property hereabouts, took a tremendous slice of the park shoreline and has given the officials deep concern. Following initial reports of the action of the water, George M. Eames, president of the Park Board and of the company operating the island, went to the spot and investigated. It was determined that the bulkhead was the only adequate remedial move that could be made and contractors have already been asked to bid for the job, which will be speeded in order that the park may be protected thru the winter. When the amusement park lessees constructed an automobile roadway from the new bridge along the northeast side of the island a bulkhead was constructed here to stop erosion and make the road safe beyond all reasonable doubt. The west border of the island, however, is unprotected from the slip used by the ferry boats to the government breakwater at the Sound side. The swirl of waters in the storm a week ago tore out a large section of earth and sand on this beach. The bulkhead will be of wooden piles, driven in a line along the west border of the island. The exact placement of the bulkhead will be determined later, and it may be that it will be possible to reclaim the ground already eroded and add some territory to the park property. The use of modern piles, rather than the construction of a permanent wall of stone and concrete, was decided upon as satisfactory when it was pointed out that construction work will stand for

## ENTHUSIASM FOR N. A. A. P. MEETING

(Continued from page 5)

There were practically 300 hundred in attendance at the last meeting but, from present indications, the secretary predicts a substantial increase.

"I have often thought," the secretary stated, "that the day would come when our guests would become less numerous because more and more parks would be in the association, but as time goes on, in spite of the rapid growth in membership of the association, our guests seem to increase in number from year to year rather than decrease. We already have over 90 per cent of the so-called large parks in the association and the smaller park man is now coming to see the advantages of membership which I believe accounts for the large number of guests and which number, I believe, will be doubled at the forthcoming meeting."

"Our exhibits, too, will be visited by a great many in the outdoor show world not eligible to membership in the association which, of course, is going to be a tremendous advantage to exhibitors."

"Last year we made our first attempt at entertainment and our efforts were received so enthusiastically that we are going to do still more this year. It is interesting and gratifying to note in this connection how many performers are anxious to volunteer their services to entertain our delegates, as they have now come to realize that nowhere can they have the opportunity of entertaining so many at one time who are big buyers of acts of all kinds."

"It is the sincere hope of the board that any park man who has not received an invitation by November 15 to attend the meeting, and who has never before attended as a guest, will feel at liberty to write me for an invitation."

All delegates are requested to be on hand to register Tuesday, December 2. Everyone coming to the convention is requested to obtain a receipt or certificate from the ticket agent when buying transportation to Chicago in order that it may be possible to get a 50 per cent reduction on return-trip tickets.

## RECLAIMING LAND FOR PARK IMPROVEMENT

Quarter-Million-Dollar Dance Pavilion To Be Erected at Crystal Beach

Buffalo, N. Y., Oct. 22.—When Crystal Beach opens next spring a transformation that will surprise pleasure-seekers will have been effected. The bluff eastward from the opening between the beach and the midway will have been washed down into the space inside the sea wall, extending eastward from the pier. On that reclaimed space, fronting on the lake and offering magnificent views of the water from three sides, will be erected a \$250,000 dance pavilion which the Buffalo and Crystal Beach Corporation last spring announced would be the first of several important improvements designed to transform the north shore resort into an amusement park that will rank with the leading resorts of the country.

Visitors will find next year a new Lane of Laughter in place of the old midway. It will be longer and wider than its predecessor and fringed on either side by high-class amusement devices.

The roller skating rink was the first of the structures on the bluff to be wrecked. Following its destruction thirty cottages along the bluff were torn down. Powerful streams, propelled by hydraulic pressure, then were utilized to wash down the sand bluff into the space back of the recently completed sea wall. The latter is more than one-fourth of a mile long. It cost \$150,000.

When the work of removing the bluff is finished eight acres will have been added to the park's area.

"We are greatly pleased," George C. Hall, general manager of the resort, said, "with the progress made since last season closed in the improvements under way at our beach. There is every reason to believe that our new dance pavilion, which will be one of the finest in the world, will be completed before the opening of next season. We feel sure the new midway will delight our thousands of patrons and win many new ones."

"We already are at work hooking civic fraternal, business and other organizations for special days at Crystal Beach next season," Carl W. Hayes, general passenger agent, said. "We have landed a large number and have prospects which we expect to close soon. Next season promises to be unique for Crystal Beach in the number of outings to be held there."

## BUILDING NEW PARK

Kearney, Neb., Oct. 22.—Work has been started on a new amusement park which is being constructed at the old 1733 ranch by C. A. Bartz. Excavation for the swimming pool has been completed, and the cement work will soon be under way. Harry Mitchell left a few days ago for Omaha to look over new equipment for the enterprise.

a dozen to 20 years. The saving in cost would justify this method, officials decided.





## REMARKABLE PREPARATION FOR LEAGUE'S BANQUET AND BALL

Plans Rapidly Maturing for Annual Showmen's Event in Chicago--- Chairman Levy Arranging for Outstanding Entertainment Features and a Most Excellent Menu

CHICAGO, Oct. 24.—Plans for the annual banquet and ball of the Showmen's League of America are under way and the whole undertaking has taken on a system and business-like proportions. Chairman Sam J. Levy has his campaign thoroughly planned, lost motion is practically eliminated, definite aims are put clearly in view and nothing is being left to chance. The chairman is making it a genuine business proposition and he and his aides will carry it thru on this basis until the last guest has gone home from the banquet and ball on the night of December 2—or rather the small, still hours of the morning of December 3.

Mr. Levy, on further consideration, may invite two speakers of national reputation to speak—not too long—at the banquet and one of them will be a humorist.

The entertainment program will furnish a lot of surprises and will be looked after by Mr. Levy personally. Right here it might be added that he has never failed to furnish several thousand dollars' worth of rare talent at the past banquets and balls absolutely without a cent of cost to the league when he was chairman of the entertainment committee. The writer doubts if another man in Chicago can gather in the pick and cream of the best artists playing in the big Loop theaters, the best orchestras—such as Isham Jones—and bring them up to the league banquet to entertain the outdoor showfolks without laying down a bank roll as thick as a center pole. They come up on Sam's invitation without fail. Therefore the entertainment bill this year, with Mr. Levy at the head of the committee, may be counted on to be something away out of the ordinary. In this connection many persons who attended past banquets have complained about the crash of the orchestras during the time the guests were eating. Those desiring to talk to their table companions gave up in despair. It is understood that this nuisance will not be allowed this year. It has been suggested that a harp, cello and flute or violin trio furnish the music while the guests are seated at the meal this year, and shut out the deafening brasses and traps until they are needed. However, Mr. Levy will attend to that.

Incidentally, Mr. Levy has rejected in their entirety several sample menus submitted to him for the banquet. He says guests at the banquet are tired of tearing cold-storage chicken apart and he wants a menu that is worth while, and he is going to have it. A good menu can be expected without fail.

Early reservations are urged by Mr. Levy, as such reservations will have the first consideration and will get the best seats and points of vantage. He also suggests that checks accompany each order for tickets in order to simplify the work of the committee. All ticket orders should be sent to C. R. (Zebbie) Fisher, 177 North Clark street, care Showmen's League of America, as Mr. Fisher is chairman of the ticket committee. Tickets are \$10 each, and there will be 10 seats to a table.

Again—the banquet and ball will be held on the night of December 2, in the Gold Room of the Congress Hotel.

### MILLER BROS.' SHOWS WINTER AT SAVANNAH, GA.

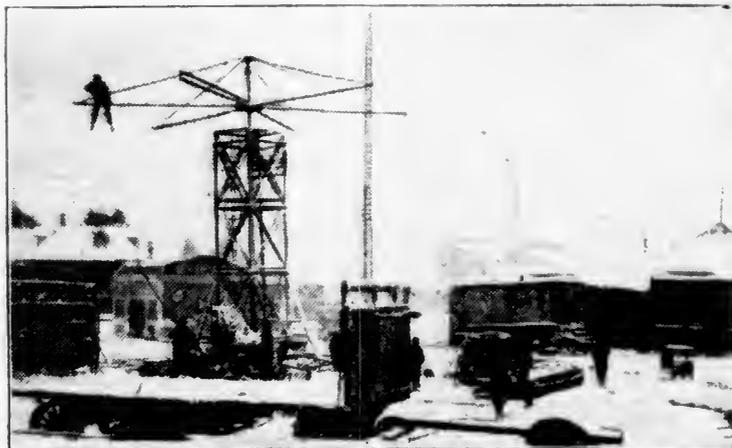
A letter to *The Billboard* from Jack Oliver, general representative Miller Bros.' Shows, advised that he had just signed a contract with B. K. Hanaford, of the fair association at Savannah, Ga., for the Miller organization to winter on the fair grounds at Savannah. Mr. Oliver also stated that the show will have the use of the railroad siding to the grounds and several buildings for the building, rebuilding and repainting operations of the show company during the winter.

Oliver further stated that he had contracted with Secretary C. L. Schofield for his organization to furnish midway attractions at the Mullins (S. C.) Fair, week of November 17. Also that he had contracted with Manager James D. Lee, of the Charleston Agricultural and Industrial Fair, to be held in Charleston, S. C., for his show to furnish four riding devices at that event, week of November 3.

### "BENNY" MEYERS ILL

Fayetteville, N. C., Oct. 23.—B. F. (Benny) Meyers, well-known concessionaire, was taken ill while with the Greater Sheesley Shows here. Showfolk friends accompanied him to Westbrook Sanitarium, Richmond, Va., where he will take an extended rest.

### AN UNEXPECTED COAT OF THE FLEECY WHITE (A Cause for Aches for the "Sunny South")



Snapp Bros.' Shows "snapped" during a cold snap—tearing down at Butte, Mont., October 11, after a snow storm. Incidentally, last week the show played Sacramento, Calif.

### REX'S NOVELTY SHOWS

Slated To Remain Out All Winter

Gilbert Baker advised from Coldwater, Kan., that after a fairly good season with the Wolf Greater Shows, which closed a couple of weeks ago at Washington, Kan., he is general agenting ahead of Rex's Novelty Shows, which are moving overland in their own train of large motor trucks and of which J. Rex is owner and manager. Mr. Baker has his ten-in-one show in the lineup, other attractions including Doc Anderson's Vaudeville Show, Rex's Congress of Acrobats and Rex's Athletic Show, and "Slim" Paulson has the cookhouse. The show is to remain out all winter, and according to present plans of the management a few weeks may be spent in Cuba. After playing two more fairs in Kansas, Mr. Baker stated, the organization would head for Georgia.

### CLAUDE R. ELLIS HOME

Claude R. Ellis, publicity director with the Greater Sheesley Shows the past two years, spent a day in Cincinnati last week while en route from the shows, then playing the fair at Fayetteville, N. C., to his home town, Milwaukee, Wis., for a few weeks of political campaign publicity work. Mr. Ellis will be at the Chicago meetings, after which he again will be connected with the Sheesley Indoor Circus for the winter season.

The Zeldman & Pollie Shows are scheduled to bring their season to a close at Charleston, S. C., November 22, their intermediate stands being Bennettsville, S. C. (this week); Clinton, N. C.; Greenville, S. C., and Charleston.

### RUBIN & CHERRY SHOWS

Auspicious Appearance at Georgia State Exposition

Macon, Ga., Oct. 23.—The local representative of *The Billboard* has made several enjoyable visits to the Rubin & Cherry Shows, which are providing the amusement features of the fair, the Georgia State Exposition, here this week. It is one of the most complete and altogether attractive shows ever to exhibit in Macon. All the paid attractions along the midway are clean and in the tented theaters the performances are cleverly and artistically presented. There is an abundance of riding devices, and these are attracting the patronage of the grownups as well as the youngsters.

All the officials connected with this show, from the highest to the lowest rank, are polite and painstaking to the fullest detail, and in the writer's 20 years' experience of meeting showfolks he has not seen more consideration shown the public.

The show's office, presided over by Frank S. Reed, secretary and auditor, reminds one of a banking institution. There is found system, courtesy and a distinct air of refinement, yet Mr. Reed

### BRUNDAGE SHOWS CLOSING

Will Winter on Fair Grounds at Peoria, Ill.

By the time this reaches our readers the S. W. Brundage Shows will, barring unforeseen events, be in winter quarters on the fairgrounds at Peoria, Ill. Further data is provided by an executive of the organization as follows:

Manager Seth W. Brundage has leased buildings and trackage from the directors of the Greater Peoria Exposition, wintering as far east as Peoria is a new venture for the organization. It has in the past confined its winter activities to St. Joseph, Mo., and Texas points, St. Joseph the past several years.

Just what will be the makeup of the organization for 1925 remains unsettled at this writing, although two organizations have been considered, and much calculating and figuring done along that line. However, additional rides and mechanical shows will be purchased and built by Mr. Brundage, the physical equipment overhauled, some extra stock purchased ere the show leaves winter quarters, and in every way the Brundage show paraphernalia will be put in a first-class condition to meet the requirements for one or more shows. The season just closing was confined in a rather small section compared to the territory traversed by many other organizations of similar size.

Five maiden stands for the Brundage company were added to the long list of towns played during the past 25 years, the show venturing just a little farther east than in the past.

During the season much that was not conducive to the welfare of the carnival game or any event exhibiting in the open was encountered, and yet a lot that proved beneficial and profitable to the entire company. Some of the best engagements played will be lined up with the records of this past season. The past two weeks proved extra good for the entire organization. At Jacksonville the show is encountering cold nights, the business up to this writing being in keeping with the unseasonable weather.

Few changes were made in the company during the season, all of the advance—Ralph P. Losey, H. P. (Doc) Randle, Mike T. Clark and Frank P. Darr—opening and closing with the show, Mr. Darr finishing at Fulton, Mo., and Mr. Losey at Mattoon, Ill. Mr. Randle has Jacksonville and will be with the show on the closing date. For Denny E. Howard, secretary and assistant manager, 1924 is his 14th year with the Brundage company.

Only four States were touched by the show this season, and only one stand was played in one of them and two in another.

### MIKE AND IKE IN CINCY

Among attention-drawing visitors lately in Cincinnati were the quite diminutive twin midgets, Mike and Ike, late of the Rodgers Midget Family troupe with the Boyd & Linderman Shows. The boys, accompanied by their manager, Ray Marsh Brydon, made the crowds on Vino street and Fountain Square stand still and take notice. They called at *The Billboard* offices and informed that they had recently severed their connection with the Rodgers troupe, and that they were to take a few days' rest at Brydon's home town, Indianapolis, after which they intended to probably depart for Miami, Fla. It is possible that they will be with a circus next season.

### GREAT WHITE WAY SHOWS

Go Into Winter Quarters This Week at Nitro, W. Va.

Charleston, W. Va., Oct. 22.—The Great White Way Shows will make their "home run" to winter quarters at Nitro, W. Va., next Sunday, after concluding their engagement this week at Buckhannon, W. Va. General Agent Dick Leonard advises that when the show reaches winter quarters it will have covered 1,932 miles, an average of 69 miles for each move, and that all routings were one-road movements with the exception of the run to Nitro. The itinerary included stands in five States, and not a Monday night was lost during the entire season, states Mr. Leonard.

### McCLELLAN SHOWS CLOSE

Winter Quarters at Excelsior Springs, Mo.

The J. T. McClellan Shows brought their season to a close at Minneapolis, Kan., their engagement closing there October 18, and will winter at Excelsior Springs, Mo.

### WADE & MAY DISSOLVE

PARTNERSHIP IN SHOWS

E. C. May, of the former Wade & May Shows, notified *The Billboard* last week that the partnership in the business between himself and W. G. Wade had been dissolved. Mr. May, who is playing some fairs in the Southeast, further advised that he expects to launch his own organization next season.

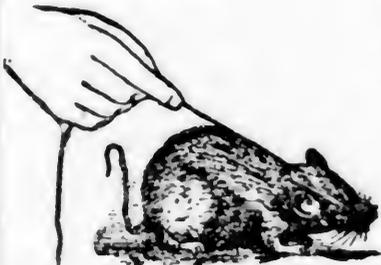
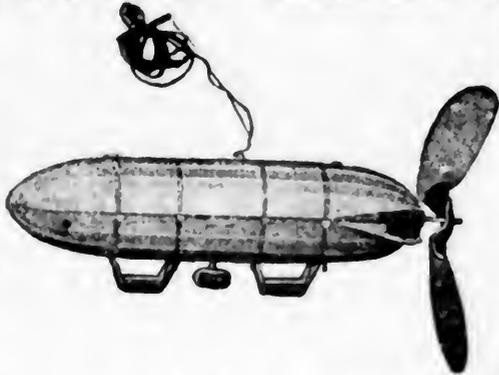
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BB. 11/1—Our Famous Mechanical Dirigible. Made in and Imported from GERMANY. Flies at high speed in circle, when suspended on a string; a patented start and stop button is a feature; collapsible celluloid propeller; 3 inches long. Each in box.

Dozen \$4.00  
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BB. 11/2—The Famous ORIGINAL High-Grade Walking Mouse. Enamelled in black and gray, with red eyes. Real stuff. No junk.  
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In Lots of 10-Gross \$4.00  
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Everything in the Toy, Novelty, Concession and Streetmen's Specialties can be supplied by

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## CLARENCE A. WORTHAM'S WORLD'S BEST SHOWS

Have Wonderful Weather and Business at State Fair of Texas

Dallas, Tex., Oct. 22.—A huge State fair in an empire filled with crops to the bounteous degree, everybody out to have a good time and weather par excellence. The foregoing tells the conditions that Clarence A. Wortham's World's Best Shows have enjoyed the last 13 days at the State Fair of Texas. For 12 of the 13 days there was not a trace of clouds in the sky. It was one long spell of excellent weather, at no time warm enough to occasion the slightest discomfort. It is the kind that sends a crowd out with the holiday spirit and sends the show-folk home tired and worthy of a well-earned rest after a day of hard work.

The fair started off with Press Day, and Texas editors swarmed the midway with their families. Then followed Sunday for the home crowd and the overnighters who drifted in on short leave. Then it broke for the ordinarily lighter days that were not as light as had been expected. These were followed by a record-breaking Dallas Day Tuesday.

Then came Football Days and then Children's Day. The time for opening the fair has been shoved an hour ahead by the public. The crowds are coming earlier and remaining later. They are out to storm the midway and keep smiling while the gale is on. There are four more days.

All this attendance, or as much of it as could find elbow room, found its way to the midway. Hence it has been the most successful engagement of the many C. A. Wortham Shows have had at Dallas. A host of visitors have been entertained, among them several fair officials from other sections, including Ralph Hemphill, secretary of the Oklahoma State Fair, and E. G. Bylander, secretary of the State Fair of Arkansas. Secretary William Hirsch, of the Louisiana State Fair, visited the shows last week.

Mrs. Clarence A. Wortham, with Mrs. William H. Stratton, wife of the secretary of the Texas State Fair, was a frequent visitor. Eddie Brown, an old Wortham man, also was in evidence on two flying visits. The fair will close a very successful season for this show.

BEVERLY WHITE (Press Representative).

### SCOTT'S GREATER SHOWS

Alexander City, Ala., Oct. 23.—Scott's Greater Shows are here this week, playing the fair, but on account of a cold snap have not been doing well. This fair has two large brass bands and 14 free acts in front of the grand stand, and the shows and rides do not have much opportunity to get patronage, as the acts hold the people too long. After the Newnan Fair next week the show goes to Columbus, Ga.; then into Florida for the winter. There was a big surprise on the show this week. Garrett Scott, brother of the owner of this show, shipped off to Birmingham, Ala., and was married to a prominent lady of the younger set in Sylacauga, where the show played last week. He is one of the main concession operators with this show, at present having seven. Cettin & Wilson have added two concessions to their string, and now have in operation an even dozen. F. H. Bee, Jr., secretary, has been offered a good position in his home State, West Virginia, and he may leave the show shortly to fill same. However, he was also offered several theaters for the winter to place his prize candy in. He is a livewire in that line and no doubt he would make a success in the theater concession business. The writer will no doubt stay with the show until the holidays, then locate in Atlanta, Ga., where he spent last winter. Bailey and Elwell joined last week with one of the most complete of corn games.

R. L. DAVIS (for the Show).

### EMERSON STILL IN HOSPITAL

Greatly Enjoys Remembrances of S. W. Brundage and Mike Clark

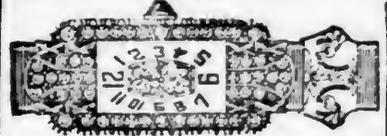
F. A. Emerson, who has been confined at Memorial Hospital, Mattoon, Ill., several months, owing to a serious accident that befell him while placing an electric transformer on a pole, informed *The Billboard* that on the closing day of the S. W. Brundage Shows' recent engagement at Mattoon Manager Seth Brundage and Mike T. Clark, general representative, paid him a most welcome visit, bringing with them the show band, under the leadership of S. C. Brooks, which gave himself and other patients a highly appreciated concert. Mr. Emerson states that the occasion was further made a "red-letter day" for him by a nifty cash contribution from Messrs. Brundage and Clark and other members of the show, also that the nurses at the hospital pronounced these show-folks mighty fine people after they had been specially invited guests at the various amusement attractions on the midway.

### REISMAN & CO. MOVE

Chicago, Oct. 22.—H. Reisman & Co., jewelry jobbers, who also conduct a mail-order business, formerly located at 136 West Lake street, have moved to a larger location at 551 West Lake street.

## VALUES and PRICES YOU CAN'T BEAT

Compare these values with ours, and be convinced that our prices are LOWEST.



Unusually beautiful, the very latest in Ladies' Wrist Watches. Ultra white metal case set with 52 sparkling, brilliant-cut genuine diamonds. Equipped with 6-jewel Swiss movement. Watches sell on sight. Big margin of profit. Place your order TODAY.

Price, \$8.50 Each in Dozen Lots



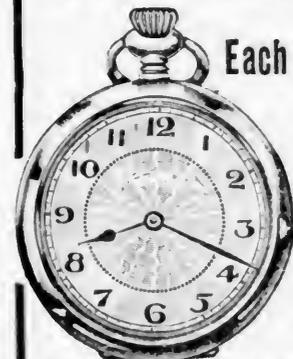
Ladies' Wrist Watch. 14-karat Rolled Gold-Plated Case, 23-jewel, fine Swiss 6-jewel, guaranteed movement. To be had in all assorted shapes and designs.

Price, \$3.50 Each

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Each \$1.45

B161 Gold Plated, Gold Dial Gent's Watch. Each, \$1.45

When ordering samples of above, include 15¢ 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.

## FOR SALE

Crystal Maze or Bug House. The real one. Has made a profit of \$26,000 in six years. Reason for selling, my new show, "Law and Outlaw," demands all my time. Address GEO. W. ROLLINS, Morris & Castle Shows, Shreveport, La., Oct. 27th to Nov. 8th.

## Schwable-Wallick Shows WANT

Minstrel Performers in all lines. Can place small Colored Band. Minstrel Performers that double given preference. All winter's work. CONCESSIONS, COME ON.

Parma, Mo., this week.

## SLOT MACHINE OPERATORS AND ARCADE MEN

IRON STANDS for all types of Vending Machines—Cables, Mills, Jennings. Used for all styles vendors, gum, peanuts, etc. Just what you want. Special Price for limited time, \$3.00. F. O. B. Send for Catalogue. THE FELBER-MELLERT MFG. CO., 1042 East 40th Street, Cleveland, O. PENNY ARCADE MACHINES.

## FOR SALE

Portable Philadelphia Toboggan Three-Abreast Carrousel, with wagon. Center pole mounted on wagon. Hot Wagon for horses, also another 20-ft. Wagon. Good condition. Price reasonable. MILLER & BAKER, INC., 3011 Grand Central Terminal Bldg., New York City

End your correspondence to advertisers by mentioning *The Billboard*.

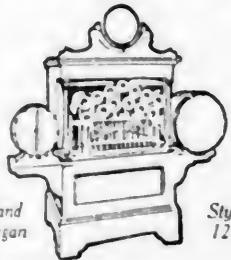
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Band Organ Style 125

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### CAYUSE INDIAN BLANKET CO.,

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## Concession Men, Attention!

Give Your Joint A Million Dollar Flash

This watch is a reproduction of a \$15.00 watch. Has railroad dial and hands, beveled edge crystal—in fact, it has everything but the works, and is positively guaranteed not to tarnish. Can be used wherever a flash is needed. Send your order today. \$3.50 per Dozen. Samples, 50¢.

25% Deposit On All C. O. D. Orders

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### LaClaire Perles

INDESTRUCTIBLE. OPALESCENT.

24-Inch, Graduated. Per Dozen..... \$ 5.50

30-Inch, Graduated. Per Dozen..... 7.00

36-Inch, Graduated. Per Dozen..... 8.00

60-Inch, Uniform. Per Dozen..... 13.50

All with double safety mullins-clasp.

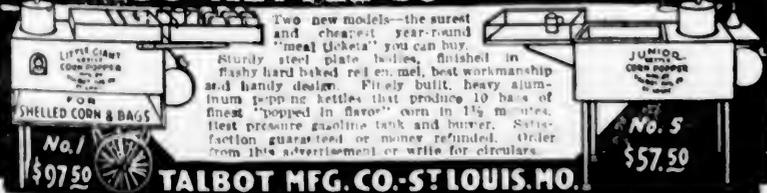
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25% deposit, balance C. O. D.

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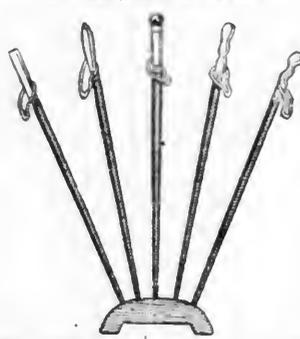
Light Gray Corn Popper No. 1 \$97.50

Junior Corn Popper No. 5 \$57.50

TALBOT MFG. CO.—ST. LOUIS, MO.

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Immediate Deliveries



No. 1110—Half inch, heavy cane, full length, leather strap, loop handle, 2-inch ivory cap and nickel ferrule, assorted colored sticks.

**\$16.00 Gross**  
Sample Assortment, \$2.00.  
25% deposit required on all C. O. D. orders.

**I. EISENSTEIN & CO.**  
695 Broadway, New York City.

## CARNIVAL CARAVANS

CONDUCTED BY ALI BABA

The South is "good" this fall—in spots.

W. B. Panama—Address the party a letter care of our Los Angeles office.

Come on, you midway troupers—short squibs of news of yourselves, etc., to Ali for the info. of your showfolk friends!

It will be noted elsewhere in this issue that the Brundage Shows will winter at Peoria, Ill.—instead of Jacksonville.

What about the "showmen's association" for next year? It can be functioning toward good results this winter.

Lael A. Morgan advised that the fair at Griffin, Ga., was a "double red one" for the Central States Shows.

Chief Lone Bird has added another paid attraction to the lineup on Macy's Exposition Shows. Big snakes this time.

The term "carnival" is suggestive of festivity—which significance goes decidedly against the grain of so-called "crape-hangers".

There have been many guesses current among showfolks as to "what" several

general agent, has arranged to handle the booking of a show to play theaters thru the South during the winter.

Don't forget to look over the Letter List each issue. Also, when the show closes, or you change to another company, send the new address to our Mail Forwarding Department, Cincinnati, also to our branch office nearest your location.

A communication last week stated that the "silent three", Jim Daley, Jim Spencer and Nick Hurlitz, had gone into winter quarters after a satisfactory season finishing up at the Lycoming (Pa.) County Fair.

Jack H. Nation advised that he and his wife had closed one of the best short engagements they had experienced in many years with Backenstoe's "Zippo" (almost human chimpanzee) show, which played its last fair at Lancaster, O.

Joe Sholibo has gained some wonderful publicity for the Morris & Castle Shows, particularly this season. And, incidentally, Joe has a beautiful and altogether wonderful show to back up his press work.

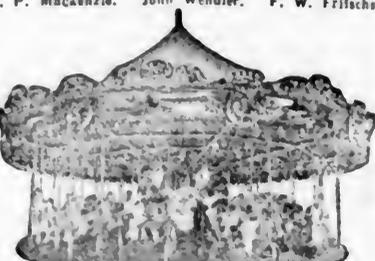
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Are the Most  
**Reliable Power Units**

For Operating  
BIG ELI WHEELS, MERRY-GO-ROUNDS,  
WHIPS, SEAPLANES, OR ANY PORTABLE  
DRIVING DEVICE

Built by  
**ELI BRIDGE COMPANY**  
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PARK, PORTABLE and "LITTLE BEAUTY" CAROUSELS.  
Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers, Portable Swings.  
Write for Catalog.

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No. 60—10 1/2 x 1 1/2 Fry Pans, \$7.99 per Dozen

**OCTOBER SPECIALS**

10-Qt. Panel Preserve 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.

MRS. BERT F. DAVIS LAID TO REST



At the grave of Mrs. Bert F. Davis (Aunt Lucindy Birdseed) at Fair View Cemetery, Vinita, Ok. Reading from left to right: Bert F. Davis (Uncle Hiram Birdseed), Mrs. Edward Owens and John and Edward Owens. The deceased before her marriage to Mr. Davis was Mildred Owens, a sister of John and Edward.

LATEST CAROUSELS



Horses, Figures, Kiddie Rides, Flying Swings, Etc.

**M. C. ILLIONS & SONS, Inc.**  
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For over ten years this has been the lowest S. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many finds in many languages.

For full info. on Buddha, Future Photos and Horoscopes, send 40 stamps to

**S. BOWER**  
Bewer Bldg., 430 W. 18th Street, New York.

of the most prominent general agents will do next season.

Only five issues between this edition of *Billyboy* and the big Christmas Special—It will be dated December 13, but it will come off the presses the morning of December 9.

Billy Harrington, well-known outdoor showman, who put in the entire park season at Riverview, Chicago, left that city a couple of weeks ago for the Southwest.

The following report came from Dallas, Tex., recently: "F. M. Hughes, a carnival man, was shot at Aubrey, Tex., last week and was brought to Dallas for treatment."

The Foley & Burk Shows have been receiving praise for the midways they presented at the Los Angeles County Fair, Pomona, Calif., and the Riverside County Fair at Riverside.

Harry B. Bussing reports gratifying success with his staging of Shetland pony contests for school children and exhibiting of feature films, etc., in movie houses in New York State.

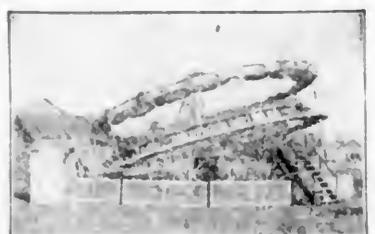
John B.—You win the argument with "Frank". The word "not" was omitted (inadvertently) from the "chicken" squib in a recent issue. It should have read: "It is NOT a chicken yet," etc.

Following the close of his carnival season George P. Kelly has arranged to again launch a sort of vaudeville road show for the winter, probably to play Eastern Montana and Northern Dakota.

Beginning with the forthcoming Christmas Special this "column" will have a new heading and "Ali Baba" will be re-named. The editorship, however, will remain the same.

With the closing of the season for the Great White Way Shows, Dick Leonard,

**THE NEW ROLLING WAVE**



THE NEW ROLLING WAVE, the most sensational ride out today, for Excelsior, Parks and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it.

SMITH & SMITH, Springville, Erie Co., New York.

### SLOT Machines

Very Best Profits Obtained Thru 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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### LITTLE WONDER LIGHTS



Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Stumps, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Griddles, Matties, etc. Write for catalog and prices. Deposit required on all orders.

**Little Wonder Light Co.**  
5th and Walnut Streets,  
TERRE HAUTE, IND.

### CLASSY BALL THROWING GAMES

are big money getters. Curs are made for you. Ask for circulars. 25 years in the game.

**TAYLOR'S GAME SHOP**  
Columbia City, Indiana.

**P-NU-CHOK-L**—A delicious 5c and 10c Confection. More sustaining than most. Best sort of wafer. Sample and proposition, 10c. P-NU-CHOK-L MFRS., Beechwood, O., via Cincinnati.

If you see it in The Billboard, tell them so.

### SALESBOARDS

Write for Big Catalog.

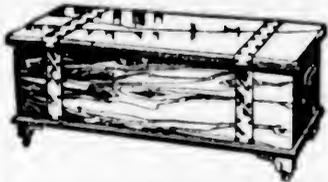
**HUNTING DEALS**  
PURITAN SALES CO.,  
Fort Wayne, Ind.

### FUTURE PHOTOS

NEW HOROSCOPES  
Magic Wand and Buddha Papers  
Send for the sample  
JOS. LEDOUX,  
169 Wilson Ave., Brooklyn, N. Y.

**CHOCOLATE BARS** Plain and Almond. Best of each for Salesboards. Premiums and Licenses. Send 10c for samples and price. **HELMET CHOCOLATE CO., Cincinnati, O.**

# CEDAR CHESTS GET THE MONEY



2-pound, size 1x5 1/2 x 2 1/4 inches. Genuine cedar wood. Trimmed with coppered straps and hinges. Natural shellacked 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

columns (in addition, of course, to the various shows' ads).

E. M. Folker informed that the Folker Bros. Circus Side-show was jumping from Arcadia, Ind., to Austell, Ga., and would be with the Norfolk Exposition Shows the balance of their season, and will exhibit thruout the winter. Mr. Folker stated that his side-show had played a good string of fairs in the Central States.

C. K. Chilcote, who with A. L. Graves had novelty concessions with Dodson's World's Fair Shows this year, passed thru Cincinnati last week en route to his home in Columbus, O., for the winter, and called on *The Billboard*. Mr. Graves after the show closed also left for Columbus (his home), but went via New Orleans.

Well, well! After about 10 years of staying off railroad trains—as a showman—Al F. Gorman has succumbed to the "call of the road". He had a successful stay at Columbus, O., and is now in Florida, again in show business. He intends staging some celebrations while in that neck of the land and lays claim to having some original new ideas.

Jack Hudson informed that he is again in Detroit and with his old "buddie", Doc Carpenter, whom he last met at Luna Park, Cleveland, and who is now working for the M. C. Railroad and hustling "Smiles and Kisses" confection packages at four of his neighborhood movie houses. Jack opines that Doc and the Missus will be back on the road next year.

W. D. Laverder, former clown, now of Gaffney, S. C., wrote All that Miller Bros. Shows were having very remunerative business at Gaffney last week, also that the town was a "malden" for three of the rides—"caterpillar", "chair-o-plane" and kiddie merry-go-round. Said the folks of that vicinity had been hungry for outdoor shows of the collective amusement caliber.

Usually it is not best to state facts plainly in print relative to the seriousness of illness of showfolks—for the more peaceful mind of the patient. That was Al's reason for stating a few issues ago that friends of the late George A. Mooney would "not regret" writing him letters of cheer "as soon as possible". The death of Mr. Mooney was recorded in the last issue.

Nearly the whole of the front page of *The Roseland* (R. C.) *Mirror* of September 25 was allotted to the Conklin & Garrett Shows, playing that week at Recreation Park, Roseland. A seven-column "ribbon" on the show headed the page. There was also a five-column-wide cut of the midway and a two-column cut of Manager J. W. (Paddy) Conklin, Jr. All of the reading matter was in praise of the show.

A concessionaire from Massachusetts: "With space at some fairs at \$10 per foot that used to be \$2—and not worth more; with signs on fronts of eating places reading all the way from \$1 to twice that amount for dinner; with no forenoon to play at all, and with, in some cases, \$1 admission at the front gates, what is the answer? My answer is that the "death-watch" is also going on at fairs of that class!"

Chas. S. Arnold, former free attraction (trapeze) man of late years a concessionaire, writes in part: "The K. G. Barkoot Shows were organized in the fall of 1901. I was doing a free act for Morris & Berger (promoted dates) that year, and K. G. Barkoot had the Streets of All Nations with them. Morris & Berger closed their season at Richmond. (Continued on page 88)"

## 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, Earl 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

## LIBERTY PANELED ALUMINUM WARE

**GUARANTEED BEST QUALITY**  
DON'T ASK HOW WE CAN DO IT—BUT ORDER AT ONCE.

Assortment Consists of 72 Large Full-Size Pieces.

**BIG FLASH**

**72 BIG PIECES \$46.00**

**BIG FLASH**

Assortment consists of:  
 6-1 1/2-Qt. Paneled Percolators.  
 6-5-Qt. Paneled Tea Kettles.  
 6-6-Qt. Paneled Pressure Kettles.  
 6-Paneled Syrup Pitchers.  
 6-6-Qt. Sauce Pans.  
 6-3-Qt. Windsor Kettles.  
 6-3-Qt. Combination Cookers.  
 6-4-Qt. Pudding Pans.  
 6-3-Qt. Convex Kettles.  
 6-Round Roasters.  
 6-Bread Pans.  
 6-Wash Basins.

Immediate shipments, 25% with order, balance C. O. D. For quick service, wire your orders. Our 40 years in business is your assurance of our reliability. Write for catalog and price list.

**AMERICAN ALUMINUM CO., 305 South 7th Street, ST. LOUIS, MO.**

## American Taffeta Umbrellas

**\$9 to \$24 Doz.**  
With Tips and Stub Ends  
**\$12 to \$24 Dozen.**

### COLORED SILK UMBRELLAS

**\$30, \$36, \$42, \$48 and \$60 Doz.**

### LADIES' CANES—Reduced One-Third

25% Deposit With Order, Balance C. O. D.

**ECONOMY UMBRELLA MFG. CO.**  
96 Essex Street, BOSTON, MASS.

**ARMADILLO BASKETS.** Horn Rockers and Novelty Work Baskets, silk lined, made from the shell of the Armadillo; also suitable for Flower Baskets. Baskets made up any style. Animal skins tanned for bags. Highly polished Horn Hat Baskets, etc. Horsehair Plumed Hat Bands and Belts, with nickel silver buckles. Big sell for Chicago Stores or Concessionaires. Write for prices and particulars.

**R. O. POWELL,**  
407 1/2 W. Commerce St., San Antonio, Texas.

## A REGULAR GOLD MINE

### THE NEW GUM-VENDING Bowling Alley

A full of gum and a shot at the 10 pins all for 1c. Located in all States. Operators, Parks, Arcades, write for price and circular.

**Gatter Novelty Co.,**  
143 East 23d Street, NEW YORK.

### JOKE SURPRISE LETTERS

100 Joke Letters, A big hit..... \$5.00  
 100 Assorted Trick Cards..... 1.50  
 100 Assorted Trick Puzzles..... 4.00  
 100 Assorted Art Mirrors..... 3.00  
 100 Assorted Comic Joke Books..... 5.00

Terms: One-half deposit, balance C. O. D.

**NEWMAN MFG. CO.,**  
4293 West 9th Street, Cleveland, O.

## 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**

**6oz COCA-COLA GLASSES \$1.50 doz**

Above Juice Jars are blown glass that mold with edges melted and turned over to relieve the seam. Crystal clear, just what every showman needs to properly display his drinks.

Circus Lemonade Glasses are needed 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. Orangeade, Lemon, Grape, Apple. 50-gallon size, \$1.75; 60-gallon size, \$3.40.

We also carry a complete line of Gasoline Stoves, Burners, Candy Furnaces, Gasoline Lanterns, Lamp Wicks, System Lamps, Mantles, Grids, Wash Trays, Tanks, Bumps and Hollow 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

## 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 post cards, 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

## ARMADILLO BASKETS

**ARE RAPID SELLERS WHEREVER SHOWN**

**AN ARMADILLO.**

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!**

**APELT ARMADILLO CO., Comfort, Texas.**

## RADIO SWEETS WITH PREMIUMS

**THE NEW SENSATIONAL TEN-CENT CANDY PACKAGE.**

A Flashy Box, a Delicious Chocolate Center Candy and a Present in every box. One hundred Flashy Balls in every thousand packages, such as Opera Glasses, Silk Hose, Neck Scarfs, Dresser Scarfs, Silk Ties, Lingerie, Silverware, Safety Razors, Belts, etc.

**TEN LARGE PREMIUMS OR FLASHES**

with each 1,000 boxes, such as large Manufacture Sets, Coffee Percolators, Shaving Sets, Aluminum Ware, Vacuum Bottles, 16-in. Dolls, Pound Boxes of Chocolates, Clear Jars, Brush Sets, Silver Sets, Jewel Boxes, etc. Costs you only \$47.00 a Thousand Boxes. Terms: \$10.00 deposit, balance C. O. D. Write for particulars in regard to this and our other sensational sellers.

**SHOW PEOPLES CANDY CO., 603 W. Superior, CLEVELAND, O**

## MANUFACTURERS and IMPORTERS!

Do you know that a new Jobbing and Distributing House on NOVELTIES, CARNIVAL SPECIALTIES AND NOTIONS just recently opened in St. Louis? If you have anything in this line, and want a bustling organization behind your products write and let us know.

**A. B. BENNETT & SON, 815 Franklin Avenue, St. Louis, Missouri.**

Advertise in The Billboard—You'll be satisfied with results.

### CARNIVAL CARAVANS

(Continued from page 87)

Va., and the Barkoot Shows were actually organized at Richmond, making their first stand at Petersburg."

Frank Marshall added a week to his intended special events with an engagement at Cleves, O., last week, which he informed *The Billboard* Thursday was going over very nicely. Mr. Marshall also advised that owing to the physical condition of Mrs. Marshall he would immediately take her to a hospital at Connersville, Ind., to undergo treatment. As stated in last issue, Mrs. Marshall suffered severe injuries in an automobile accident some time ago.

Mr. and Mrs. "Happy" Clifton and little Dolly, having recently closed with the Great White Way Shows, with which "Happy" was electrician and lot man, also manager of "Box of Fun" attraction, have returned to Louisville, Ky., for the winter, residing in South Second street. Clifton writes that 1923 was fairly good for them and that they expect 1925 to be much better. He also says the latchstring is always in easy reach to showfolks when in Louisville.

Mike Troy wrote that he had closed the season on the front of T. J. Apple's Motordrome and would rest up a while at Portland, Me., and then get his diving academy and other amusement business under way for the winter. He also informed that Mr. Apple and wife (Mickey), both thrilling riders, were leaving for their home at Nashville, Tenn. The attraction's last three fairs provided good business, and he stated other riders included "Kid" Klondike, "Speedy" Broll, "Frenchy" Hart and Virlo Belaguin.

The following appeared in *The Raleigh (N. C.) News and Observer*: "Three hundred patients at the State Hospital were provided with free entertainment by the Johnny Jones Exposition when they visited the fairgrounds Tuesday, and Dr. Albert Anderson, superintendent of the hospital, desires to express his appreciation of this courtesy on the part of the management of the show. He says the patients had the time of their lives. They took in everything from the thrilling riding devices to the educated horse. The patients were chaperoned during their visit by Dr. Anderson. They were admitted to the fairgrounds without charge as usual by the fair management."

According to an article in *The Democrat-Opinion of McPherson, Kan.*, issue of October 17: "The carnival gambling devices must go and if Thurman Hill is elected Attorney General of Kansas at the November election he will do his best to get rid of them. That was the promise Mr. Hill made in addressing old settlers at the big reunion in Sedan last Saturday. What all can't (just exactly) get straightened out is why the aspirant to attorney-general power and *The Democrat-Opinion* took such pains to particularly specify "carnival gambling" in the State. Why not say "ALL gambling in Kansas"—which would more consistently cover the entire field, which might include "politics"?"

A member of Zeldman & Polle Shows sent the following data: "Bill" Hillier had a Friday afternoon under the auspices of the Salvation Army in Green-

NOW  
IS THE TIME TO  
MAKE YOUR  
RESERVATION  
FOR SPACE IN THE  
CHRISTMAS  
NUMBER OF

# The Billboard

To Be Issued December 9  
Dated December 13

We are receiving reservations for this famous number earlier than usual. It is to your advantage to send copy NOW or at least reserve space so that we can give you a select position.

Special Reservation Section Closes November 22

The Christmas Edition has always proven one of our strongest advertising numbers.

Its result power is unequalled and thoroughly established. Its circulation will be extensive, as the

Edition Will Number  
105,000 COPIES

ACT QUICK. WIRE OR MAIL  
YOUR RESERVATION AT ONCE.

The Billboard Pub. Co.  
1493 Broadway, NEW YORK CITY

CINCINNATI CHICAGO ST. LOUIS  
PHILADELPHIA KANSAS CITY BOSTON  
LOS ANGELES SAN FRANCISCO

## BUY DIRECT FROM IMPORTER



30-in. Indestructible Opalescent, with jeweled glass, 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.

## General Agent Wanted

Capable of booking 25-Car Show, under worthwhile auspices. State experience and proposition in first letter. All correspondence strictly confidential. Address General Agent.

BEVERLY TENT & AWNING CO.,  
220 West Main St., Louisville, Ky.

## SALESBOARD OPERATORS

We Have A Premium  
That You Need!  
EVANS' INDIAN  
SHAWLS



The fastest selling item ever put on a salesboard. Beautiful Indian Designs, ALL WOOL, 6-in. heavy fringe. Assorted colors.

IN CARTON LOTS,  
\$4.50 EACH  
Sample, \$4.75.

**Beacon**

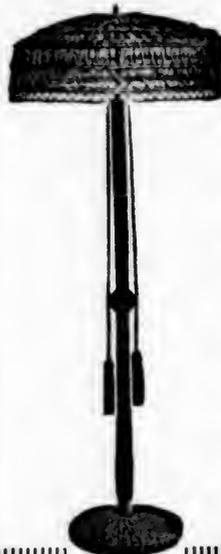
INDIAN WIGWAM  
BLANKETS \$3.35 Ea.

In Case Lots, 30 to a Case. Full bound. Standard quality and weight. Size 60x80.

EVANS' PONY TRACK  
The Real Money Maker of the Fair Season,  
\$75.00  
Immediate shipments.

H. C. EVANS & CO., Show Rooms, 321 West Madison St.,  
Office and Factory, 1528 W. Adams St., CHICAGO

## 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.

## SILVER KING VENDING MACHINES \$10 to \$20 Daily



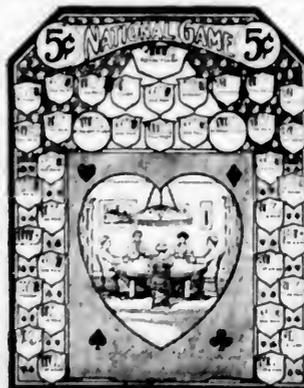
Have you one in your store doing this for you? If not, order one today. No blanks. All element of chance removed. A standard 5c package of confection vended with each 5c played.

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 rebuilt, refinished to look like new and in excellent running order, \$85.00.  
Wire 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 Mints, standard 5c also 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



## The Board of the Hour "National Game"

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market.

LITHOGRAPHED IN FIVE BEAUTIFUL AND ATTRACTIVE COLORS.

A 3,000- Hole "BABY MIDGET" Salesboard, filled with Poker Hand tickets and made up in both 5c and 10c sizes. JOBBERS AND OPERATORS.

Be the first in your territory to show this masterpiece of all Salesboards.

ILLUSTRATED CIRCULAR AND SPECIAL QUANTITY PRICES UPON REQUEST.

GELLMAN BROS.

118 No. 4th St., Minneapolis, Minn.

OUR LATEST HIT



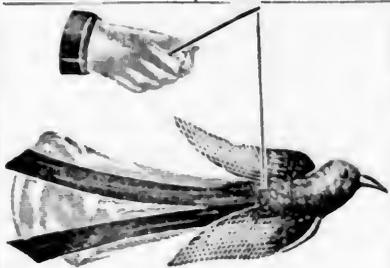
WASHINGTON SENATORS. Price, \$12.60 Per Dozen.

MUIR'S PILLOWS

Round and Square FOR CARNIVALS AND BAZAARS Watch the boys go after the World Champions. Thirty Other Irresistible Designs. Send for Circular of our Pillows.

MUIR ART CO. 116-122 W. Illinois St., CHICAGO, ILL.

CARNIVAL and CONCESSION MEN!



WHEEL GOODS

- Per Dozen. B905—Plush Teddy Bears, 18 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 B347—26-In. Mama Dolls 13.50 B606—Beacon Wigwag Blankets, Each 3.75 Case Lots, 30 in Case, Each, \$3.50. Each. 6018B—Rogers 26-Piece Nickel Silver Sets, Complete with Box \$3.00 6019B—26-Piece Limit. Oak Drawer Chest 1.00 6017B—20-Piece Flat Silver Cases .50 6035B—Sheffield 30-Piece Silver Set, Complete with Box 4.25 6037B—Rogers 30-Piece Nickel Silver Set, Complete with Box 5.00 B100B—Bridge Lamp, Silk Shade 6.85 B101B—Junior Lamp, Silk Shade 9.50 B102B—Floor Lamp, Silk Shade 10.50 A103B—Butterfly Lamp, Silk Shade 10.50 NOTE—No less than 6 Lamps of one kind sold.

- NOVELTIES. Per Gross. B153—Flying Birds, Large Size, Best Quality, Load 24 and 28 Sticks \$4.50 B283—Novelty Tissue Parasols 7.50 B192—R. W. B. 14-In. Paper Horns 3.00 B172—Sellers Toys 2.75 B 76—Picking Peacocks 9.00 B37—Picking Chickens, 5 13.50 B855—Italian White Shell Chains, 48 In. Long. 7.50

We carry big lines Watches, Clocks, Jewelry, Stum, Silverware, Novelties, Canes, Whips, Knives, Ballons, Rubber Balls, Wheels, Paddles, Dolls and Notions. Our Catalog for 1924 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 AIRB BALLCONS and carry full stock here. Our service is unsurpassed. Ask any of the boys. All goods F. O. B. St. Louis. SHRYOCK-TODD NOTION CO., 822-824 No. 8th St., ST. LOUIS, MO.

vils. S. C. Ensign Graves, of the local branch, brought the orphan and crippled children of the Bruner Home to the show, and this despite a heavy rain and mud openly, and the kiddies had the "time of their lives". Mr. Graves told Hilliar that he had refused offers from managers of picture shows to take his children to their pictures, but stated that if all the shows were of the caliber of this organization he would not hesitate a minute to give them the diversion. About 50 children came under his charge, and the show received a wonderful letter of appreciation from Ensign Graves.

At nearly every city played by nearly all big carnivals (and many small ones) this season inmates of orphan, crippled children, disabled soldiers, etc., institutions, as well as "newsies" and other youngsters of the cities (or towns), have been entertained (and that impressively and accurately—ENTERTAINED) by the showfolks. It is no gainsaying to state that those thus entertained had a grand time and enjoyed the attractions to the limit. And yet one hears and reads propaganda of soft-soaping "other business" propagandists spoiling what they hope to be destructive manufactured sentiment (rot) against this really beneficial form of outdoor amusement. (Again All says: "The large crowds attending carnivals nightly present the evidence to squish all the propaganda to the contrary.")

Some "pickups" on the Con T. Kennedy Shows: Jack Neil, secretary for Brown & Harmon, concessionaires with this company, has taken 30 concessions to Jack Brady's indoor circus. They joined at Hopkinsville, Ky.

With the return of Les Bartlett, the Yamma Yamma Trio in the Kennedy show is "knocking 'em dead" with its new repertoire of jazz music.

San Angelo turned out to be a red one for the caravan, in fact the biggest date of the Texas circuit.

Mrs. Con T. Kennedy paid a visit to the Dallas Fair from San Angelo, being the guest of Mrs. Beckman.

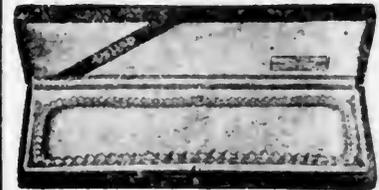
The Hagenbeck-Wallace advance brigade paid the midway a visit while billing Brownwood, Tex., for a fall date.

Guessing is about 50-50 around the midway that the first stand of the winter tour will be in the vicinity of New Orleans.

Billy Curran has been appointed manager of the side-show, filling the place made vacant by Pat Murphy, who left in Wichita Falls.

It seems, altho our readers don't see it, that some of the big show p. as. haven't been carefully reading some of the "tips" given in "caravans", particularly as to the business done by their shows at specified fairs in comparison (in each case more) with that of other previously engaged shows. Let's try and make it a little plainer: It might be interesting to several of them to state that the p. as. of the "other shows" (businessly concerned in the matter) have also tried to get the same line of data in their "show letters". These "letters" are not for personal squabbles. They are for news of the companies, which does not include how much "better" anyone's organization is than another. However, if a secretary of an annually held fair wishes us to publish a statement over his or her signature that some show did more business (weather, employment and other conditions are to be considered) than "any other shows ever on our grounds," we will comply with the request. Try to make the "show letters" more interesting to showfolk by keeping the "comparison" stuff out of them.

BUY DELTAH PEARLS AT SPECIAL PRICES



GENUINE DELTAH PEARLS. Indestructible Delatah Pearls—Beautiful, lustrous, opaque, Graduated Pearls, possessing slight cream tints. Equipped with solid gold spring clasp and enclosed in royal purple plush case. DUR SPECIAL NET PRICE—No. 11838-B, Length, 18 inches. \$2.50 Each No. 11840-B, Length, 24 inches. 2.75 Each No. 11841-B, Length, 24 inches, with genuine diamond set clasp. Each 3.95 SPECIAL GENUINE FRENCH PEARLS. Indestructible French Pearls—Beautiful, lustrous, opalescent, pink tinted Graduated Pearls, fancy solid sterling silver clasp, set with a fine brillant. In fancy plush-covered, satin-lined box, with price tag and guarantee. No. 11845-B, Length, 24 inches. \$13.50 Per Dozen No. 11846B—same as above, otherwise as above. Per Dozen 18.00 No. 139B—Same as No. 11845—24-inch, with genuine diamond set, 14K gold clasp. \$1.95 Each Sample, Postpaid, 30c. Additional. Other low value Pearls, 24-inch, in case. Per Dozen. 5.50



No. 1454—Pen and Pencil Set, gold finish, fancy chased, with self-filling fountain pen and pencil. Complete, in fancy velvet lined hinged carry box. Per Dozen Sets \$3.75 Sample, Postpaid, 50c. No. 1139B—14K Gold-Filled Pen and Pencil Set. Full length Fountain Pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 14K gold pen point. Complete in fancy hinge-cover box. Per Dozen Sets \$16.50 Sample, Postpaid, \$1.85.



No. 1880-BB—Ladies' Small Wrist Watch. Fine 10-jewel reliable imported movement, bridge model, in 25-year white gold-filled case. Com. \$3.50. Price with silk ribbon and box. Each. No. 8162-B—Ladies' Small 10 1/2-Line Wrist Watch, steel case, and finish case, fountain shape, engraved bezel, slides and back, blue sapphire in winding crown. Jeweled, bridge model. Imported movement, with silver engraved dial. Complete with silk ribbon. Price with silk ribbon box. OUR SPECIAL PRICE \$2.98 See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25c extra. Deposit required in all C. O. D. orders. JOSEPH HAGN COMPANY The House of Service, Dept. B, 223-225 W. Madison St., Chicago, Ill.

SKILL GAMES

For Fairs and Bazaars. New Styles and Big Money Getters. Dart Boards, only \$7.00 Dart Wheels, only 15.00 Hoop-La Duffit and Prizes, only 25.00 Samba Bell Board, only 15.00 Huckleby Buck Duffit, only 12.00 Just off the press, 95-page Catalogue, full of live, up-to-date Games. Free Catalogue. Terms: One-half deposit on games. NEWMAN MFG. CO. 1293 West 9th Street. CLEVELAND, D.

GREATEST HIT OUT

Every fan wants a FOOTBALL PLAYER STICKER For the Windshield. Representing leading Colleges. In three designs and gold letters, enclosed in glassine envelope. Assorted Sample Dozen. \$ 0.75 Assorted Gross. 6.50 Assorted 1,000. 29.00 3 Samples, Prepaid, 35c. 50% must accompany order for immediate delivery. National Cycle & Novelty Co. 718 S. San Pedro Street Los Angeles, Calif. Size, 6 1/2 x 1 1/2.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave. Cincinnati, Ohio. End your correspondence to advertisers by mentioning The Billboard.

"RAINDODGER" Emergency Waterproof Paper UMBRELLA (Patents Pending.) A TEMPORARY SHELTER FOR EVERYBODY! A sturdy, water-shedding, inexpensive Paper Umbrella, that keeps one dry and is the best hat and clothes insurance against rain. Strictly an emergency Umbrella, a temporary shelter from the rain when regular umbrellas are not available. Usually the regular Umbrella is at the wrong end of the line when needed, and that's where "RAINDODGER" comes in mighty handy. CIRCUS, AMUSEMENT PARK, FAIR, BEACH, CARNIVAL, STREETMEN, NEWSMEN AND OTHERS will find a ready sale for "RAINDODGER" wherever crowds gather and people are caught in the rain. A TEMPORARY SHELTER FOR EVERYBODY WHEN IT RAINS. Sample, 35 Cents, pre-paid. Lots of 100 at 16 Cents Each. 1,000 or over, 15 1/2 Cents Each. 1/3 cash with order, balance C. O. D. JOHN CLARK PRODUCTS CO., 32 S. Clark Street, CHICAGO, ILL. NOT INC.

BEANO or CORN GAME The Fastest and Best of All. Cards made of heavy leatherette bound material. Complete, with numbers, wooden blocks, tally sheets and instructions. 35-PLAYER LAYOUT \$5.00 70-PLAYER LAYOUT 10.00 HEADQUARTERS For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Penmanship, Novelties, Ballons, Canes, etc. Send today for our new Catalog No. 121. SLACK MFG. CO. 128 W. Lake St., Chicago, Illinois

WANTED Ball Gum and Peanut Machines Also other Coin Operated or Slot Machines, any quantity, all makes, for spot cash. OPERATORS send us, at once, your lists, with prices. We also buy and sell entire routes. AMERICAN COIN MACHINE CENTER, 44 Hill Street, Newark, N. J. Half hour from New York City.

SALESBOARD OPERATORS Write for Our New Catalog. BIG MONEY FOR YOU. 410 N. 23d St. Telephone, Bomont 841 The Saint Louis CHOCOLATE COMPANY ST. LOUIS, MO., U.S.A.

Advertise in The Billboard—You'll Be Satisfied With Results.

# 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 a letter that showing one ring to be a genuine diamond. The thief stole the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamond.

Could there be stronger proof of our claim that our Mexican Diamond exactly resembles the finest genuine diamond side by side?



**OUR MARVELOUS MEXICAN DIAMONDS.**

have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire, and intense acid test of side by side comparison with genuine. Mined experts positively need their experience to detect any difference whatever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Test a MEXICAN DIAMOND FREE: your risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back; it won't cost you a cent.

**HALF PRICE TO INTRODUCE**

To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices.

No. 1—Ladies 1 ct. Solitaire, fine 14k gold. \$2.65  
 No. 2—Gents Heavy Toothpick, 1 ct. gem, 14k gold. \$3.25  
 No. 3—Ladies 3 stone Durhess ring, fine platinum finish, two 5/8 ct. first water Mex. diamonds, one blue sapphire. \$5.90  
 No. 4—Gents 4 ct. Heavy, Gypsy ring, platinum finish, black inlay on sides, 1 7/8 ct. first water Mex. Diamond. \$4.98

**SEND NO MONEY**—Just send name, address and slip of paper to show size. Say which ring you want. We ship promptly. On arrival deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

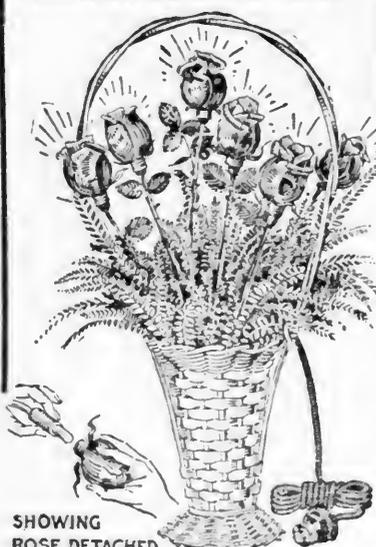
We also sell genuine MEXICAN RESTRICTION PLANTS. See our separate advertisement in Billboard.

**MEXICAN DIAMOND IMPORTING CO.**  
 Dept. NB, Las Cruces, N. Mex.  
 Exclusive Controllers of Mexican Diamonds for 18 years

## THE FAMOUS "TELERAY" ELECTRIC BASKET ...

BEST MONEY MAKER FOR CARNIVALS, FAIRS, BAZAARS AND SALESBORDS

**BULBS BURN ALMOST INDEFINITELY.**



SHOWING ROSE DETACHED

The above Basket, 6 lights, 23 inches high.

PRICES:	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.  
 323-325 W. Randolph Street, CHICAGO, ILL.

**WANT TO BUY**  
 Overland Wagon Show, State price, number of animals, wagons, trucks, etc. Address BOX D-242, care Billboard, Cincinnati, Ohio.

### ZEIDMAN & POLLIE SHOWS

Williamston, N. C., Oct. 23.—Petersburg, Va., turned out to be another red-hot engagement for the Zeidman & Pollie Shows. With the co-operation of It. Willard Eames, manager of the fair association, and The Petersburg Progress-Ledger giving the midway attractions unlimited space, the patrons soon realized that the shows were really worth while.

Several shows and rides were open Monday night, and by Tuesday morning everything was in perfect running order. Children's Day (Tuesday) attracted a large crowd. Secretary H. M. Poe, of the Roanoke County Fair Association, was all smiles as the throngs surged thru the gates. The fair grounds here can be classed with the best county fairs in the country. Everything is spic and span, and it is no wonder that Mr. Poe is proud of his fair. Tuesday night, after sunset, the weather turned bitterly cold and so continued thru Wednesday. However, the shows and some concessions did very well, but the day's receipts did not measure up to expectations. Today has been officially designated by the fair management as "Ku Khux Day", with a monster parade to be staged tonight.

Marriage seems to be in the air among the Z. & P. people, as another was recorded this week, the happy couple being Eleanor La Marr and Lee Faulkner. Mr. and Mrs. Larry Boyd, Max Linderman and others of their company have been visitors this week. Several of the Brown & Dyer people visited last week, chief among them being Mr. and Mrs. "Whitey" Austin (Bootsie Hurd) and daughter.

**THIS WEEK'S SPECIAL**

Ingrain E. Chambers. Long known as a capable and successful operator of legitimate concessions, Mr. Chambers has now become a full-fledged show owner and manager. He purchased from Al Sischo recently the Monkey Hippodrome, which had operated with Zeidman & Pollie for years, and has converted it into one of the big money getters of the entire outfit. Showmanship sticks out all over Chambers and it is no wonder that he finds it easy to be successful.

WILLIAM J. HILLIAR  
 (Publicity Director)

### PAGE GREATER SHOWS

The J. J. Page Shows had a satisfactory week at Black Mountain, N. C., after playing a week of rain at the Cherokee County Fair at Murphy, N. C. But before leaving Murphy Manager Page signed contracts for next season's fair. The special show train first went to Sylvia (the week of the Black Mountain stand) Sunday afternoon, and in a hard rain there was an enormous crowd waiting to see the show pull in, but Monday and Tuesday it was still raining, so Manager Page gave orders to move on to Black Mountain, as the lot at Sylvia was so soft that he refused to put up the attractions.

Mr. and Mrs. Dick Hoy arrived on the show with five beautiful concessions. Floyd Hall has had his agents painting up his four concessions. Mr. Selavan also arrived with his pretty devils bowling alley. Manager J. J. Page went to Atlanta to buy some new canvas and a new sleeper, as the show will be out all winter. R. H. Schoonover and Clayton Mulford are joining from a show in Alabama with their five-in-one show. A Fall Festival at Thomasville, N. C., was the stand for week ending October 18, to be followed by eight straight fairs in North Carolina, South Carolina and Georgia.

FRANK R. SHEPPARD  
 (Publicity Director).

### WISE SHOWS

The Wise Shows had a fair engagement at Metter, Ga., also a good week at McRae, after a long run from Anderson, S. C., where ideal weather prevailed and good business was enjoyed by the entire company. Many of the showfolks attended the wedding of Charlie L. B. Dunn, daughter of Mrs. Hiram Beal, and W. L. Smith at Anderson, and a breakfast in honor of the couple was served at the Plaza Hotel.

In fact, the McRae Fair was the banner spot of the season for the show. All attractions were up and ready for operation on Monday and drew exceptionally good business. There are now nine shows in the lineup.

Good business conditions now exist in this section of the South and the company expects large financial returns from the advance engagements scheduled in South-west Georgia. Governor Hon. Clifford Walker of Georgia was a speaker at the McRae Fair and afterward was the guest of the fair secretary and Manager David A. Wise in looking over the attractions. All of which is according to a "show representative" of the above shows.

**NUMBERED BALL GUM**  
 Set of 1,200 Balls.  
 ORILLED, \$6.50.  
 FOIL WRAPPED, \$10.00.  
**DUNWIN CO.**  
 421 North 6th Street, ST. LOUIS.

## Ball Gum Men, Here's Good News!

BETTER GUM—BETTER SERVICE—LOWER PRICES  
 Now Ready For Business

# AMERICAN CHEWING GUM CORPORATION

Just organized by two old-timers, EDGAR E. BONITZ, formerly a member of the NATIONAL GUM CO., INC., and with HEALTH PRODUCTS COMPANY, and A. D. SCHAEFFER, formerly manager New York branch of NATIONAL GUM CO., INC. These Men KNOW the Gum Business.

Our entire staff knows that vending machine operators and jobbers need a quality piece of gum at a good price. That is what we offer you: A real, honest-to-goodness ROUND Ball, pure, LASTING vegetable colors, a BRILLIANT POLISH, pure PEPPY, LUSTROUS flavors, a delightful, SMOOTH chew, AND FREIGHT PREPAID ANYWHERE IN THE U. S. All this for \$19.00. Single Case or \$18.00 per Case, in 5-Case Lots, or on an "American White-Man's Take-It-as-you-need-It Contract."

**Packed 100 Balls To Box, MACHINE COUNT, 100 Boxes To The Case**

**BULK PRICES**  
 210 per Pound, in Case Lots of 100 Pounds, or 210 per Case, in Barrel Lots of 300 Pounds, 125 Balls to the Pound.

**TERMS**  
 One-third cash deposit with order, balance 1/3 O. D., or slight draft, less 2% discount, or 1/3 cash discount if entire amount accompanied order. Accounts opened upon satisfactory references.

Assorted or Straight Colors and Flavors.

**OPERATORS! Get In On This!!!!**

Turn your old-style machines into up-to-date money-getters! We'll show you how! Tell us what you want in Ball Gum, flavor and color, make and size. DON'T DELAY—send us the facts with your name and address TODAY!

Names and details of our "WHITE-MAN'S CONTRACT" will be sent to bona-fide operators on request.

Remember—"We Pay The Freight". Order Your Gum Accordingly!

**American Chewing Gum Corp.**  
 42-44 Hill Street, Newark, N. J.

### NEW and BETTER VALUES in PEARLS

No.	Dozen.	No.	Gross
2118	Opalescent, Indestructible Pearl Necklace, 30 inches. \$ 6.00	A171	Stone Set Scarf Pin ..... \$ 0.75
2117/108	Opalescent La Premiere Indestructible 18k 30-inch Pearl Necklaces, in Octagon Box, with \$18.50 or \$25.00 Label ..... 12.00	D7	Decorated Crickets ..... .75
2117/109	As above, in Plush Jewelry Box, with \$12.50 or \$39.00 Label ..... 18.00	F8	Rice Bead Long Chain ..... 1.00
2119	60-inch Double Strand Opalescent Pearl Necklace. The Latest Novelty ..... 15.00	1254	Puzzle Mirrors ..... 1.00

### SALESBOARD AND PREMIUM ITEMS

No.	Dozen.	No.	Gross
621	Photographic Cigarette Case ..... \$ 1.25	689	Metal Pen Holder ..... 2.00
336	Silver-Plated Cigarette Cases ..... 1.25	2930	Three-Pin Jewelry Set ..... 2.25
2230	Silver Finish Fancy Stone Set Rings ..... 1.25	2600	White Stone Rings ..... 2.50
2111	Silver Finish White Stone Rings ..... 1.25	680	Wood Jointed Snakes ..... 3.00
100	Lucky Rabbit Foot Charm ..... 1.50	678	Waxiana Diamond ..... 3.00
60	Vanity Compacts ..... 1.75	2901	Six-Pin Jewelry Set ..... 3.00
901	12-Inch Silver Finish Trays ..... 1.75	F8	Large Memo. Books ..... 3.00
1530	Stone Set Bobbie Comb, with Chain ..... 1.85	384	Large Puzzle Mirror ..... 3.25
121	White Stone Picture Rings ..... 2.30	B628	Link Buttons ..... 3.50
708	Japanese Inlaid Cigarette Cases ..... 3.00	M38	Memorandum Books ..... 3.75
1002	High-Grade 10-In. Silver Trays ..... 3.25	B61	Comical Metal Badges ..... 3.75
400	Pen and Pencil Set ..... 4.50	178	Cork with Die ..... 3.75
510	Cigar Flask and Medicine Container ..... 5.00	C8	Large Siren Whistle ..... 4.25
1338	Half-Pint Leather-Covered Flask ..... 5.50	727	Black Bead Necklaces ..... 4.50
1307	Gem Razor, in Ivory Box ..... 6.00	B629	Snap-Link Buttons ..... 4.50
1306	Ever-Berdy Razor, in Leather Box ..... 6.00	C0	Nickel Clutch Pencil ..... 7.50
5442	White Comb, Brush and Mirror Sets ..... 7.50	B624	Child Metal Purse ..... 8.00
5440	Metal Wallet, with Metal Corners ..... 9.00	123	Gold Pencil and Ring Pencils ..... 9.00
141	Three-Piece Perfume Set ..... 12.00	659	Gent's Pocket Comb, in Metal Case ..... 9.00
6157	Beautiful Perceinam Comb, Brush and Mirror Sets ..... 18.00	1100	Wood Bead Necklaces ..... 9.00
5438	17-Piece Pearl Manicure Set ..... 21.00	615	Midnet Harmonica, Charming ..... 9.00
A32	Flapper Cigarette Girl Doll ..... 39.00	139	5-in-h Celluloid Doll ..... 10.00

M. L. KAHN & CO., 711-13 Arch Street, PHILADELPHIA, PA.

### WIDE-COLLEGIATE BELTS

GENUINE COWHIDE LEATHER. Colors, Black, 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

SMOOTH AND WALRUS. BLACK, BROWN, GREY

With LEATHER BELTS \$24.00 gross  
 GENUINE LEATHER. COLORS, BLACK, CORDOVAN

RUBBER BELTS With Roller or Lever Buckle \$12.00 gross  
 COLORS, BLACK, BROWN, GREY. SMOOTH AND WALRUS.

All Firsts—No Seconds. Sample Dozens, Prepaid. One-third deposit on all orders, balance shipped C. O. D. Write for Catalogue. Positively the Best Quality Belts and Buckles on the Market at the Right Prices. Complete Line of Genuine Cowhide Leather Belts.

**PITT BELT MFG. COMPANY,** 705 5th Avenue, PITTSBURG, PA.

## THE FAMOUS NAT REISS SHOWS

The Show with a Worth While Reputation.  
 NOW BOOKING ATTRACTIONS FOR THE SEASON OF 1925.

WANTED—TEN-IN-ONE MINSTREL SHOW, ANIMAL SHOW, MIDGETS, CONGRESS OF FAT PEOPLE, AND ANY NEW, NOVEL ATTRACTION. Nothing too big that has merit. This is a 25-car organization and will play either with population under 100,000 or with a population of 100,000 and over. We are looking for a fair season start. WANTED—Ladies High Diver with complete outfit. Free Act. BAND—Want 12-piece Uniform Band. State profession in first letter. CONCESSIONS—Everything open except Cook House and Juice. WANT TO HEAR FROM capable Showmen in all departments.

FOUR SALE—One 50-ft. Box Car, 60,000 capacity; one 60-ft. Box Car, 80,000 capacity; one 70-ft. standard Pullman, half baggage, with four staterooms.

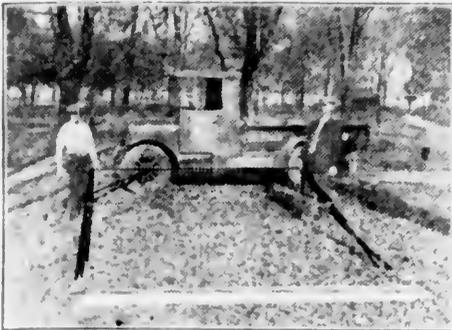
HARRY G. MELVILLE, P. O. Box 325, Jeffersonville, Indiana.

THANK YOU FOR MENTIONING THE BILLBOARD.

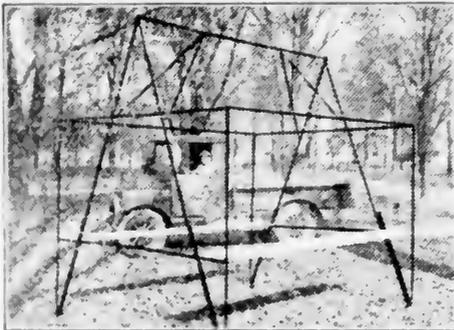
# The "GYPSY" CONCESSION STEEL FRAME TENT

ALL STEEL CONSTRUCTION

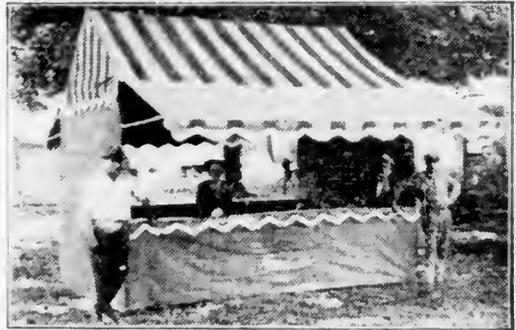
Anyone can put it up in 15 minutes. Folds in 2 bundles, 1 canvas and 1 frame. No stakes, poles, tacks, nails. Nothing to tie. All riveted together. No bolting. No guy ropes used. Absolutely fool proof. Tent break—it's steel.



THE FIRST STEP.



FRAME, READY FOR CANVAS.



COMPLETE, READY FOR BUSINESS

These photos were taken at Lancaster Fair. They illustrate a tent 10x12, with 8-ft. wall. Frame folds total length, 10 ft., 6 in., and weighs less than poles or wood frame. The 20x20 folds 16 ft., 6 in.

Special sized Concession Tents up to 20x20 easily handled. TELL US YOUR NEEDS—WE'LL MAKE THE OUTFIT.

"GYPSY" Concession Tents  
"GYPSY" Auto Touring.  
Write for Illustrated Circular.

The DIAL TENT & AWNING CO., 378 E. Main St., Columbus, Ohio.

"GYPSY" Portable Garages,  
"GYPSY" Portable Cottages,  
Steel Folding Frames,  
Imitators lay off.

NOTE—The "Gypsy" Tents are fully covered by patents and patents pending. The Trade Mark, "Gypsy", is also registered.

## BAZAAR CONCESSIONAIRES and SALESBOARD OPERATORS

### ORIENTAL RUGS



Imitations of the real silk oriental rug. When displayed the rich colorful designs form a real attraction. You can't resist these rugs anywhere. The demand is so great they never fail to attract attention. Do not confuse this rug with cheap inferior ones.

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 Scarfs. Every one a gem and ornamental to any home.

J. LANDOWNE CO., Inc., - 404 4th Avenue, NEW YORK

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.

### These Beautiful Rings

Are made of Sterling Silver and are exclusive productions. The effect is of real diamonds set in platinum. They range in price from \$1.00 to \$18.00 a dozen. Send for catalogue.

GRANDEBEN CO.  
35 MAIDEN LANE, NEW YORK CITY.



BAMBOO PENS, \$31.00 Gross. Well polished, in attractive boxes. Many other Pens. Plenty of Points.

STANDARD PEN CO., EVANSVILLE, IND.

## WANTED Minstrel Show People

Or any Bally Show to feature. Complete outfit furnished. Small Band to join at once. Concessions? Yes. No X. Come on. No grift. McCrory, Ark., Oct. 27-Nov. 2; Earl, Ark., 4-9. CLINTON EXPOSITION SHOWS.

Advertise in The Billboard—You'll Be Satisfied With Results.

### T. A. WOLFE SHOWS

Play Second Consecutive Engagement at South Carolina State Fair

Columbia, S. C., Oct. 2.—For the second consecutive year the T. A. Wolfe Shows are this week providing their long list of meritorious attractions for the South Carolina State Fair, and the favor gained by Mr. Wolfe and his organization during the former engagement and last winter when the shows were quartered on the fair grounds here, is made manifest thru the attendance.

The show was delayed in reaching the fair grounds. One of the worst freight wrecks in the history of the Southern Railway piled up near Concord, N. C., and held the train on a sidetrack for almost a quarter of a day. They arrived in Columbia in the wee hours of Monday. At dawn all hands were ready, and unloading was right at the fair gate entrance. While not ready to open the attractions with the grand opening of the fair Monday morning, when the sun set in the evening every show and ride was in operation. The fair recorded its largest opening day attendance and the pace is continuing. Weather is ideal. T. A. Wolfe is satisfied with business done here to date. His Greensboro business was nice. The weather there was wonderful. DOC WADDELL ("Just Broadcasting").

### JONES' SHOWFOLK REMEMBER HIGH DIVER DANTON

The Wilson (N. C.) Mirror of Sunday, October 19, on one of its local news pages, carried the following article:

"Fifteen years ago when the Johnny J. Jones Shows played in Goldsboro their high-diver, Professor Danton, was killed while performing his stunt. He expressed a desire to be buried in Wilson and he was laid to rest in Maplewood Cemetery. Today, at 2:30 o'clock, Mr. Jones, Mr. Salter and other members of the company, accompanied by their musical organization, will visit the cemetery and will pay tribute to the memory of their departed co-worker. A local minister will help conduct the services.

"By a strange coincidence, William Gorman, now business manager for John Golden's Seventh Heaven, was in the city yesterday. Mr. Gorman used to be Professor Danton's right-hand man and was with him in Goldsboro when the accident occurred. He, too, will attend the services."

### JACK McDONALD ASKS AID

Jack K. McDonald writes from the Cook County Hospital, Chicago, that he has been confined at that institution since September 4, suffering from pleurisy and a defective lung, and that he is in need of a little financial assistance from his show-folk friends to pay for incidentals during his illness. States that he has been with circuses and carnivals since 1905, with Barnum & Bailey, Hagenbeck-Wallace and other circuses, and Wortham's World's Best, Con T. Kennedy, Royal American Shows and a part of this year with the Dykman-Joyce Shows. He is somewhat improved, he says, but doctors advise that he will not be able to leave the hospital before a month or six weeks. McDonald can be addressed care of the above-mentioned institution. If Jimmie Nichols is still in Chicago, McDonald would like him to pay a visit.

### MENZEL BACK IN CHICAGO

Chicago, Oct. 22.—Eudd D. Menzel, who has been making the rounds of the carnivals and fairs this season, is back in this city.

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

## CHINESE BASKETS



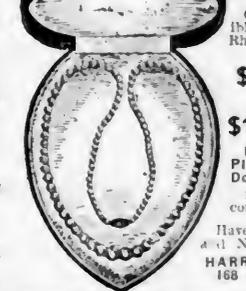
Single Decoration, \$2.00 per Nest of 5 Baskets.  
Double Decorations on all Baskets, \$2.50 per Nest of 5 Baskets.

4-LEGGED BASKETS, \$3.00 per Set of 4.

Indian Blankets and Shawls, Silver and Aluminum Ware, Dolls, Clocks, Silk and Chinese Parasols, Paramount and Perfecto Balls, New Catalog for the asking. Deposit required on all orders.

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

## Perfect Pearls, Beautiful Lustre



Guaranteed Irresistible, with Scrolling Silver Rhinestone clasp.

24-Inch, \$9.60 Per Dozen

30-Inch, \$12.00 Per Dozen

Beautiful Heart-shaped Plush Boxes, \$8.00 per Dozen.

20% deposit must accompany C. O. D. orders.

Have our 1924 Jewelry and Novelty Catalog?  
HARRY L. LEVINSON & CO.  
168 N. Michigan Ave., Chicago.

## High-Class Dolls,

Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C. F. ECKHART & CO.

PORT WASHINGTON, WIS.

## PATENT BRAINS FOR SALE

Factory rights for two of the greatest Ball Throwing Games ever invented \$10,000. Plenty stock ready for market and inspection. Other patents compel entire time. Circulars describe everything. WM. LAMBERT, Box 127, East Point, Georgia.

## Tamale Machine and Cart

Modern and Sanitary Method.



Write for circulars and full information. Talbot Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

## "THE REVERSER"

Patented Gasster. New patent, just issued, eliminating the use of flange wheels. T. D. HOOPER, JR., 19 Voiney Ave., Merchantville, East, New Jersey.



# TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums  
Arcades, Department Store Amusements  
Store Room Shows, Bazaars, Radio Shows



## Diversified Attractions

### Being Booked This Season for Canadian Indoor Fairs

Managers of indoor fairs in the Canadian territory are expecting to inject more than the usual interest in the fairs this season by means of attractions out of the beaten track. In the past the features have been band concerts, vocal and instrumental concerts, vaudeville, etc.

Fairs this year are booking features that have not been used before: Some managers are planning to use boxing and wrestling bouts, amateur and professional track meets, indoor baseball games, basketball contests, high and fancy divers in tank acts, special swimming acts and physical culture acts. It is felt that such acts will strengthen the fairs from the box-office standpoint.

A high diver was recently used in a fair held in Halifax, the diver making two performances daily. A track meet was utilized in a Dartmouth fair. An interesting situation has arisen in connection with a fair held in Windsor. Ministers there protested against the use of devices and instituted action against the concessionaires. The case will be heard soon in Windsor. The fair was held under the auspices of the Windsor Hospital Commission and the profits were to be devoted to the local hospital. It was asserted by the commission, that, as the fair was held under the auspices of a hospital, the use of wheels was permissible under the law governing such devices. Windsor police would not close the fair, although requested to do so by the Hants County Ministerial Association. Neither would the concessionaires remove the devices. The court action resulted. The ministers are said to be trying to force the elimination of all games of chance from indoor fairs in Windsor and Hants County.

### THE BILLBOARD AIDED

The Billboard is in receipt of a letter from S. T. Price, president of the Putnam Amusement Association, 415 Woodlawn avenue, Zanesville, O., in which he states: "The Putnam Amusement Association held its regular meeting last Tuesday. It was a great pleasure to hear the report of J. B. Wilson, treasurer of the Annual Pumpkin Show, held under the auspices of this association. He stated that the celebration this year surpassed those of every year before. It was unanimous that a vote of thanks be given The Billboard, whose fine co-operation insured our success, and that we enclose a check for one year's subscription."

### MERCHANTS' EXPOSITION LIKED

Kansas City, Mo., Oct. 24.—The Merchants' Exposition, Home Products and Pure Food Show, held in the Liberty Building in Independence, Mo., recently, was in every way a success. The Chamber of Commerce stamped its approval on the show. Every merchant who bought space was well pleased. The Roseland Syncopators, under direction of F. L. Hammon, furnished the music. There were three acts of vaudeville each night. The show opened with a public wedding. The Roseland Syncopators will leave in November for the South, playing theaters and doing dance work, they announced.

### PRODUCTS SHOW AT OREGON CITY

Oregon City, Ore., Oct. 25.—Clackamas County is to be well represented at the Ninth Annual Manufacturers' and Land Products Show and the Fourth Annual Northwest Grain and Hay Show to be held in connection with the Pacific International Livestock Exposition in Portland November 1-8, inclusive.

### AUTO SHOW IS PLANNED

Birmingham, Ala., Oct. 25.—Formal announcement of the complete list of exhibitors at the Dixie Automobile Show was made today. The show will be held in the Municipal Auditorium December 1 to 6. Forty booths have been reserved for automobile exhibition space. There will be continuous music during the show, also other entertainment features.

### CAT, PIGEON SHOW TO BE HELD

Indianapolis, Ind., Oct. 24.—Plans have just been laid for the annual cat, rabbit and pigeon show to be held here in Tomlinson Hall December 6 and 7. It will be under the joint auspices of the Indiana Persian Cat Club and the Indiana Rabbit and Cavy Fanciers' Association.

### BIG AMUSEMENT PROGRAM

#### At Elks' Show in Xenia, Ohio

Xenia, O., Oct. 22.—The Elks' Exposition and Trade Show is on here this week and is spoken of as one of the most successful affairs seen here in several years. The following attractions are included in the line-up: Charles Russell, with a merry-go-round and ferris wheel; Col. Lagg, with a big twenty-in-one, silodrome, minstrel show, athletic show and a water show. W. J. Murphy is also on the ground with his big five-in-one feature. There are 52 concessions on the scene. Twenty-two exhibitors have reserved space at exhibition headquarters.

### NATIONAL POULTRY SHOW

Detroit, Oct. 25.—Plans are now in progress for the Detroit National Poultry Show, to be held December 3 to 7 at the Light Guard Armory. A number of the prize-winning birds that were awarded first prizes at the New York Poultry Show last year will comprise one of the feature exhibits.

### ELKS PLAN A CARNIVAL

Madison, S. D., Oct. 26.—The Elks of this city have completed arrangements for a Charity Carnival to be held November 20-22. The Elks' Band will be a feature of the program. Proceeds of this event will be used to care for needy persons in the community.

### PLANNING ANNUAL BAZAAR

Homestead, Pa., Oct. 26.—Owing to the success of last year's bazaar, James D. Harding has again been engaged to promote and manage another like show here this year, the dates of which are November 22-29. More than 100,000 admission tickets have been placed in the hands of 500 Elks. The affair will be for charity.

### CARNIVAL IS PLANNED

Havana, Ill., Oct. 26.—The American Legion will hold a carnival in the new gymnasium on the nights of November 6, 7 and 8. Attractions will include a country store, fish pond, etc., and the Legion Auxiliary will have a booth with fancy work, grab bags and other articles.

### TEXTILE EXPOSITION SUCCESS

Greenville, S. C., Oct. 25.—With 192 exhibits of textile machinery the sixth Southern Textile Exposition got under way here last Monday and all week has been a great success. Cotton mill executives from many sections have been included among those in attendance.

### FALL POULTRY EXHIBIT

Paducah, Ky., Oct. 25.—Plans for the Western Kentucky Fruit and Poultry Show to be held here November 26-29 were outlined at a meeting of the McCracken County Fruit Growers' Association. The show will be held under the auspices of the Farm Bureau, with the co-operation of the Fruit and Poultry associations.

### MANY ATTEND EXPOSITION

Buffalo, N. Y., Oct. 24.—More than 5,000 persons gathered at the Broadway Auditorium for the opening of the Home Beautiful Exposition early this week, officials reported. Milton Ball's 11-piece orchestra furnished music the entire evening.

### ELKS' AND MERCHANTS' FESTIVAL

Henderson, Ky., Oct. 22.—The Elks' and Merchants' Festival, held here last week, proved one of the biggest events of its kind that Henderson ever had. During the six nights, 34,000 people passed thru the doors of the big indoor exposition. The affair was staged under direction of E. N. Williams, a resident of Henderson, and Past Exalted Ruler of the Elks. He was assisted by Erwin LaRue and Exalted Ruler Ben C. Rash. The house was beautifully decorated by the Federal Decorating Company. Music was furnished by the Art Payne Orchestra, of Louisville. The free acts and vaudeville each evening were excellent. They included the Erma Barlow Troupe, ring act, head balancing act and circus revue, providing three high-class acts, and the Original Three Bernards, perch act, wire swinging act and hand-balancing act. Freida Klauder Henderson, dancing teacher, had charge of the dancing program. She had Loraine Posey, Maryon Worsham, Lura Mae Benton, Martha Graves and Elizabeth Lambert assisting, and their toe, ballet, chorus and clog dancing was well received.

### DETROIT THUMB TACK SHOW

Detroit, Oct. 24.—The fourth annual exhibition of the Detroit Thumb Tack Club, an organization of Detroit architects, will be held at the Detroit Institute of Arts November 17 to 30. The finest examples of drawings in pen and ink and water color, photographs and plaster models of buildings, which have been under construction during the past year, are being collected from local architects and from many of the leading offices in the Middle West and the East.

### PLAN BIG WINTER EXPOSITION

Bridgeport, Conn., Oct. 25.—The sixth annual Connecticut Winter Exposition will be held here in the State Armory on week in January. It has been announced by the executive committee, composed of Leonard H. Healey, secretary of the State Board of Agriculture; Philo T. Platt, vice-president; James M. Whittlessey, commissioner of domestic animals; E. Kent Hubbard, president of the Manufacturers' Association; Wilson H. Lee, chairman of the agricultural committee; Elijah Rogers, agricultural advisor, and George B. Chandler, secretary of the Connecticut Chamber of Commerce. A strong effort will be made this year to have the show of State-wide influence and significance. Manufacturing and business interests throughout the State will be invited thru their local Manufacturers' Association and Chamber of Commerce to participate in the exposition.

### NEWSPAPER ENGAGES BAND

Milwaukee, Wis., Oct. 25.—Arrangements have been completed by The Milwaukee Journal to bring Francesca Ferrullo, Pacific Coast band leader, and his musical aggregation to feature The Journal's Food Show at the Milwaukee Auditorium, October 27 to November 2. The band proved extremely popular in Milwaukee in 1912, when it featured the entertainment program at the National Dairy Exposition, and it was the memory of the ovations given at that time that induced the newspaper to make an attractive offer to the band this year, according to W. J. Damm, in charge of The Journal's Exposition Bureau.

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.

### STUTTGART'S RICE CARNIVAL

#### Has Very Auspicious Start

Stuttgart, Ark., Oct. 21.—The sixth annual Rice Carnival, staged under the auspices of the American Legion, opened here Thursday. The first day's attendance was estimated at 9,000, this including delegations from Pine Bluff, Memphis, Helena and other cities, which came with their own bands and features and combined them with the regular program of the Rice Carnival. A real old-time festival marked the opening of the auspicious occasion. At 11 a.m. Friday King Earl crowned Miss Billie Rascoe, of DeWitt, Ark., queen of the celebration. Following this event a monster parade was staged about the city, including many floats depicting the resources and productivity of the rice belt of Arkansas. One of these floats was modeled into a complete miniature rice farm. Another feature was the exhibition of a Dorris motor car, model 1903, still running with

its original equipment with the exception of tires.

As this occasion is dedicated to the progress of the farming interests of the county and State, attractions pertaining to this made up the chief exhibitions. Main street here was lined for a mile with booths and displays of farm work, women's work, etc., and all the other incidentals toward making a fair.

Thursday afternoon concerts, slack-wire acts, fashion revues and airplane feats were the order of amusement, and were repeated daily. Alvin Owsley, former commander of the American Legion, and T. R. Roosevelt spoke on Friday. The day was also enlivened by a football game between two high school teams. Saturday was the last day of the carnival.

### GOSHEN FESTIVAL SUCCESS

Goshen, Ind., Oct. 23.—The American Legion's Fall Festival here the past week was a huge success. Each of the three days of activity was marked by a large attendance. The free acts featured included Dare-Devil Boherty, in his leap thru flames; Dare-Devil Oliver, high diver; Six Flying Melzers, aerialists, and Rita and Dunn, high-wire act. Miss Rita was presented with a gold medal by the legion in appreciation of her feats. Mr. Doherty stepped out of his professional role long enough to highly compliment the young woman several times for her daring and skill.

### PLAN HIGHWAYS EXPOSITION

Salt Lake City, Utah, Oct. 25.—The movement for holding a Transcontinental Highways Exposition at Reno, between June 1 and October 1, 1926, was heartily endorsed by representatives of California, Utah, Arizona and Nevada at a meeting just held in Reno. More than 400 persons were present. Details are to be worked out and made public later.

## SIX TIP TOPS

AMERICA'S FASTEST ACROBATIC, PYRAMID, COMEDY AND WHIRLWIND TUMBLING ACT. NEATEST DRESSED ACT BEFORE THE PUBLIC.

ACT No. 2—ALACKER TRIO, Comedy Clown Bump Act. These are positively the greatest attractions for indoor circus, celebrations, fairs, etc. Just finished one year's engagement with the Joe Bren Production Co., Chicago, Illinois. For full particulars address

ALBERT ACKERMANN, Permanent Address, Westminster Hotel, Chicago, Ill.

## Fraternal Organizations, Churches, Civic and Welfare Clubs,

Desiring to conduct money raising campaigns, consult us. We finance the campaign in its ENTIRETY and bring about the best results. We are arranging interviews now regarding fall and winter campaigns. WANTED—Field Executives. Carl Boughnion, Sam Berzdorf, write.

THE HARTCRAFT COMPANY, 364 River Street, Chicago, Illinois.

# FREE TURKEYS—FREE TURKEYS—FREE TURKEYS—FREE TURKEYS

SALESBOARD OPERATORS—THIS IS THE SEASON'S BEST BET. You place the boards with the individuals listed below. They receive a turkey for sponsoring of their board, and the winner also receives a turkey. Both turkeys and board cost you about \$10.00. Board takes in \$19.10. Your profit, \$9.10 per Deal. PLACE NO STOCK WITH OUR BOARDS, as each board has a beautiful lithograph of a turkey. YOU STILL HAVE 26 DAYS BEFORE THANKSGIVING. Our boards as a rule are run off in a few days. The nearer it gets to Thanksgiving the better they go. Order now. We ship at once.

For Individual Salesboard Workers this deal was a knockout last year when placed with the following class:

STAGE CARPENTERS  
STENOGRAPHERS  
SWITCH MEN  
TAXI STARTERS  
TELEPHONE GIRLS  
THEATRE DOOR MEN

TIMEKEEPERS  
WAITRESSES  
WOOLEN MILLS  
YARD MEN  
CHURCHES  
CLUBS

CONDUCTORS AND MOTORMEN  
DANCES  
EXPRESS AGENTS  
FIREMEN IN FIREHOUSES  
FORELADIES IN CANOY FACTORIES  
FOREMEN IN ROUNDOUSES, ETC.

GARAGE EMPLOYEES  
INFORMATION CLERKS  
JANITORS IN APARTMENT HOUSES, ETC.  
MAIL CLERKS  
MEAT PACKING HOUSES AND STOCKYARDS  
MILK WAGON DRIVERS

R. R. OFFICE HELP  
PORTERS  
SHIPPING CLERKS  
SHOE FACTORIES  
BAGGAGE AGENTS  
BANKS

BELL CAPTAINS  
BOX FACTORIES  
CALL BOYS  
CALLERS  
CAR SEALERS  
CHECKERS

Boards are \$3.00 per doz. or \$20.00 per hundred. \$150.00 per thousand. Full amount or 25% with order. None shipped without deposit.

## DIRECT SALES AND SERVICE CO., 24 W. Washington St., CHICAGO, ILLINOIS

### GRATEFUL TO "BILLYBOY"

Excellent Talent and Gentlemanly Concessions—aires Secured for Festival Thru Ad

Knox, Ind., Oct. 24.—William L. Soliday, in a statement made today, said that the Big Free Fall Festival held here this month was considered one of the biggest successes ever known in Knox in way of attendance, exhibits, free show and concessions. The free acts were all above the average, he declared. "I consider that *The Billboard* had something to do with the big success, as it was thru advertising in its columns that I was enabled to secure the excellent shows and gentlemanly concessionaires which we had here. I regret that I could not employ the many acts that answered my advertisement."

### HOUSTON FALL FAIR

Houston, Tex., Oct. 27.—With the date of the Houston Fall Fair November 3-12, Main street is beginning to make the appearance of a fair ground. All buildings have been completed, including the mammoth main entrance arch, which will be illuminated with many colored lights and ornamental fixtures. Merchants and manufacturers will have their displays in the "Made in Houston Show". The florists will be represented in the new building along with the automobile show. Shriners will have a special night. The grandstand attractions include *India*, the fireworks spectacular. All the free acts will be part of the World Amusement Association of Chicago, the contract being made by F. H. Krossman.

Many familiar faces in the show world have been in and out of Houston the past few days. Henry Garcia, of San Antonio, old-time showman, was in Houston in the interest of his Mexican Circus. Billy Collins and crew are arranging the stage for *India*; James Schenk, of the Pool Shows; Meyer Meyers, of the C. A. Wortham Shows; Joe Wlenberg and F. Lewis, heavy purchasers of concession space; Harold Busha, making railroad contract for the Con. T. Kennedy Shows; H. Fiser, contracting the local colored fair for the Brown & Emery Shows; Al Sands, agent of the Hagenbeck-Wallace Circus, and Arthur Hopper, agent of the John Robinson Circus, making railroad contracts for their respective shows, and Eddie Brown, in the interest of the John T. Wortham Shows, laying out the midway space before the show arrives.

### ACTS DREW CROWDS

Wabersburg, Ind., Oct. 22.—The Flying Valentines, the Three Lenoras, Fisher Sisters and Chilcott's Novelty Trained Dog act drew tremendous crowds to the "Daddy of 'em All" Street Fair here this week. Concessionaires did good. The exhibition of products excelled all previous fairs, both in quantity and quality.

## DEPARTMENT STORE

Is Interested in Learning What Attractions Are Offered Suitable for Toy Department Holiday Season

1-24. Address by letter, mentioning attraction and terms, THE EDW. MALLEY COMPANY, No. Haven, Connecticut.

### American Legion Armistice Week Celebration

INDOOR CIRCUS.  
Pueblo, Colorado, November 10-15. Inclusive.  
For complete program, write to AMERICAN LEGION, HEADQUARTERS, Congress Hotel, Pueblo, Colorado.

### WANTED TO HEAR FROM

Wagon and Merry-go-round and other concessions. Merchants' Fall Festival, Urbana, Ill., Oct. 29-31. A. J. SPILLMAN, East Third St.

## SEND US PRICES

For Special Goods for monster Bazaar. CORARD HOUSE CO. No. 1, C. P. Tiley, Sec., Grandville, Pa.

### DOUBLE HIGH STRIKERS

YOU CAN GET DOUBLE MONEY and only one price per expense with "Merry and Double Strikers" sent stamp for catalogue. Or Games that GET THE MONEY. We manufacture. 1906—MOORE BROS., Mrs., Laporte, Mich.—1924.

## For Bazaars and Indoor Shows

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.

## E. A. HOCK CO.

171-173-175-177 N. Wells Street,

CHICAGO, ILLINOIS.

## SILK MUFFLERS

Best Quality Washed Weaves of Pure Viciosa Silk  
GUARANTEED TO PLEASE OR MONEY REFUNDED.

### Special Price \$18.00 Per Dozen

COLORS—Black, Brown, Navy, Buff, Blue, Grey, all in varied colored stripe combinations.  
TERMS—25% with order, balance C. O. D. Postage prepaid if full remittance accompanies order.

### SAMPLE SCARF \$2.00—Write Today

## UNION IMPORT CO.

353 FIFTH AVENUE

NEW YORK, N. Y.

## Aluminum Prices Smashed

# 49c Each

72 Pieces —> \$35.28 <— 72 Pieces

### Here's What You Get in Each Case

- 6 each Nested Sauce Pans, 1, 1 1/2, 2 qt. sizes
- 6—8-in. Fry Pans, Sunray Finish
- 6—7-Cup Percolators
- 6—Handled Castles
- 6—10-Qt. Dish Pans
- 6—1 1/2 in. Round Double Boilers
- 6—3-Qt. Water Pitchers
- 6—2-Qt. Double Boilers
- 6—8-Qt. Pressure Kettles
- 6—6-Qt. Folding Pans

Total 72 Flashy Pieces, Cost 49c each. Case costs \$35.28—\$48.00 with Order, balance, \$27.28, C. O. D. We guarantee shipment same day order received.

THE ALUMINUM FACTORIES, Inc., 234-238 S. Wells Street, CHICAGO



### TRAINED LION ACT MAKES GOOD

Princeton, Ill., Oct. 25.—Barry's Trained Lions, presented by Captain Conrad Neumeier, have been making good at fall festivals, booking out of Chicago this season, according to J. H. Barry. The lions were a big feature at Waterloo, Wis., likewise at Princeton, Ill., and are booked for Belvidere, Ill.

### ANNUAL DRAKE HOMECOMING

Des Moines, Ia., Oct. 25.—Arthur S. Kirk is in charge of the annual Homecoming and Drake Celebration this year. The event will take place November 6-8 and will be featured by a football game with Kansas.

### BOSTON

(Continued from page 27)

Theater on the site adjoining the Back Bay postoffice, contracts for the erection having been awarded this week. This new edifice will house the Henry Jewett Repertory Club and is being built with the money raised last season by subscription. This is the fund the trustees of which refused to dispend any more recently, ending the Jewett Players' season at the Arlington. Contract calls for completion of the building August 1, 1925, according to the contractors, so it will be ready for the 1925-1926 season. The building is designed in the Georgian period of English Renaissance and will be set back 15 feet from the sidewalk to provide space for a stone terrace. An auditorium and balcony have been planned with every consideration for comfort.

### Hub-Bub

Edward E. Underhill, manager of the Copley Theater several seasons ago, is

back there this season with the Clive Company and is receiving a warm welcome from his many friends.

Low Leslie, producer of *Dixie to Broadway*, was here this week to have another look at his production before it hits the big city.

Jack Dempsey, heavy-weight champion, will appear at Loew's Orpheum the week of November 17 at a salary said to be well up in four figures.

L. De Cane, manager of the Gayety, reports that this week's show, *Jimmy Cooper's Revue*, is doing big business.

Edith Wynne Matthison and her husband, Charles Rann Kennedy, are visitors here, and will entertain in the Women's City Club Monday. The Kennedys are touring America and are to be seen in *The Admiral*, in which Christopher Columbus is the leading figure, at Stelert Hall November 1.

*The Hunchback of Notre Dame* is back at the Tremont Temple, this time at popular prices, and R. L. (Dick) Gorman is busy letting Hub folks know about it. "R. L." is a live wire and never misses a trick in his job of press agent.

Sam J. Banks, formerly with the advance crew of the Ringling-Barnum Circus, but now a "colyum" conductor, was seen recently in Boyiston street.

Cy Green of "rube act" fame was a recent caller and states he will spend the winter with Sam Cohen, producer of "amateur nights" in this territory.

M. Chas. Palazzi as usual is just bubbling over with information as to what's what theatrically in greater Boston.

Local booking agencies report a slight increase in business for the past few weeks.

The Masonic Fashion Show at Mechanics' Hall is drawing big crowds. Its jewel display is causing much favorable comment.

## FOOT BALL LIVE ONES



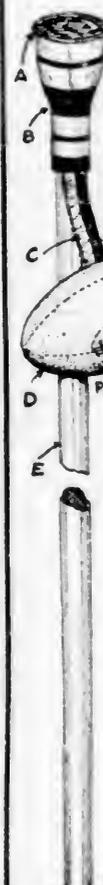
### JUMBO NOISE MAKER

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 1/2 - 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.

## SCHULZ SOCIETY CIRCUS

CLOSING SEASON UNDER CANVAS.

Open for Winter Celebrations. Furnish complete circus program, 75 Wild and Domestic Performing Animals, 20 People. The newest and most novel acts appearing before the public. What have you to offer? Auspices write for full particulars.

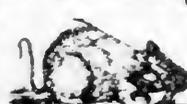
WM. SCHULZ.

General Delivery, Detroit, Mich.

## Wanted for Elks' Bazaar

HOMESTEAD, PA., NOVEMBER 22 TO 29. A few good Acts, Contests, etc. Demonstrators, and clean Mrs. Jett. 100,000 admission tickets out. All Concessions booked. JAS. D. HUMPHING, Mgr. care Elks' Club, Homestead, Pennsylvania.

### Running Mice



**\$3.50 PER GROSS**

**Best Quality**  
We are headquarters for Street, Pitchmen and Demonstrators. Write for catalog.

**BERK BROTHERS**  
543 Broadway New York

### RUSSIAN, GERMAN, AUSTRIAN, SOVIET MONEY

FOR ADVERTISING, PITCHMEN and PREMIUMS. Get our very latest price 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.



If you are a button worker get my prices. It will pay you. Set of Samples, 25c. The finest assortment out.

**EAGLE RED JACKET FOUNTAIN PENS**  
Clips, Envelopes, Guarantees free.

**\$13.00 Per Gross**  
Positively all orders shipped same day received. 20c deposit, balance C. O. D.

**LOUIS MOORE,** CINCINNATI, OHIO

### MEDICINE SALESMEN

There are many people in your crowd every night who are not interested directly in medicine, aren't there? The young folks, 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, Liniments, Soaps, Tablets, Herbs, Capsules, Concentrates, Extracts and the like.

**THE DeVORE MFG. CO.,** Mfg. Chemists, 185-195 East Naghten Street, Columbus, Ohio.

### AGENTS, WRITE FOR FREE CATALOG

200 sure sellers. House Dresses, Shopping Bags, Blankets, Flannels, Household Articles, Novelties, etc.

**ECONOMY SALES CO.,**  
104 Hanover St., Dept. 100, Boston, Mass.

### VETERAN'S SERVICE MAGAZINE

78 Watts Street, New York.

Service men, come in on the holiday clean-up. Only monthly publication. New things. Special hot edition going strong. 6c each. Sells 25c. Agents wanted everywhere.

### GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check outfit. Good for \$5 a day stamping frames on pocket key checks, jobs, etc. Sample check, with your name and address, 20c.

**PEASE DIE WORKS,** Dept. D, Winchester, N. H.

# PIPES

by GASOLINE BILL BAKER

More postcard pipes, please—from those who "haven't time".

Is Bill Danker still driving that red "go-devil"?

Who's going south, or already started? Let's hear from all you migratory "birds"!

"The scale of success is balanced by what a man does, not by what he dreams," says Walter C. Dodge.

The latter part of this week, Halloween—tell us how it was for next issue, novelty workers.

Doc Lazara postcarded: "Am hitting it alone in the appleb of Arkansas. Weather is fine and business good. Am making Joplin headquarters."

"California Jack" Clark—Thanks for the clippings. They have been turned over to the proper departments. By the way, watchu doin' in those diggin's?

Doc Phillips is doing very well with pitching (soap) in New York, and intends holding on until the weather gets too bad for outside work, then he will open a store.

Among the "trallers" in the Southeast: Big Sam Felngold, Mike Welss, Kid Crowell, Philip Dinter, S. Wein, Yankee Kid, A Hyams and C. H. Allen, according to a postcarded pipe from Augusta, Ga.

Postcarded from Circleville, O.—Among the papermen at the Pumpkin Show here were Jack Meyers, Cookie Onld, Richardson, Barr Houck, J. Lee, Savage, Johns, Reese and a number of others. Most of the boys are going south.

"I have a good education and single, would I make a good street salesman," wrote a fellow from Missouri. What's that got to do with reduced prices on rotten eggs? (Bill recognized the handwriting.)

Harry West, veteran character comedian, is back home in Cincinnati and again working in tab. shows for the winter. Harry was with the Ricton show the past summer, and while calling on *The Billboard* last week stated he would be back there next season.

C. Whalen pipes that he met P. M. Nissen and Doc Sweetman at the Salt Lake City (Utah) Fair. Sweetman informed that he had sold his ranch at Kent, Wash. Whalen also infoed that Pete and Doc had a fine new "gas buggy" and intended going to Florida for the winter.

Granting that there are restrictions and many difficulties to encounter, the individual pitchman works when he wants to, lays off when he wishes and goes where and when the notion strikes him, and in all, he's just about the most altogether-independent business man extant. There's quite a bit of consolation in such privilege, at that.

George Lepper (Chicken George), of the big rooster act and whistles, is back in Chicago, after working nearly all the falls in Michigan. George says he did his act for the privilege of selling, thus getting good privileges, and made good, but worked himself almost sick. Intends resting up a while and then do club dates and smokers during the winter.

G. I. Davies (the Little Doctor) was in Cincy a few days last week. He stated that he had closed his med. "opry", with which he carried four Indians, at Russellville, O., October 16 and had a satisfactory season. Doc is launching an "Electro" (high-frequency flame exhibition) to play theaters and halls for the winter, opening at Middletown, O., November 1.

S. Mills, of Mills & Sons, is hustling needle threaders as per usual. He piped from Baltimore: "Just closing a four weeks' stand in Washington, D. C., and the threaders sure went over big. MacNally, the New York jobber, is getting rid of large lots of them, and has our plant busy keeping him supplied. I will jump to Pittsburg in a few days, and start where our ol' friend Jetty Meyer left off"

Report has it that there were nine sharpener men at the Lancaster (O.) Fair. Incidentally, it's a 10-to-1 guess that each of those fellows enjoys reading what the other boys have to say in Pipes, and not one of them shot a pipe himself. (How th'—how do the boys expect Bill to get out a full gist of good n-ws each week without more of them sending in the dope to work on?)

From Earle C. Crumby: "Heard of a couple of prospects residing in this town (Ontonagon, Mich.), who desired some of my strop dressing, so I made the trip here. Opened last night to good business, and have decided to battle it out in these woods—if it takes all winter. Would like to see pipes from Fred Cummings, Ed H. St. Mathews and Frank (Zowie) Libby. Where is 'Humps, Nobs and Buckles'? Let's hear from him."

Relative to the Association of Specialty Demonstrators and Medicine Salesmen, H. T. Maloney writes: "I am glad to advise that two new members have sent in their \$5, they being Paul Houck, a novelty worker, and Leroy C. Crandell, a pen worker. George M. Reed was instrumental in these two gentlemen coming into the association. A few weeks ago, A. D. Grant, of Fort Dodge, Ia., handed in his membership fee and was made a member."

J. R. Burroughs postcarded from Duluth that it seemed all the boys in that section had gone south, only Big Lewis and himself being left (and he felt the birds calling him). Business on paper was fair, he said. Added: "'Red' Donovan, since you left there have been letters and wires and I sent all to *The Billboard*, Cincinnati, for you." Burroughs says that if "Red" will advise his whereabouts, care of General Delivery, Chicago, he may be able to catch up with him.

Mike Whalen postcarded from Dayton, O.: "Met Dr. George Wine and wife and son, Jack, here. They are camping out and entertained me at a fine feed of good old cornbeef and cabbage Friday and the next day at a dandy lamb-stew spread. Gummy-Ga-Hoo Reed and wife also were at both big feeds. The Wines are certainly dandy people, and George has had a nice business in Pennsylvania. He is thinking of buying a new big automobile. I expect to be in Cincinnati for the next two weeks."

Jetty Meyer was in Lansing, Mich., for a couple of days last week, after which he intended jumping into Detroit—"for the winter, I guess". Piped that he sold out his last stock of jumping beans at Grand Rapids, also that the past season was his best for a long time, regardless of bad weather and the unemployment situation—but that he had to work like a Trojan to get results. He added: "Did not see a pitchman in the last three towns, Gary, Muskegon and Grand Rapids—where-in-ell are all the boys?" (That's one of the faults, Jetty; too many of 'em are not moving about.—BILL.)

Doc C. E. Hammond and wife (Naheli) and their son, Harold (16-year-old black-face comedian), and G. S. Miller (Glew comedian) recently motored thru Cincinnati, headed for Florida on their "home on wheels". Doc and Schuler were visitors to *The Billboard* and informed that

## 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

### SOMETHING NEW!



Hard rubber, clip attached, lever Self-Filling Pens. White tops and bottoms. Sample, 25c.

**\$21.00 Per Gross**  
With Carton.

**Chas. J. MacNally**  
21 Ann Street, NEW YORK CITY

### LAYS FLAT RADIO

WILL FIT SAFTY BLADE

63 West Chicago Avenue, Chicago, Illinois.

### AGENTS 500% PROFIT

**Genuine Gold Leaf Letters**

Guaranteed to never tarnish. Anyones can put them on Store and Office Windows. Enormous demand. Large profits. Full cash sale. "Must" test day \$2.50. 100 lb. Reel made \$920 in two months. Write today for free sample and liberal offer to general agents.

**Metallio Letter Co.,** 439 N. Clark, Chicago.

### SILK TIES

BUY DIRECT FROM THE MANUFACTURER 100%. Pure Fibre Silk—Largest Patterns—High-Grade Ties—Always the Same. We do not cheapen our merchandise on follow-up orders.

**\$30.00 Gross—Sample Dozen, \$2.50**

Send a deposit of \$1.00 on each gross order, by check or postal money order. No personal checks accepted.

**GOVERNMENT SQUARE KNITTING MILLS,** Government Square, Cincinnati, O.

### AMBER UNBREAKABLE COMBS



**LARGE DRESSING, \$20.00 PER GROSS.**  
We make 'em. Write for Catalogue.

**BARNES THE COMB MAN**  
24 Calender Street, PROVIDENCE, R. I.

### AGENTS WE START YOU WITHOUT A DOLLAR

From 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.

### SIGNS, BANNERS, CARDS



Easily painted with the aid of Letter Patterns. Simply spray around a letter pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples.

**J. F. RAHN,** 62433 Green View Avenue, Chicago.

End your correspondence to advertisers by mentioning *The Billboard*.

## Here it is → Now Ready →

# SINGER BROS. MONTHLY & CARNIVAL LISTS EVERYTHING



For the Concessionaire—Wheel, Pitch, Knife Rack—Street and Slum Trade—Agents and Demonstrators—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.**

### 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 14-kt. gold-plate! Pen Point, \$20.00 Gross. Red Jacket Eagle, all complete, \$13.00 Gross. Send and get my price list.

**KELLEY, THE SPECIALTY KING, 21 Ann Street, New York**

# Flashy Packages That Get the Money



THIS IS LUCKY 11

COSTS YOU 70c. STORE VALUE, \$3.35. SELLS FOR \$1.50. Here's the big popular seller. Only 20 sales a day brings you \$16.00 to \$20.00 profit. It's a lucky box for buyer and seller. Our top-notch seller for 15 years.



LITTLE GEM COSTS YOU 25c STORE VALUE, \$1.25. SELLS FOR 60c.

E. M. DAVIS CO.,

Here they are, boys; five fancy flashy Xmas packages from Davis. All money makers. See those prices? Well, read 'em and smile. "Lucky 11" alone brings down the dough. Just hookup with these five nifty high-class assortments and you'll make folks happy to buy. We've got about 30 other assortments of toilet goods, all put up in snappy boxes with beautiful labels. Prices range from 25c to \$1.40. Just the goods for GIFT PURPOSES, CARNIVALS, FAIRS, PARKS, SALESBOARDS, SHEET-WRITERS, PREMIUMS, CANVASSERS, CREW MANAGERS, PITCHMEN AND FOR SELLING DIRECT.

## Special Offer-Act Quick-Hurry

For \$9.00 we will ship you 4 boxes of each assortment shown here—20 boxes in all. Store value, \$43.80. Your cost, \$9.00. Selling price of all, \$21.40. Your profit, \$12.40—over 100%. This is our 100 box price. Special price, \$9.00 as introductory offer. If you make up a \$25.00 order we will include 10% in free goods. Act quickly.



WINNING "7" COSTS YOU 50c STORE VALUE, \$2.00. SELLS FOR \$1.25.

TERMS—Cash in full on small orders. Third cash, C. O. D. for balance, on large orders. Immediate shipments.

### FOR CREW MANAGERS

4 or 5 men will earn for you \$100 a week and \$50 for themselves. Other men are doing it. So can you. Order 10, 25, 50, 100 or 1,000 boxes. Get your crew started making money for you and for themselves.



DAINTY VIOLET

COSTS YOU 50c STORE VALUE, \$2.25. SELLS FOR \$1.25.



BONANZA

COSTS YOU 35c STORE VALUE, \$1.50. SELLS FOR 75c.

Dept. 9440,

CHICAGO, ILL.

## 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.

## 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. 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, 35c; Gross..... \$ 3.60
- 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.

the show, the Hammond Medicine Company, had closed his season at Plainville, O., after playing a few fairs. It worked the greater part of the season in Columbus. Hammond also informed that he had a nice outfit for his summer showing, having purchased from Doc Bonstead, who formerly worked in and around Ohio's capital city.

Manning Shurman, of the paper frat, shouted from Los Angeles: "Expected to pipe in sooner, but just kept putting it off from day to day. Jack Smart, Harry (Coast-to-Coast) Sears, K. H. Holmes and wife and myself drove from the fair at Akron, O., to the Utah State Fair at Salt Lake City (which was an awful bloomer for our work), and while there met Pete Nisson, Joe Sweetman, George Jacobson, Lucas and Burman and wife. We came here in two cars and expect to be around the West Coast for the winter. Would like pipes in the 'column' from Jessie Alter, Johnnie Silverman, Hal Chase, Scotty Jones, Lizzie Duke, Goo-Goo Davis and some more of the boys."

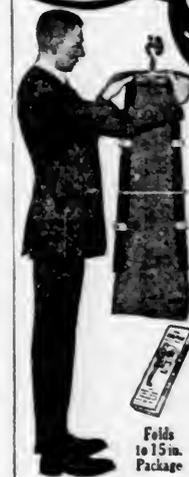
Notes from Dr. George B. Fluhrer and his Best Comedy Company—the show is playing halls in Eastern Pennsylvania. Business is fair, but there are at present too many med. shows in these parts. Within a radius of 20 miles there are five "opprys"—Dr. J. P. Robbins at Quakertown, the Maud Elmore Company at Mertztown, Dr. Burke at Steinsburg, Chief Wango Nema at Perkiomenville and this show here at Spinnerstown. The company will make three more towns in this territory and then jump west. The roster includes Dr. G. B. Fluhrer, lecturer and straight in acts; Joe Burke, comedy; Mrs. G. B. Fluhrer, soubret; Earl Oswald, characters and comedy, and Raymond Wood, piano and parts.

Mike Reynolds has been working glass cutters in Chicago to very good results. Thereby hangs a story. Mike was working on a certain spot in Chi. recently and while addressing his tip, a friend, R. C. Sheperd, "helped" him at the start of the pass-out, immediately afterward going up to his room for a few minutes. When he returned Mike had sold out and gone. "Shep", who didn't "mitt" on the joint, says the joke is on himself and that he will carry the cutter on his trip south—he passed thru Cincy last week (Attaboy, Mike, don't stay open all night for the huskies to come back for their "change"—besides, one can never tell when that feller Sheperd plants in a warm spot on a cold night how long he will stay there).

Mertin Craig "shot" from Rutland, Vt.: "My wife and I worked for five

(Continued on page 96)

## I made \$93 my first week



"Since then I've been earning over \$100 every week selling the Stay-Prest Trouser Presser"—says S. L. Patterson of Iowa. Jack Ames made \$24.00 in four hours. Randle sold twenty-five the first day. Mary Roberts cleared \$10.00 in one evening. You too can make big money by selling this

### Wonderful New INVENTION Stay Prest Trouser Presser

Keeps pants always pressed. Puts in knife edge crease, removes baggy knees and smooths out entire surface. Easy to use—takes only a few seconds. No steam or heat. Saves nap of cloth. Lengthens life of trousers. Durably made of hardwood—lasts years. Finished in black leatherette. All metal parts heavily nicked. Looks rich. Fits any size trousers. Folds to 15 inch package to fit small handbag. Over 250,000 in use.

### Profits in Advance

Your profits in advance. Simply write orders. We ship and collect. Stay-Prest sells quickly—average sale made in 8 minutes. 40% profit. Newest thing out. Big repeater.

### FREE ~ To Man or Woman

Special offer enables you to obtain Selling Outfit absolutely free—everything you need to take orders. We guarantee you will make sales. Write for plan and exclusive territory. The Colgate-Jung Co. 9011 G. & J. Bldg., Cincinnati, Ohio

## Streetmen RADIO PETE



THE ONLY TRAINED FROG IN THE WORLD

Every time "Pete" jumps it means 25 sales. Best seller on market. A real money getter. Samples, 15c.

The Le Po Novelty Co.

2056 E. 4th Street, Cleveland, Ohio.

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

## Nugget Jewelry



Looks like gold and wears like gold. Nugget Charms, per dozen, \$3.00; Plus, dozen, \$3.00; Links, pair, 50c; 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. Latest of California Souvenir Coins quoted in circular. Send for circular.

R. WHITE & SON, MFRS.

P. O. Box 424, RED BLUFF, CALIF.

## RUGS

AGENTS CONCESSIONAIRES PREMIUM MEN

- No. 614—Service Felt Rug, 31x51. Dozen .. \$12.00
  - No. 612—Pioneer Smyrna Rug, 23x52. Dozen .. 30.00
  - No. 616—Mottled Amster, 27x54. Dozen .. 30.00
- Compare these three Specials with lists posted double. Terms 20% cash with order, balance C. O. D. Write for samples at above Factory Prices. MAISELY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.



## RUGS At Factory Prices

WE WANT representatives in every district. YOU MAKE BIG PROFITS. Sample Outfit Free. Men or women. Our Rugs sell on sight. Every house a prospect. Every sale brings repeat orders. Write today for particulars. MAISELY-PAYNE MFG. CO., 631 Sudbury St., Boston, Massachusetts

### INSIDE INFORMATION

FOR AGENTS, PEDDLERS, CANVASSERS, Etc. YOU "NEED NO LICENSE"

To sell goods in any town, city or State, AGENT'S PROTECTOR OR LAW BOOK "Does It". If trouble comes show your Law Book of "Absolute Proof" with our decision rendered by State, Federal and Supreme Court Judges, and be released with apologies. Guaranteed Copy in handy book form \$1.00, postpaid. THE COLLINS CO., 137 Fulton St., Brooklyn, New York.

If you see it in The Billboard, tell them so.

# JUST OUT! OUR NEW CATALOGUE!

OUR SPECIAL OFFERS ARE MONEY GETTERS.



Big Flashy 16-oz Bottle Asst. Perfume. Gilt Sprinkler Top. Price, Dozen ..... \$7.20  
 One-Gallon Asst. Perfume. Brings in \$33.00. Per Gallon ..... \$4.50  
 Fine Quinine Hair Tonic. Per Gallon ..... \$3.00

### FOR TRUST PLAN WORKERS.

Perfume put up in 21-vial box, 48c. Also in 30-vial boxes, 59c. 3 assorted colors and odors. Brings in \$2.40. Unlabeled Vial Perfume, \$1.75 Gross.

Perfumed Sachet Packets, wrapped in crepe, many colored flowers, assorted odors. 24-Packet Box, 42c; 30-Packet Box, 50c per Box. Each vial and sachet packet sells for 15c. 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 ..... \$5.50

Big 5 1/2-In. High, Glass Stopper, Gold Labeled, Ribbon Tied, Assorted Perfume. Sells for 30c each. Dozen ..... \$2.00

Big Jar Cold Cream. Sells for 30c each. Dozen ..... \$2.00

Big Jar Vanishing Cream. Sells for 30c each. Dozen ..... \$2.00

Good-size Guaranteed Shaving Cream. Sells for 25c. Dozen ..... \$1.00

Big 3 1/2-Oz., 6 In. High, Gold Crown Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Lilar or Jockey Club Perfume, Ribbon Cord Tied. Dozen, \$3.00; 8-oz size, Dozen, \$5.50  
 TERMS: One-half cash, balance C. O. D. Send for our new Catalogue.

NATIONAL SOAP AND PERFUME CO., 20 East Lake St., Dept. K 1, CHICAGO, ILL.



# PIPES

(Continued from page 95)

weeks this summer for Ed Acker, down in old Connecticut, and will say that Ed and his wife are fine folks and they sure have business all to themselves there. They put on pictures and vaudeville and carry a picture booth, which is inspected every Monday by State troopers. We quit only because I wanted to have my own, and since leaving them I have had my hall 'opry' out. Closed last week for a short rest, then over into New York State for the winter to play halls. Will next spring take out a canvas show. The old pipes are holding their own with the rest of the 'colonus' and many of us read them that seldom send in a 'shot'—but always 'goin' to'.

John Wilson, now in business in Chicago, and who was in the pitch game about 40 years ago, wrote: "I wish to call the attention of oldtimers to the death of J. Goldstein, known as Frolic, who died here in University Hospital September 6, his remains being cremated two days later. 'Frolic' was known to oldtimers as the 'handkerchief king'. He and Harry Abrams (the 'Big Swede'), of Kansas City, worked together for many years. Abrams is still on the road and was in Chicago when his old pal passed away. I understand that he left his personal wealth to Abrams. Goldstein was born in Hungary 61 years ago. Fifty years ago he came to this country and originated the handkerchief tie among street workers, and how he did handle them! He leaves a brother and three sisters, all of whom reside across the 'pond'."

# WANTED

## Campaign Operator

### THE BEST THAT MONEY CAN SECURE

A splendid, profitable opening in Oldest Supply House in America, awaits reliable, experienced man, capable of promoting Fund-raising Campaigns among Lodges, Clubs, Churches and Charity affairs. A substantial paying proposition for the right man who is a good mixer and able to close big contracts. Reply in full, stating age, experience, etc.

**Singer Brothers**  
**Import & Export, Inc.**  
 536-538 Broadway,  
 NEW YORK CITY

# MEDICINE SHOWMEN

If you use a TONIC, LINIMENT, SOAP or SALVE under your own label in large quantities, you will find it to your advantage to get in touch with us **AT ONCE**. We guarantee service and quality and give you a **PRICE** that cannot be equalled.

LAWRENCE LABORATORIES, 1424 EAST 65th PLACE, CHICAGO, ILL.

# 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

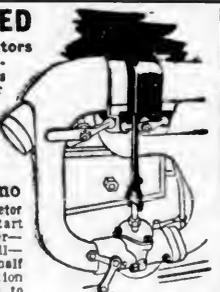
### AGENTS WANTED

Salesmen — Distributors to use and introduce attachment that makes Forda run on 94% air THERMOSTAT on exhaust automatically turns down needle valve as engine warms, exactly as Ford Manual says do by hand.

### BlanckeAutoThermo

An Automatic Carburetor Control makes Forda start easier winter or summer—saves half gas and oil—cuts repair bills one-half—reduces carbon formation one-half. Sells on sight to every Ford owner as giving him a \$100 bill, because it saves \$100 every 10,000 miles. Cadillac new uses as standard equipment thermostatic carburetor control under Blancke license. You can make Big Money selling this wonderful proven device. Experience not necessary. Blancke plan will start you without capital in a business of your own that makes you from \$250 to \$2,000 a month profit. Write for Free Circulars Now.

A.C. Blancke & Co. 677 W. Lake Street, Dept. 877, Chicago.



### TOY BALLOONS, NOVELTIES, SPECIALTIES, ETC.

ADVERTISING BALLOONS OUR SPECIALTY. We will print 1,000 No. 70 Large, Round Balloons, with your name and ad, for \$20.00 and ship same day your order is received. Sample Free on Request. No. 70 Heavy Gas, Balloons, Per Gross \$ 2.45  
 No. 70 Heavy Gas, Transparent, Per Gr. 3.25  
 No. 75 Heavy Gas, two Colors, Astd. Patriotic Prints, Per Gr. 3.75  
 No. 70 Heavy Gas, Bird Prints, 2 Colors, Something new, Gross, 3.75  
 No. 125 Special Gold and Silver, Long, Monster Airship Balloons, Something new, Gross 4.00  
 New Inflated Toys, Red Devils, Per Gross..... 10.50  
 Diving, Swimming, Girls, Per Gross..... 10.50  
 Heavy Round Balloon Sticks, Per Gross..... 4.00  
 Comic Felt Hat Bands, Per 100, \$1.90; per 1,000, 18.00  
 More than 1,000 live items to select from our Catalog. Send for it today. It is FREE. Orders shipped same day as received. 25% required on all C. O. D. orders. M. K. BROOY, 1118-1120 So. Halsted St., Chicago, Illinois.



Some opposition propaganda shooter or set of propagandists got themselves and some printer busy at Wayland, N. Y., and distributed circulars against a medicine show—and seemingly didn't have the "nerve" to attach a signature to it. Bill has one of them at his desk, and to show to what extremes "oppositionists" will resort to, here is how it reads, in large, bold-faced type: "Warning! To people who go and buy medicine under the tent, will take their own risk in using same. This warning is for the benefit of the community." It so happens that a very well-known medicine salesman, J. A. Welch, was showing and selling under the tent, and quite probably the medicine he was selling was manufactured by a very well-known firm of Ohio, the DeVore Manufacturing Company. Report is that many citizens of Wayland and vicinity "took their own risk" regardless of the unsolicited "warning", and instead of bad results were benefited. Welch surely must have been attracting the attention of the not-in-the-med-show-business citizenry. Wonder why the "thing" was not signed?—One guess to everybody.

J. D. Sullivan has made but two trips out of Buffalo this season, one of two weeks duration and the other of three weeks, thru New York, Pennsylvania and West Virginia—just made the "nut", he

### THE FAMOUS SPORT BELT

A very stylish Belt for ladies to wear over coats, dresses and sweaters. Made of leather. Link design. Assorted colors.



One Single Doz. \$1.50 In Gross Lrts. \$10.75 PER GROSS  
 MILLIAN SALES CO., 334 6th St., New York City

### AGENTS

Stand 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 "BEST WE FORGET" a handsome 8x10 PHOTOGRAPH, containing life-like portraits of the lamented Wally Reid, Olive Thomas, Leo Delaney, Sidney Drew, Harold Lockwood, Martha Mansfield, Robert Harron, Florence La Badie and John Bunny. Sold at 10c each. Sample photo and particulars, one dime. LE ROY, 1053 E. 31st St., Brooklyn, N. Y.

### WE MAKE FELT RUGS

The kind that sell. Write for particulars.

### LAETUS MILLS

Box 1356, Boston, Mass.

### AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking. Motorists' Accessories Co., Mansfield, Ohio

### 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. HIRSHODU COMPANY, 239 Commonwealth Place, N. W., Washington, D. C.

### PITCHMEN FOLDING PAPER TRICKS

\$5.00 per 100. Sample prepaid, 10c. MODERN SPECIALTY CO., 315 S. Broadway, St. Louis, Mo.

### Agents, Men and Women Make \$2 an Hour

#### Collect Your Pay Every Day



on every order taken. The 3-IN-1 sells to every family. A simple demonstration gets the order at big profit for you. We make all deliveries and collect balance due. **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. Nothing like it ever seen before. Every woman wants one. You can take order after an easy, five-minute demonstration. Almost sells itself. Every buyer recommends it to a friend.

Regular retail price—\$3.00. Money back if not as represented.

### Make Big Profits—Others Do

Men and women all over the country are building up fine businesses of their own with this fast seller. You can do the same. We show you how to get started and keep going.

**FREE** Write us at once for sample offer and full details of our four new selling plans for part time and full time representatives.

### THE LOBL MANUFACTURING CO.

Dept. 21, Middleboro, Mass.

# 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. Neghen St., Columbus, Ohio.

# MAILED FREE

Our new 102-page Catalog (No. 137), full of JEWELRY, SALESMAN, PREMIUM and OPTICAL BARGAINS.

### ALBERT MARTIN & CO.

123 West Madison Street, CHICAGO, ILL. Formerly Manager of Morrison & Co.



### American Watches, Elgin, Waltham, Hampden,

etc., at prices which we guarantee to be from 15% to 20% below the net wholesale prices. These watches are reconstructed and fully guaranteed. High-grade Bracelets and Lockets at 30c on the dollar.

### MANHATTAN JEWELRY CO., Not Inc.

431 South Dearborn Street, CHICAGO, ILL.

### GO INTO BUSINESS for Yourself

Establish and operate "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Handy booklet free. Write for it today. Don't put it off! W. MILLER RAGSDALE, Drawer 42 EAST ORANGE, N. J.

**\$20 PROFIT DAILY** selling Needles; cost 3c-5c each; sell 25c. Value, 50c-3 samples, 25c. Catalog free. NEEDLEBOOK SPECIALTY CO., 651 Broadway, New York.

### YOU CAN MAKE MONEY WITH THESE GOODS

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|--|------------------------|
| Nail Files.....                          | \$1.75, \$2.00, \$2.50 |
| Sachet, Lithographed.....                | \$1.35, 1.50           |
| Sachet, Crapè Paper.....                 | \$1.75, 2.15           |
| Perfume, 1 Dram, Labeled.....            | 2.15                   |
| Perfume, 2 Drams, Labeled.....           | 2.50                   |
| "Close Back" Collar Buttons.....         | 1.35                   |
| Soft Collar Pins.....                    | 1.35                   |
| Cuff Links.....                          | 3.50                   |
| Necktie Clasps.....                      | 3.50                   |
| Stick Pins.....                          | 3.00                   |
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| Shoe Laces, Round, 40 inch.....          | 1.90                   |
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| Needle Books.....                        | \$5.25, 7.00           |
| Gold Eye Needles (Papers).....           | 2.10                   |
| Needle Threaders.....                    | 1.25                   |
| Court Plaster.....                       | 1.50                   |
| 1ap 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.
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### RUBBER BELTS and KEY KASES BELTS 8 1/2c each



First Quality Belts. Prompt shipment. Belts with Polished Clasp Buckles..... \$12.00 Gross  
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 Belts can be supplied in one inch and 3/4 inch width, in the plain stitched or walrus style in either black, brown or gray colors.  
 Terms: One-fourth cash with order, balance C. O. D., F. O. B. Gallon, O.  
 Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service.  
 NATIONAL MAILING CO., Box 131, Gallon, O.

### FORDS-34 Miles

on Gallon of Gasoline Starts Easy at Zero with Air Friction Carburetor

We guarantee all other cars nearly double present mileage, power and flexibility. Models for any car, truck, tractor, marine or stationary engine. Makes old cars better than new. See our mileage guarantee.

Ford..... 34 mi. Chevrolet 32 mi. [Dodge]..... 28 mi. Maxwell 30 mi. Overland 32 mi. Oakland 24 mi. Mileage guarantee on any other car sent on request.

**SENT ON 30 DAY'S TRIAL** You can drive any car in heaviest traffic without shifting gears. Starts off on high in any weather without priming or beating—No jerking or choking. Agents Wanted.

AIR-FRICTION CARBURETOR COMPANY  
 1156 Raymond Building Dayton, Ohio, U. S. A.

### "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 1/2 at Church Bazaars, Fairs, Carnivals, Stores, etc. Sample, 25c; Dozen, \$1.00; Gross, \$8.00, Postpaid. Imprint Circulars at cost. THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

### FREE CATALOGUE Special \$6.15



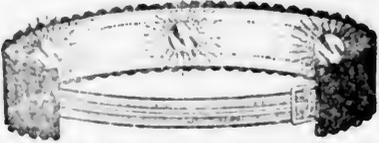
Beautiful Pictorial Watch, high grade 6-jewel movement, 11-K, 25 year guaranteed case, with Ribbon and Box. AMERICAN JEWELRY CO., 26 Arcade, Dept. A, Cincinnati, Ohio

AGENTS!! THE BETSEY ROSS. 6 to 20c.

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THIS IS A CURMANCO SIGN WRITE AT ONCE

MAKE DOLLARS TALK! LITTLE WONDER CHANGEABLE LETTER SIGN. All metal, 10x15 inches, 6 spaces, 165 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 1/2 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



ELECTRIC BELTS For PITCHMEN, MED. WORKERS and HUSTLERS Prices from \$2.75 Doz. to \$55.00 Doz. THE ELECTRIC APPLIANCE CO., Inc. 1891, Burlington, Kansas.

Hemstitching And Picot Edging Attachment

WONDERFUL INVENTION. JUST OUT. FITS ANY MACHINE. EL PASO SEWING MACHINE CO. - 203 W. Overland St. - EL PASO, TEXAS.

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. Buy your BALLOONS printed with name of Celebration or celebration or 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—Patriotic. Gross, \$3.60. Squawkers. Gross, \$3.00. Ballon Sticks. Gross, 25c. 25% with order, balance C. O. D. YALE RUBBER CO. 15 E. 17th Street, NEW YORK CITY.

Women or Men Who can Sell Every Woman Buys—Not Once, But Many Times. Franklin Victoire 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.

snays. Sullivan has a steady grid in Buffalo, working fabric "Patch-it Paste", which seems to suit his fancy much better than roasting during a year of depressions. But on the corner he works he has much opposition on Saturday nights, particularly as to noise—religious meetings, one with a band and the other with an electric organ, political speeches, etc., which reminds him: "I worked the Market in Cleveland several years ago, and with 14 pitchmen on one corner—but they worked right—they alternated with each other. There were three men in a row, and they were three or four rows deep, only one of the boys in a row worked at one time. So far I've been able to hold my own here, but believe me, it's no place for a brother with weak lungs." Incidentally, it seems that Sullivan and Doc McMahon (oil) have that particular spot "exclusively". (Haven't a line on the article mentioned, J. D., but an after it and will shoot it in the "column"—BILL.)

Joseph C. Northup wrote from Long Beach, Calif.: "Have just finished reading this week's Billboard and, as has been the case almost weekly for the past several years, I can find no mention of many of my old-time friends and associates in the profession. Many others, like myself, are wondering where certain friends may be. If this is printed some of my 'missing' friends likely will see it and our acquaintance thus renewed. I would be very glad if any Billboard readers can inform where any of the following may be and what they are doing: What's become of Doc Gus Peterson, once successful in the Midwest with his med. show? And his charming wife, Mae? It was to Gus that I first yelled, 'More medicine, Doctor.' Doc Jim Long was his lecturer—where's Jim? And where are Roscoe and Sims, musical team; Newton Yount and his brother, Charley? As Harvey Reese, his professional name, Newt was known as one of the most versatile comedians in med. work about 30 years ago. After a few years of medicine hustling, doubling piano with straight line acts, etc., rep. got me. What has become of Horace Vinton and Ida Clayton, his wife? Horace took out of Chicago the first rep. show I ever worked with, along with Josephine Randall, Jack White and his wife, old 'Pop' Kay, doing characters, and several others—where are they today? We came to grief in New London, Wis., during a fair week, I recall, but I haven't seen any of them since, except 'Hellman', a magician, with whose assistance I 'smuggled' the company's theater trunks to a safe place, but that's another story—and a good one at that. Then some years later, shortly after the Iroquois Theater disaster in Chicago, Sol Braung, who had been conducting a stock company at the Marlowe Theater, organized a winning rep. outfit. His clever wife, Miss Mitchell, played the leads. Joe Deming, my particular pal, took care of the comedy roles while 'Baron' Fred Tillish graced the heavens. There were a dozen others, not forgetting props, in the form of Clyde Andrews. And I would dearly love to hear from any one of the Braung show—and from Sol, too. Most of the friends made in the profession since that time I have been able to keep track of, but the period between 1893 and 1905 seems to have carried its personalities with it into limbo. Me? Oh, I'm writing movie titles and continuity now and an occasional short story, and I'm not broke."

\$50 to \$75 A WEEK EXTRA With Amazing Side Line



Everywhere men who have been making good, steady incomes are reporting doubled incomes with no extra work at all, just through this Amazing Side Line! Just wear this Beautiful Hand-Tailored FREE Cap. Everyone will be delighted with its Class, Style and Fit and you will make a Generous Profit taking their orders. Think of being able to offer every customer a genuine Hand-Tailored, Made-to-Individual-Measure Cap—wouldn't nine out of ten buy right away? Of course they would.

Get This Cap FREE Right now I am making a special offer of a cap FREE to Salesmen who take up the Taylor Line. I know that if you wear a Taylor you can't help being an enthusiastic salesman. Charlie Hotsman writes, "I haven't found a man who doesn't fall for the Made-to-Measure idea. They are proud to tell their friends that the cap was made for them personally." George McDonald says, "I made \$58 extra last week. What is your record? I want to beat it." Remember—the Taylor Cap is the same quality, the same materials, and the same workmanship as caps selling in the finest New York and Chicago stores for from \$4 to \$5. Choice of 5 Styles and 25 Fine Fabrics in the newest shades. Send your name right away, and I'll tell you how you can make \$50-\$75 a week EXTRA and also how to secure a Taylor Cap for your own use. Write at once before some other hustler in your territory discovers this live proposition. J. W. Taylor, President. TAYLOR CAP MANUFACTURERS Department 15-S, Cincinnati, Ohio

SOUVENIRS 4-in. Birch Bark Canees, Dozen, \$0.35 5-in. Birch Bark Canees, Dozen, .60 Miniature Dutch Wooden Shoes, 4-in. Dozen, 2.00 6-in. Birch Bark Canees, Dozen, 1.20 12 in Yamshawks, Dozen, 1.60 PADDLES 10-inch Paddles, Dozen, \$0.60 14-inch Paddles, Dozen, .84 14-in. Fancy Paddles, Dozen, 1.50 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

New 300 Candle Power Lantern Make \$60 to \$100 a Week Introducing this wonderful, brilliant light. Ideal for Cook House, Carnival and Streetmen—anyone needing powerful light outdoors. Burns Kerosene or Gasoline Clean, odorless. Burns less fuel than wick lantern; 20 times brighter. Lights with match. Safe. Can't blow out. Greatest improvement of age. Act as our representative. Make money. Take orders for Lamps and Lanterns. Commissions paid same day. No experience necessary. Get started at once. Write today for Catalog and Special Agent's Offer. AGENTS FREE THE AKRON LAMP CO. 2391 Lamp Bldg. AKRON, O.

AGENTS MAKE GOOD PROFITS

Every Man Wants the Universal Creaser Is the only invention in the market that will make a crease in a pair of trousers that no hot iron can duplicate. It will entirely eliminate baggy knees. AGENTS, GET BUSY. Send for sample pair and agents' prices. Price for one pair: Straight Steel \$2.00 Straight Aluminum \$2.00 Straight Aluminum, Black Lacquered \$2.00 Collapsible Aluminum, Black Lacquered \$2.25 Collapsible Aluminum \$2.25 Also add postage. Money Refunded If Not Satisfactory UNIVERSAL TROUSER CREASER COMPANY 87-99 Nassau Street, NEW YORK.

Make \$75 to \$100 a Week Selling our advertising printed gummed tape Takes the place of string. Saves time and money for the merchant. Every dealer a prospect. Full or part time. Write for particulars. Manufacturers of Tape Machines, Also Other Types of Vending Devices Sold to Operators and Agents. THE AD-LEE CO., Inc. 829 S. Wabash Avenue, CHICAGO, ILL

YOU CAN MAKE \$26.48 DAILY Selling Two Shirts For the Price of one The Walton Duplex Shirt is wearable—exactly the same on both sides. This means double the wear of any ordinary shirt. You are really selling two shirts for the price of one! Frank Chene Duluth, Minn., says: "I made \$26.48 in commissions the first day. \$62.50 in 10 days." You can equal or better his success! PAY ADVANCED - WE DELIVER Build up a big immediate income selling the greatest development in men's shirts ever conceived. Why use fall patterns? Get our new booklet "Your opportunity" and our unusually liberal proposition to wide-awake salesmen. Write AT ONCE. WALTON-DUPLEX CO. 602 Brooks Bldg. Chicago, Ill.

KING'S Pencil Assortment Made in assorted leathers. Price according to quality of pencil. Big flash. King's Bill Folds are best for Concessionaires. Salesmen wanted. King Razor and Leather Goods Mfg. Co., INDIANA, PA.

Otto C. Wiegand, Johnstown, Pa., Made \$300 First Two Weeks selling The SLIDE-O-GRAPH JR. Others are doing the same. You have only to show the SLIDE-O-GRAPH, Jr., to sell it. And every order means \$14 for you. SLIDE-O-GRAPH, Jr., is a stereopticon machine flashing a merchant's "ad" in colors, enlarged to 5 ft square, on his window, or through it onto the sidewalk. Novel. Effective. Big field. No competition. Sells at \$42.50, complete with Slides. Write

STANDARD Slide Corp., 213 West 48th Street, New York Handy Combination Purse SELL TWO DOZEN PER DAY EASY The Newest Shopping Bag. Made of fine double texture black leatherette. Folded, 7 1/2" x 12" Unfolds into a roomy shopping bag, 18x14 Retail \$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.

No. 6111. Beautiful Sterling Silver-Plated Horseshoe Pin, with 11 dery daisy Mexican White Stones. A big flash! Sells on sight. Sample 1/2 Dozen, \$1.00. DOZEN, \$1.95. Cash or money order must accompany order. MEXICAN DIAMOND KING 19 S. Wells St., Chicago.

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

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. SAY "I SAW IT IN THE BILLBOARD."

WANTED, AGENTS in Every Community To Represent Leading Fur House Make big money selling our line of SCARFS AND COATS in your city. Exclusive representation to good agents. Unlimited profits. Catalog and confidential price list on request. Sample Manufacturer's Wrist Guard Scarf, silk lined, large size, \$2.75, prepaid. Capitalize on the winter weather. Write now. CHAMPLAIN FUR CO. Dept. 10, Champlain Bldg., Chicago, Ill.

THE PERFECT WRITING INSTRUMENT The New Improved pen with ink. Window ink dispensers are coming big money. Sheet writers and premium users agree this is the greatest writing pen. Sample set of four leading numbers. \$2 or write for catalog and price list. INKOGRAF CO., INC., 193 Centre Street, New York. It helps you, the paper and advertisers, to mention The Billboard.

# Additional Outdoor News

M. L. CLARK & SON'S SHOWS

R. & C. SHOWFOLK

Headed for Louisiana—New Equipment and Hold Memory Service at Graves of Kennedy Animals Added Shows' Wreck Victims

The M. L. Clark & Son's Shows, now in Mississippi, are heading for Louisiana and contemplate playing a long season. Business has been very good. The outfit is being overhauled and repainted. Manager Lee Clark has added nine new baggage wagons, has bought and replaced nearly all of the baggage stock, and purchased four beautiful menage horses for the big show program. A new big top has arrived from the Beverly Company and a new side-show top is looked for in a few days. The show is carrying an eight-piece band under the direction of Prof. Theo. Errant. Jack Levere, side-show manager, has six cages of wild animals, two camels, and Mena, large elephant.

The big show program includes Clark's military ponies, W. T. Bryan, hobby-horse clown number; Bert Deairo, chair balancing on traps; Tom Moss, the smiling juggler; riding dogs and monkeys, presented by A. Johnson; Nellie Deairo, iron-jaw and swinging ladder; comedy table act, W. T. Bryan, W. M. Kemp Smith and Bert Deairo; comedy juggling, Chas. Dryden; Mena, performing elephant; Wm. Kemp Smith, comedy rope act; pyramid chair balancing, Tom Moss; Meyers and Meyers, double traps; Ada Conners, iron-jaw and slide-for-life; the Great Dryden, foot juggler; Jargo by W. T. Bryan, Chas. Dryden's clown band, Nellie and Bert Deairo, double slack wire; trained pigs, worked by W. T. Bryan; frog contention on high pedestal, Bert Deairo; troupe of trained goats, worked by Neal Clark.

The show is transported on 25 wagons, three trucks and four touring cars, and the electric light plant on a truck. Staff: Col. M. L. Clark and Lee Clark, sole owners; Lee Clark, manager; Mrs. Lee Clark, secretary and treasurer; Mack McGuire, legal adjuster; Thomas Moss, equestrian director; Theo. Errant, musical director; Mark Smith, boss canvasman; "Texas Slim", baggage stock superintendent; W. M. Hogan, boss of props; Harry Williams, superintendent of lights; Herbert Miller, steward; Tommie Clark, in charge of tickets; Nobby Clark, concession superintendent; Frank Culver, official announcer; Wm. Kemp Smith, manager pit show; A. T. Clark, general agent with three assistants, using two trucks.

W. M. KEMP SMITH (for the Show).

### LEHRTERS AT HOME

Chicago, Oct. 24.—Mr. and Mrs. "Whitey" Lehrter, who were with the Gentry-Patterson Circus this season, where Mr. Lehrter had the canvas, are back home here. Both expect to return to the circus next season.

### A SPHERE THAT HAS BAFLED 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 rock, 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, Bunco 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, 65c.

Get your sample today! If they are not sold on the fact that it is the greatest go-getter on the American market, we will refund your money.

SALESMEN, this is your opportunity. DEALERS, get our 1925 price list, on the rocking games, just out.

Patented United States, July 8th, 1921. Canadian Patents allowed.

ROCKINGAMES, Inc.

209 Bedford Street, Johnstown, Pa.  
ROCKINGAMES, Ltd., Toronto, Canada.

On Friday during their engagement at the Columbus (Ga.) Fair practically the entire personnel of the Rubin & Cherry Shows, headed by Prof. Earl D. Strout's Band, marched from the fair grounds to Riverdale Cemetery, where the Rev. Dr. John A. Davison was in waiting to conduct memorial services at the graves of the Con T. Kennedy showfolks who lost their lives in a railroad wreck a few miles out of Columbus, Ga., November 22, 1915.

The beautiful and symbolical monument, erected by the Con T. Kennedy Shows, carved in the form of a miniature concession tent, was banked with flowers as a tribute to the departed ones from the members of this organization. Quite a number of the R. & C. people were with the Kennedy Shows at the time of the wreck, among them Mr. and Mrs. James Dunleavy, Mrs. A. D. Murray, John B. Cullen and Doc Collins.

As a mark of respect an order was sent out the night previous that nothing at the fair was to open until after the service, which was held at 9 a.m.

The show had excellent attendance at Columbus. The cars were parked opposite the fair grounds, making it most convenient for unloading. The Southeastern Fair, at Atlanta, kept up its heavy attendance until late Saturday night, with perfect weather as a special feature for each day.

Mr. and Mrs. Rubin Gruberg spent a few days at Montgomery, Ala., and also looking over the newly acquired property of the Smith Greater Shows, which were playing the fair at Selma, Ala. Arthur Atherton, of the office staff, entertained his brother, J. P. Atherton, and two of his college friends while at Columbus.

FRANK S. REED (Secretary).

### A CONCESSION INNOVATION

The Dial Tent & Awning Co., Columbus, O., is placing on the market what the firm heads impressively feel is filling a need of years among concessionaires, a

concession framework that will fold up, occupying but a very small space for shipping and handling purposes, and exceedingly quick to set up and tear down. It is called the Gypsy concession steel frame tent, and tests have shown that besides its convenience and durability it stands rigid during wind storms; made of steel and no hinge pins, tacks, nails, etc., to bother with in erection or dismantling.

### BERLIN NEWS LETTER

(Continued from page 47)

trouble and install themselves outside amidst the jostling passers-by if they have any business to communicate.

With the season in full swing and the mark stabilized there is great activity at the theatrical and vaudeville agencies, and judging from the numerous offers received almost daily from all parts of the globe one is inclined to believe that people are more than eager to play in Berlin. The rodeo in Paris may be seen here next summer if an enterprising manager, willing to deposit the required \$250,000, can be found. Italy offers "genuine old Roman races", Paris submits its latest revues and wants authors to translate the books, Sowjet Russia wants to send whole ballets and opera companies, and Spain again inquires whether there is really a chance to stage bull fights at present at Budapest. As regards vaudeville, it is well known that England provides the greatest number of foreign acts, and as to girl troupes Berlin alone has half a dozen in revues and on the variety stages. Surprisingly few American acts so far are working in Germany, but the writer is informed that several have been booked and will appear in due course. From all accounts it seems that Germany, and especially Berlin, is coming into its own again as the center of show business on the European continent. If our revue stages continue their policy of leg shows and smutty books they have nothing to fear from Paris, indeed they seem to have more advanced ideas in regard to nakedness and spicy scenes.

The circus season is practically ended, but the few tent shows still on the road are favored by exceptionally fine autumn weather and are enjoying good business. The trade papers are crowded with advertisements from circuses offering trained animal acts for vaudeville, and a goodly portion have accepted engagements with Russian Sowjet circuses, four of which have meanwhile opened with three still closed.

**KIRCHEN'S**  
American Beauty  
**"RADIANT RAY" ELECTRIC FLOOR BASKET**

The Most Beautiful Piece of Glittering Magnificence You Ever Saw.

No. 200—Made of all red, beautifully finished in two-tone, rich-colored Bronze. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 OIL JIERS), each with a genuine MAZDA light inside. Bulbs with 7 1/2 ft. of cord, 9 sockets, 2 bulbs and a plug, all complete ready to light. Complete cash in separate carrying box. Order now if you want to make a cleanup. This is your chance.

5 1/2 Feet High, 9 Lights.  
**\$7.50 EACH IN DOZEN LOTS**  
Bulbs Included  
SAMPLE, \$3.00.  
Immediate delivery. 25% deposit on C. O. D. orders.

We use only Genuine Mazda Lights made by National Lamp Works of the General Electric Co.

**KIRCHEN BROS.**  
221 W. Randolph St., Chicago, Illinois

**DOG-IN-A-BUN**  
TRADE MARK  
**DOG-GONE GOOD**  
FRANKFURTER BAKED IN A ROLL

Dig in for the winter with a proved steady money maker. Find a location and forget your worries. Demonstrate to public view this new, delicious HOT DOG SANDWICH, which is getting sensational sales and earnings everywhere—North, South, East and West. Costs 2c, sells 10c. 14th prepared flour and spices furnished. Big sales, up to \$100.00 daily.

**TALBOT MFG. CO.**  
1213-17 Chestnut Street, ST. LOUIS, MO.

**DOG-IN-A-BUN**  
TRADE MARK  
**DOG-GONE GOOD**  
FRANKFURTER BAKED IN A ROLL

1-2 AND 3 IRON COOKERS

**A SNAP FOR SOME ONE**  
FOR SALE AT A BARGAIN.  
**The Great White Way Shows**

A 10-car Carnival Co., consisting of four Shows, two Rides, Ferris Wheel on two wagons, Chair-Plane, five weeks old, on two wagons. All shows have wagons, Office Wagon, with 25-K. W. Transformer, plenty of Gas, Wire and Lights; Stateroom Car, Private Car, Box Car, 800 Playing Children on a truck, new this season. All necessary Tools to load train with. All in first-class condition but paint. Will sell complete with good name, for ten thousand dollars (\$10,000) cash. Notice—The above offer good for thirty days only. The above can be seen at winter quarters, Nitro, W. Va. C. M. NIGRO, Manager.

**WANTED**  
—EOR—  
**CAMPBELL BROTHERS**

Wid West and Circus People all branches wagon show business. Musicians or small Band, Horse Canvasman for 80-ft. Top, Workmen, Cowboys and Girls, Camp Cook, WILL HOOK Side Show and Concessions. General Agent with car. All winter's work. Address the CAMPBELL BROTHERS, M. Gehee, Arkansas.

**PENNY ARCADE OWNERS**

SEND us your old Cabinets. We install up-to-date machines, such as: MINIATURE MACHINE SHOPS, in full operation; FORTUNE-TELLING MACHINES, FIFTY-FAMILY AND LUCKY POKER HAND, QUEST ON BOX, etc. all big money-makers. Small initial cost. Write for descriptive folder and prices. Best quality of repair shop in the country. **THE FELBER-MELLERT MFG. CO.** 1842 East 40th Street, Cleveland, O.

**FOR SALE**

A number of second-hand Daimler, Sr., Cars in good condition. Have clients for all kinds of second-hand Amusement Rides. What have you? Give full particulars. State price. **MULLER & BAKER, INC.** 211 Grand Central Terminal Building, New York City.

**Wanted Billposter**

Must be first-class. Man of family preferred. Apply **BOX 1224, 117 Board, Cincinnati, Ohio.**

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

**AGENTS—STREETMEN—SHEETWRITERS**  
GIVE THEM SOMETHING NEW AND USEFUL  
**GOODYEAR RUBBER SLEEVE PROTECTORS**

Made of pure gum rubber, assorted colors.

Every mechanic is a customer. Office workers can't do without them. Housewives buy them at a glance.

Full cash with sample orders. 25% deposit with quantity orders. Certified check, cash or M. O.

**\$18.00** Gross Pairs.  
**\$2.00** Sample Dozen Pairs.

No delay on deliveries. We ship the minute your order arrives at this office.

**FREE WITH EVERY ORDER**  
Novel Display Cards that never fail to put over the sale.

**GOODYEAR RUBBER MFG. CO.,**  
10 Stuyvesant Street, New York.

**RACE TRACK**  
16 HORSES,  
Price \$65.00  
COMPLETE

We have improved this wonderful Race Track which has gained a country-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 6x6 folding base. Send \$20 deposit. Immediate shipment.

**C. L. THORNE MFG. CO.,** 1238 and 1240 West Van Buren Street, CHICAGO, ILL.

**J. J. Page Shows Want**

Shows and Rides that don't conflict. People for Ten-in-One, Girls for Musical Show. Address F. R. SHEPHERD. Can place Concessions of all kinds. Reasonable rate. Out all winter. Columbia (S. Car.) Fair this week; Troy (N. Car.) Fair; Bishopville (S. Car.) Fair to follow. Want General Agent, Address **J. J. PAGE, Mgr.**

**Want Rides and Concessions**

For Florida. Will book Merry-Go-Round, Ferris Wheel and Chair-O-Plane, 60/40. Pay all after joining. Open Panama City, Fla., Nov. 17. All Free Acts booked. Can place a few Concessions. Address **PENNY MARTIN, Dothan, Ala.,** this week; Montgomery, next week.

Advertise in The Billboard—You'll Be Satisfied With Results.

**IRELAND'S 1924-'25 Line of Wonderful Salesboard Assortments is making a big hit everywhere.** It contains attractive novelties of all kinds, principally Ireland's delicious assortment of Chocolates, consisting of nut and fruit centers. The nuts are dipped in the finest of milk coatings and the fruits---strawberries and cherries---are dipped in cream and then in a perfect blend of dark sweet coating. All come packed in fancy flashy boxes.

**IRELAND'S CEDAR CHESTS---A strong well-made cedar chest, artistic and luxurious in appearance, filled with Ireland's delicious assortment of Chocolates. (Size, 9 5/8 x 5 3/8 x 4 inches.) \$2.00 EACH.**

**Write Today to any one of our Three Great Shipping Centers:**

**Eastern Representatives:**  
**SINGER BROS.**  
536-28 Broadway,  
NEW YORK, N. Y.

**FACTORY**  
**CURTIS IRELAND CANDY CORPORATION,**  
501-3-5 North Main Street, ST. LOUIS, MO.

**Northern Representatives:**  
**H. SILBERMAN & SONS,**  
328 Third Street,  
MILWAUKEE, WIS.

# OUT IN THE OPEN

By Fred G. Walker

Communications to The Billboard, 1493 Broadway, N.Y.

Col. Joe C. Miller, of Miller Brothers, of Marland, Ok., who recently purchased the Walter L. Main Show, while at *The Billboard* office said that he has had so much correspondence since the deal was made he has been unable to answer many of the letters, but assures that none will be slighted, tho the writers will have to wait until the shows get to winter quarters. The Colonel is looking just fine.

Editor Frank Vreeland, of *The Broadway Official Amusement Guide*, paid Tex Austin the compliment of producing his likeness on the front cover of the publication. It was a fine picture of a fine chap.

Charles Watmuff, well-known general representative of tented attractions, arrived in New York from Philadelphia for the Rodeo. Paid the writer a nice visit, but did not announce his plans for the coming season. Will be at the Chicago meeting.

Some nifty bunch of hustlers on the staff of Tommy Haynes in putting out the programs and novelties at the Rodeo. All old Ringling circus boys and a likable set of workers.

All concession agents on the Milton Holland Indoor Circus, which opens at Sunbury, Pa., November 6, under the Elks, will not only be requested but will be required to wear tuxedos. Some of the boys have them.

Boy, page Captain John M. Sheesley! We want to find out where he got the flashy letterhead and the passionate orange-colored paper announcing the indoor circus. That "positive pinnacle of amusement endeavor" ought to bring home the bacon.

"Poodies" Hannaford arrived in the city last week after a most successful season at parks and fairs, and announces that he will again play an outdoor circuit next season.

Fred W. Pearce, of Detroit, Bridgeport, Conn., and Dallas, Tex., park interests, and first vice-president of the N. A. A. P., was a New York visitor last week. Mr. Pearce was boosting for the Chicago meeting and the importance of all members attending, and announces that material of importance will appear in our columns in the near future to the interest of all park managers.

Steepchase Park, Coney Island, is to have the largest roller coaster in the United States, if not the whole world, according to General Manager Thomas McGowan, who, with a large force of mechanics, is constructing a ride which will encircle the entire park and, it is said, will cost in the neighborhood of \$300,000. The new thriller is promised for the spring opening.

Looking backward: *The Raleigh* (N. C.) *Times*, October 15, 1899, in a paragraph said: "Of all the curiosities ever unearthed by the immortal Barium none can compare in the most minute degree with Millie Christine, a daughter (or daughters) of the State of North Carolina born at Whiteville, Columbus County. This curiosity is a woman with but one body, but with two distinct minds borne by two separate heads. One sings alto, the other soprano. To be seen at the fair."

Construction work on the new Tilyou Surf Avenue Theater and new improvements at Steepchase Park, Coney Island, will cut short the European tour of Edward P. Tilyou, now in Paris. Mr. Tilyou sailed on the S. S. Homeric a few weeks ago intending to remain until after the holidays, but the new activities will necessitate his almost immediate return.

The Sarasota (Fla.) Chamber of Commerce recently received a shipment of several thousand booster stickers, the courtesy of Charles Ringling, of the Ringling Bros. and Barnum & Bailey Circus. The stickers are to be used promiscuously on baggage in hotels and all conspicuous places possible.

Tex Cooper, side-show manager, arrived in New York recently. Will leave for Daytona Beach, Fla., to open November 25 and present Tiny Boss, the "smallest five-year-old horse" in the country in connection with Sillion, Dr. Van Winkle's 2,800 prize-winning horse, of Geneva, N. Y.

Madison Square Garden will again be the scene of the All-Florida New York Fruit Show, which was such a success last February. John Ringling assured the official committee that every effort would be made to greatly surpass the showing of the first exhibition. The dates, February 19 to 25, follow immediately upon the closing of the South Florida Fair at Tampa.

Sam W. Gumpertz, perhaps the best known purveyor of amusements in the East, owner of Dreamland, Chinatown, Eden Musee and other amusement palaces at Coney Island, arrived at Sarasota, Fla., recently with his family. The beautiful Gumpertz home in the Sunset Park district was but recently completed.

Feeding Wembley's millions is not all profit. Not the least interesting feature of Messrs. Lyons, caterers, is the breakage account. At the exhibition alone, according to reports, 375,000 cups, 210,000 saucers, 480,000 glasses and 450,000 teapots have been put out of commission.

Great Calvert, nationally known high-wire artist, who recently closed at the Hagerstown (Md.) Fair, informed that he was en route to the State Fair of Alabama; then to several Florida fairs dates, Calvert has enjoyed a most successful season, according to reports.

Andrew Downie announces the engagement of St. Kitchie, head balancer; Five

Riding Lloyds, Horace Laird Clown Band of six, Damm Brothers, comedy acrobats; Orono Brothers, perch act, and Maximo and Company for the Andrew Downie Indoor Circus which opens November 15, opening stand to be announced in next issue. James Heron, late treasurer of the Walter L. Main Circus, will be directing manager. All special scenery and effects are now being constructed.

With the passing into the Great Beyond of Al Holstein the show world has lost a capable representative and one loved by all who knew him. He was my friend.

Milton J. Lapp, owner of the American Exposition Shows, which closed recently for the season, is losing no time. Aside from arranging two shows for the road next season, Milt is hustling around for talent for his indoor circus which opens November 6. While in New York recently this enterprising young showman took in Tex Austin's Rodeo in company with no less a personage than Sam M. Dawson. Both acted just like youngsters at a party.

"Red" Sublett and Little Joe Hetzer are furnishing the patrons of the rodeo no end of laughter. These two entertainers are tophands in their line of endeavor and untrifling in their efforts to amuse.

"Rubber calves" may not be a new term when applied to rodeo animals, but we have never seen a more "quick-to-get-away" set of running critters than were offered the boys at the Garden. And the steers 15 ounces to the pound, as some of the contestants will agree.

It would not be fair to pass up the musicians at the rodeos. Frances Loubet has sure surrounded himself with a corking fine bunch, and his concerts and incidental music is thoroughly enjoyable. It will be remembered that this same organization furnished the music at the Stadium for Mr. Austin last season.

Charles J. Gelsler, formerly associated with Pinto Brothers, ride manufacturers, Coney Island, has severed his connection and is now operating his various enterprises independently under the trade name of See-Jay-Gee Co.

Morris Goldberg, of the Skee Ball Company, Coney Island, reports a very successful manufacturing and operating season and that he plans to attend the N. A. A. P. meeting at Chicago.

Howard E. Doan, of Lancaster, Pa., whose ad appeared in last issue, was formerly an "eight-up" driver on the Barnum & Bailey Circus and later a member of the office staff. Mr. Doan got into the motion picture game in its infancy and now has two houses in Lancaster and one in Scranton, Pa. His many friends will wish him well in his indoor circus venture.

Really wonder if there will be a circus out next season bearing the title of Walter L. Main & Adam Forepaugh Combined? And if the Pawnee Bill Circus will again take to the road? Next season bids fair to be a banner one.

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**Thos. J. Locke's Zoological Garden**  
COLUMBUS, MISSISSIPPI.

**LOST--NOTICE**

A little, white, curly-hair, male Poodle, with pink nose, disappeared from Sloop Circus at Bridge Celebration show grounds at Yankton, S. D. Answers to name Cincy or Cincinnati. Anyone seeing a troupe or concessionaire with such a dog in their possession will be rewarded by a sizable check from SCHEPP CIRCUS, care Western Vaudeville Managers' Office, Main St. Theatre Bldg., Kansas City, Mo.

# AUSTIN'S NEW YORK RODEO

### Replete With Thrills---Events Closely Contested---Performance and Day-Average Summaries

There is no gainsaying the statement that Tex Austin's Rodeo at Madison Square Garden, New York, which opened October 18 and will close November 1, is providing a world of thrills, in addition to closely contested rivalry among the contestants for place honors in the various events and respective purses offered therewith. So fast and closely have the riders, etc., contested that the judges, G. M. Jones, Ed McCarty and Jim Massey, have been forced to keep on looking quickly in their checkings up.

In the last issue data on the first and second days of the show was given. On page 77 of this issue Day Money Awards for October 18, 19 and 20 are given, also Performance Summaries for the matinee and evenings of October 20 and 21. Continuing from this the winners, etc., up to and including October 26 follow:

#### Performance Summaries

October 22 (Matinee): Calf Roping—Lee Robinson (26 2-5), Everett Schultz (31 1-5), Lloyd Saunders (33 2-5). Steer Wrestling—Frank McCarroll (14 3-5), Del. Bledsoe (24 3-5), Mike Hastings (28 2-5).

October 22 (Evening): Calf Roping—Homer Ward (25 2-5), E. Pardee (30), Bob Crosby (33 3-5). Steer Wrestling—Slim Casky (15 4-5), Billy Kingham (19 1-5), Bob Askins (25 2-5).

October 23 (Matinee): Calf Roping—Bob Crosby (22 seconds), E. Pardee (28 3-5), John McIntyre (28 4-5). Steer Wrestling—Slim Casky (12 4-5), Nowata Slim (16 4-5), Buck Lucas (18 1-5).

October 23 (Evening): Calf Roping—Lee Robinson (20 2-5), E. Jones (21), John Osborne (33). Steer Wrestling—Del. Bledsoe (15), Frank McCarroll (18 1-5), Mike Hastings (23 3-5).

October 24 (Matinee): Calf Roping—Louis Jones (22 1-5), Lee Robinson (25 4-5), Roy Quick (31 4-5). Steer Wrestling—Del. Bledsoe (20), Frank McCarroll (22 1-5), Mike Hastings (26 2-5).

October 24 (Evening): Calf Roping—E. Pardee (23 1-5), Jack Trainer (25 3-5), Ike Rude (31 1-5). Steer Wrestling—Lee Robinson (10 4-5), Buck Lucas (17), Billy Kingham (27).

October 25 (Matinee): Calf Roping—Chester Byers (25), E. Pardee (27 2-5), Bob Crosby (29). Steer Wrestling—Nowata Slim (20 2-5), Bob Askins (20 4-5), Billy Kingham (22 1-5).

October 25 (Evening): Calf Roping—Fred Benson (25), Lee Robinson (27), Everett Schultz (27 4-5). Steer Wrestling—Frank McCarroll (13 2-5), John McIntyre (25 3-5), Delbert Bledsoe (34 1-5).

October 26 (Matinee): Calf Roping—Richard Merchant (16 1-5), Lee Robinson (17 1-5), Louis Jones (23). Steer Wrestling—Frank McCarroll (15 4-5), Bert Mattox (19 3-5), Paddy Ryan (20 3-5).

October 26 (Evening): Calf Roping—John McIntyre (24 2-5), Homer Ward (29 2-5), Ike Rude (31). Steer Wrestling—Mike Hastings (10 3-5), Rube Roberts (20 1-5), Lloyd Saunders (22 4-5).

#### Day Money Awards

October 21: Bareback Bronk Riding—Bob Askins, \$30; Chick Hannon, \$30; Charles Johnson, \$20. Cowgirls' Bronk Riding—Opal Wood, \$50; Fox Hastings, \$30; Marie Gibson, \$20. Calf Roping—John McIntyre, \$100; Louis Jones, \$60; Herbert Meyers, \$40. Cowboys' Bronk Riding With Saddle—Dave Whyte, \$100; Bryan Roach, \$80; Hugh Strickland, \$40. Steer Wrestling—Frank McCarroll, \$100; Roy Quick, \$60; Slim Casky, \$40. Wild Steer Riding (for October 20 and 21)—Homer Ward, \$100; Buck Lucas, \$60; Sam Stuart and Ralph Fulkerson (split third), \$20 each. Wild Horse Race—L. B. Cox, \$50; Charles Johnson, \$30; Dick Rabern, \$20. Wild Cow Milking—Bob Askins, \$20; Oklahoma Curley, \$20; Balf Brady, \$20.

October 22: Calf Roping—Homer Ward, \$100; Lee Robinson, \$60; Ed Parker, \$40. Cowgirls' Bronk Riding—Marie Gibson, \$50; Louise Hartwig and Jessie Roberts (split second and third), \$25 each. Bareback Bronk Riding—Sam Stuart, \$50; Bob Askins and Perry Ivory (split second and third), \$25 each. Cowboys' Bronk Riding With Saddle—Nowata Slim \$100; Chick Hannon, \$60; Dick Rabern and Paddy Ryan (split third), \$20 each. Steer Wrestling—Frank McCarroll, \$100; Slim Casky, \$60; Billy Kingham, \$40. Wild Horse Race—Charles Johnson, \$50; L. B. Cox, \$30. Homer Ward, \$20. Wild Cow Milking—Charles Johnson, \$50; Shorty Grogan, \$30; Floyd Moore, \$20.

October 23: Bareback Bronk Riding—Charles Johnson, \$50; John T. Mathur, \$30; Homer Ward and Bob Askins (split third), \$10 each. Cowgirls' Bronk Riding (Unsettled): Calf Roping—Lee Robinson, \$100; Bob Crosby, \$60; Elmer Jones, \$40. Cowboys' Bronk Riding With Saddle—Dave Whyte, \$100; Paddy Ryan, \$60; Buck Lucas, \$40. Steer Wrestling—

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## Miller Bros.' Shows

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Slim Casky, \$100; Del. Bledsoe, \$60; Nowata Slim, \$40.

October 22 and 23: Wild Steer Riding—Rube Roberts, \$100; Sam Stuart, \$50; Ralph Fulkerson and Perry Ivory (split third), \$20 each. Wild Horse Race (split six ways on account of closeness)—Jack Kerscher, Oklahoma Curley, L. B. Cox, Guy Dodgins, Bob Crosby and Chick Hannon each received \$16.65. Wild Cow Milking—Bob Crosby, \$30; Charles Johnson, \$20; Elmer Jones, \$20.

October 24: Bareback Bronk Riding—Perry Ivory and Paddy Ryan split first and second, \$80 each; L. B. Cox, \$10. Cowgirls' Bronk Riding—Jessie Roberts, \$50; Tad Lucas, \$30; Bonnie McCarroll, \$20. Calf Roping—Bob Crosby, \$100; Louis Jones, \$60; E. Pardee, \$40. Cowboys' Bronk Riding With Saddle—"Dutch" Foster, \$100; Everett Rieps, \$60; Dick Rabern and "Cotton" Ashby, \$20 each. Steer Wrestling—Lee Robinson, \$100; Buck Lucas, \$60; Frank McCarroll, \$40. Wild Steer Riding—"Dutch" Foster, \$100; Sam Stuart, \$60; Oklahoma Curley, \$40. Wild Horse Race—Jack Kerscher, \$50; Bob Crosby, \$30; L. B. Cox, \$20. Wild Cow Milking—Charles Johnson, \$20; Frank McCarroll, \$20; Bob Crosby, \$20.

October 25: Bareback Bronk Riding—Homer Ward, \$50; Chick Hannon and Sam Stuart split second and third, \$25 each. Cowgirls' Bronk Riding—Bonnie McCarroll, \$50; Marie Gibson and Mabel Strickland split second and third, \$25 each. Calf Roping—Fred Benson and Chester Byers, \$80 each; L. B. Robinson, \$40. Cowboys' Bronk Riding With Saddle—Bryan Roach, \$100; Dave Whyte, \$60; Bob Askins, \$40. Steer Wrestling—Frank McCarroll, \$100; Nowata Slim, \$60; Bob Askins, \$40. Wild Steer Riding—Chick Hannon, \$50; Perry Ivory, \$30; Paddy Ryan, \$20. Wild Cow Milking—Frank McCarroll, \$50; Homer Ward, \$30; Richard Merchant, \$20. Wild Horse Race—Chick Hannon, \$50; Homer Ward, \$30; L. B. Cox, \$20.

No small amount of interest is centered in the costly (rhinestone studded) necklace put up by Will Rogers to be presented to the bucking horse making the largest number of riders hit the tankard during the rodeo. Up to Thursday afternoon the same stood there; High Payer, Headlight and Oneal Hill, four each; Dogfoot and Tea Pot, three each; Hell Do, Abe Lee, Rawlins Gray, Smokey and Hell Like It, two each; Bear, Creek Grizzly, Andy Gump, Balf Pat, White Cloud, Dear Trail, St. Patrick and Flashlight, one each.

While patronage at each performance has been numbered in the thousands and the applause almost deafening at times, with the raved attention of those present at top-notch, the first week did not register the patronage due the wonderful show being presented. It is expected, however, that attendance the second week will be summed up in way-up figures.

Injuries to contestants have been many, but in most instances the nifty riders, etc., after medical attention and possibly a day's layoff, have returned to

### MORRIS & CASTLE SHOWS

Shane Club Engagement at Vicksburg Follows Good Week at Mississippi State Fair

Vicksburg, Miss., Oct. 22.—The Morris & Castle Shows had another large gross business week at the Mississippi State Fair last week, and the engagement added another jewel in the popularity and attendance-drawing emblem of this organization.

On Children's Day, Friday, the attractions and riding devices enjoyed a capacity play from early forenoon until late at night. The only bit of bad luck suffered was on Saturday afternoon, when the "waterpillar" ride broke a gear, forcing it to shut down the balance of the day. Thursday night Governor Whitfield and party were among the thousands of joyseekers on the "pike" and spoke highly of the attractions. The daily newspapers of Jackson, Miss., were exceedingly generous in the amount of space allotted the midway attractions and spoke in the highest praise of the attractions offered, and the work of George Lemon Stag, managing editor of *The Jackson News*, who acted as publicity manager of the fair, was very commendable. Also Mr. Gardner, city editor of *The Clavian-Lodge*, used his best efforts in adding to the publicity of the fair.

The good work rendered by Frank South, electrician of the show, was rewarded by the presentation of an official electrician's badge by the Fair Association.

The show arrived at Vicksburg before noon Sunday and wagons were hauled to the fairgrounds, the location for the Shrine Circus, which the organization is playing this week. The engagement, under the auspices of the Shrine Club, the Board of Trade and the Fair Association, opened auspiciously with a very creditable attendance Monday and Tuesday nights. The advance work and promotions, including an auto contest, are being handled by J. C. (Tommy) Thomas, Joe Conley, well-known carnival builder, has taken charge of the "Rocky Road to Dublin" for John Cloud. "Punch" Allen has purchased a "tourist" car, which he intends using this winter in Texas, doing his famous "Punch and Judy" act at the smaller town picture houses. Alice Kelly has changed from the Water Circus to the "Nona" attraction, appearing in living art poses. Betty Hill also now appears as one of the artistes in the same attraction, which is under the management of Chas. D. Kroko, and includes among its performers Ray Porritt, Nettie Lockhart and Beulah Sullivan.

This week finds Milt and Dave Morris near their birthplace and today they and Mrs. Castle motored with relatives and friends to Greenville, Miss., the "ole home town", to visit old acquaintances. Max Goodman, of New York, sent seven concessions from the fair at Little Rock to play the Vicksburg date with this show. He also has much space for the Shreveport Fair. The show ends its season at the close of the Beaumont (Tex.) Fair November 22.

**JOE S. SCHOLIRO**  
 (Director of Publicity.)

**JOHN T. WORTHAM SHOWS**  
 Brief Resume of Stands Lately Played

Alexandria, La., Oct. 22.—The John T. Wortham Shows are playing here this week, and so far attendance and receipts have been gratifying.

Going back two weeks, the show had a wonderful run from Beaver Dam, Wis., to Little Rock, Ark., a distance of more than 800 miles, and without mishap and reached its destination in time to have all the shows and rides ready to operate at the State Fair early Tuesday morning. From Little Rock the show went to Russellville, Ark., where it played on the streets during a celebration, which provided excellent attendance. Sunday the organization moved 300 miles, from Russellville to Alexandria, arriving early Monday morning, and having all shows and rides ready for that night's business, which was very good.

As a usual business collected some "stills" that went under process of destruction, and will soon lay another attraction, entitled *Death of a Nation*, ready for the midway. Eddie Brown paid the Clarence Wortham Shows at Dallas a visit. He returned to the show Monday morning and left for Houston today to lay out the concession since for the Red Roosters' Fair Celebration.

Very satisfactory reports come from Lieut. Jack Wortham, who is attending the Morgan Park Military School in Chicago.

Since coming South, Jess Shoats, manager of the Minstrel Show, has taken on new talent, and, with Try Snapp as musical director and stage manager, puts on a real old-time Southern minstrel that brings 'em back for the next night's change of program.

A. M. BRAUER, Sec'y and Treas.

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**CON T. KENNEDY SHOWS**

Temple, Tex., Oct. 21.—The Con T. Kennedy Shows arrived here Sunday evening, negotiating the run from Brownwood without any mishap. After the bustle and activity of the San Angelo Fair the still date at Brownwood seemed unusually quiet, but for "at that" the engagement turned out very satisfactory.

The show is playing only a four-day engagement at Temple, so that it may open at the Cotton Palace, Waco, Saturday.

The writer visited Waco last week in the interests of the show and found the officials of the Cotton Palace as busy as the proverbial bee, and indications are that this year will probably be the biggest in the history of the affair. Among the attractions that will be added to the Kennedy Shows for the Waco engagement will be Wolf's Monkey Speedway and Hartly's motorhome, both of which will make the Florida tour of the shows.

It has been decided to increase the size of the shows and they will leave Waco as a 20-car organization instead of 15 as was previously decided upon. There will be no layover at Waco, the company leaving at the close of the Cotton Palace. This will be the first appearance of the Kennedy organization in Florida for three years, and much interest is being shown by the members of the company, who are anxious to start the tour.

Mrs. Kennedy left the show at Brownwood to open her winter home, Maywood Villa, at Mineral, and will rejoin the company when it reaches Florida.

W. X. MacCOLLIN (Press Rep.).



**SAN FRANCISCO**

E. J. WOOD

Phone, Kearney 6496. 511 Charleston Bldg.

San Francisco, Oct. 24.—The Redmond Players, with Vaughan Morgan, leading man, and Margaret Marriott, leading lady, are featuring tabloids at the Wigwam Theater. Vaudeville and photoplays complete the program.

The Coliseum Theater, a film house, has been purchased by Alex. E. Levin and Geo. A. Oppenheimer from Louis Hyman, Henry and Samuel Meyers. The amount involved is said to be \$560,000.

Will King is doing big business at the Strand Theater.

Little Jessie James, at the Curran Theater this week, was judged as not up to expectations by some of the local newspaper critics.

John Jackson, English theater owner, on a round-the-world tour, is here for a few days.

Frank H. Buck arrived a few days ago from India with the largest cargo of beasts and birds that ever entered this port. The animals and birds were consigned to Ansel W. Robinson, who supplies circuses and zoos all over the U. S.

The Mikado will be revived by the Shriners of Islam Temple at the Exposition Auditorium November 13 to 22. An all-star cast and a chorus of 300 Shriners and ladies of the Shrine are in rehearsal.

Decorators are busy in the Tivoli Opera House, which reopens about January 1. It will be renamed The Columbia.

Kenneth Harlan and Marie Prevost, cinema stars, who were married a few days ago, are here for a brief visit.

Rumors are heard daily that Kolb and Dill are busy revamping one of their old successes and will open shortly before the holidays.

Four one-act plays, *The Angel Interludes*, *Finders Keepers*, *Hearts To Be* and *The Conflict* are to be produced by the Farrington Players October 30 at the Century Club Hall.

The Casino Players offer *Nothing But the Truth* during this, their eighth week of co-operative stock.

The California Industries' Show is an unqualified success. Capacity crowds have been in attendance every day since the opening, last Saturday, to view the 400 exhibits.

Cecil B. de Mille, motion picture director, accompanied by a group of players, arrived here Monday en route to Rainier National Park, where they will make scenes for de Mille's new production.

Mme. Pasquale, grand opera soprano, headliner at the Orpheum Theater this week, surpassed her previous triumphs here.

John R. Van Arnam, owner of Van Arnam's Minstrels, now playing in upper New York State, was a recent caller at this office.

Claire Dux, soprano, gave a recital Sunday at the Curran Theater. Local papers gave her little advance publicity, but unstinted praise in generous space the day following her appearance.

Plans for a new film theater have been drawn and work will be commenced early in January. The cost is said to be \$250,000, and is to seat 1,800. The owners, The Golden State Theater Company, announce the location as in Irving street, between 13th and 14th avenues in the Sunset district.

Clarence Eddy, organist, will give a free recital on the municipal organ at the Exposition Auditorium November 9.

Houdini will give a lecture on spiritualistic frauds October 30 and 31 at Scottish Rite Hall.

A friendly suit brought by the San Francisco Exposition Company is to be heard by the Supreme Court October 23 to pass on the validity of the contract awarded the company for the construction of an exposition auditorium at a cost of \$1,250,000 on the site of the old Panama-Pacific Exposition Marina.

Timothy Healy, one of the organizers of the San Francisco Opera Company and vice-president of the opera association, has resigned to devote his time to his law practice.

John Steel, tenor, filed suit in the Superior Court October 18 against the Bradford Mills Concert Company for \$100,000 damages. This is Steel's answer to a suit brought against him some months ago by the concert company, which charged that he broke a contract for a concert tour.

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Venice Pier Ocean Park Pier Santa Monica Pier

**LOS ANGELES**

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Loew State Bldg., Los Angeles

Long Beach Pier Redondo Beach Seat Beach

Los Angeles, Oct. 21.—This city is still faring well in an amusement way, especially the theaters. The opera season just finished was a complete success and will become a permanent yearly event. The amusement piers, while drawing crowds, did not prosper on the season. Halloween offers them a chance for business, also Armistice Day, and they will wait until New Year's Eve for another chance. The Southern California fairs drew good attendance, but as a whole were not profitable for the showman.

Plans for a \$6,000,000 amusement center near Lincoln Park are being formulated by a group of men who last week presented to the Corporation Commission Department an application for a permit to sell that much par value stock, the company to be known as the Santa Monica Exposition. E. W. McConnell, amusement engineer, announced that he intended to place the novelty and amusement devices on a 25-acre site, near a car line with a five-cent fare, which he has under option to buy for \$250,000.

Marcus Loew arrived last week on an inspection tour of the film industry. While here he emphatically denied the rumors of a reorganization in the Metro-Goldwyn-Mayer combination.

Harley S. Tyler is on his way here by auto for a winter visit.

Maryon Aye, film actress, has accepted the important role of Helen Fair in *White Collars*, now in its 39th week at the Egan Theater.

Mr. and Mrs. John Miller returned from their visit to San Francisco, where they entertained Mr. and Mrs. Sam Engel, who left for Jacksonville, Fla., for the winter.

A carload of animals has arrived at the Al. G. Barnes winter quarters in Palms, Calif. Mr. Barnes came in off the road to receive them. The shipment includes apes, tigers, leopards, hyenas, two gibbon monkeys, two large saddle-back tapers, three large cassowaries, three Sarus cranes, three beautiful gouras and more than 50 varieties of birds. The animals will be trained for next season's show. The value of the shipment is \$30,000. The saddle-back tapers are said to be the first brought to this country in 20 years.

Alexander Pantages, vaudeville magnet, departed for San Francisco last week on business in connection with his theaters. He will visit Oregon and Washington before returning. With him are Marcus Priteca, supervising architect of the Pantages Circuit; Charles L. Cole, from headquarters here, and Ben E. Rosenberg of the Metro-Goldwyn-Mayer Picture Corporation.

Kortez & Smith's Wonderland Museum

opened at Fifth and Main in a blaze of glory last week. The wonder hall and front has been made double its former size and embellished with hundreds of electric lights. Decorated in true circus colors, it has an inviting appearance. The opening week's attractions brought back many old favorites and the managers state that when the big circuses have closed they will bring many of the best novelties and freaks here for exhibition.

Representatives of virtually every motion picture studio in Southern California were present at the funeral services of the late Kate Lester, well-known character actress, held October 17. She died from burns sustained from a gas heater explosion in her dressing room a few weeks ago.

Ernest Pickering, owner and manager of Pickering Park, San Bernardino, has returned from his idea scouting trip to New York.

Red Enos is back from a most successful summer in the Northwest and will winter here.

At a mass meeting held the past week, officials of the Electric Pier and Amusement Company explained the proposed construction of an amusement pier involving the expenditure of \$1,500,000. The speakers stated that they hoped to open the pier about June 15. According to plans presented, features to be added to the Venice amusement field will be of a class never before seen on this Coast.

The Pacific Showmen's Association is soon to set a date for the dedication of the monument at the center of its plot in Evergreen Cemetery. The monument will be finished this month. It is intended to hold the ceremony when the greatest number of members are home from the road.

**PHILADELPHIA**

FRED'K ULLRICH

Phone, Tlaga 3525 908 W. Sterner St.  
Office Hours Until 1 P.M.

Philadelphia, Oct. 25.—*Saint Joan*, with Julia Arthur, had its local premiere this week at the Garrick and will be continued. It is drawing good. The only long-run photoplay is *The Sea Hawk*, now in its eighth week at the Aidine.

**Cabaret Shows Popular**

It is a long time since this city has had so many cabaret shows at one time as are now offered in various parts of the town. A partial list of them, not counting the smaller places, includes the new Claridge, with an orchestra, Allen Stanley, Irving and Jack Kaufman, the Barr Twins, Helen Renstrom, Nellie Arnaut and Brother and a girl revue; Madrid Club, Art Coogan and orchestra, Peter Dale, singers, dancers and girl revue; Cafe L'Aligton, Ole Olsen and the James Boys' Band from the *Little Jessie James* Show, and Harvey Marburger and His Orchestra; The Silver Slipper, at the Majestic Hotel, Jimmy Carr and His

Band, Ted and Kathryn Andrews, Fosse Sisters, Dorothy Page, Loretta McDermott, Eddie Fox and Dave Harris; Lorraine Roof, Pinkerton's Orchestra, Betty Holmes, Gladys James, Edith Keller Kelly and Reop; Walton Roof, Mark Fisher, Lew Rose, Valera Dancer, Viola Lewis; Cafe La Riviere, Savino's Orchestra, Deane and Clume, Ada Fisher, Mann and Adams, Billy Adleson, Patsy Fernan; Mandarin Cafe, Charley Kerr and His Radio Orchestra and singing and dancing acts; Wong Kow Cafe, Al Zensay and His Orchestra, the Two Tanzeles and others; Arcadia Cafe, with the Arcadia Orchestra director, Pizer, and soloists; also at the Evergreen Terrace Cafe in the Boulevard Roosevelt, with singers and dancing acts. These places employ much talent and are doing wonderful business. The Philly fad seems to be "Go to a cafe and see a show."

**Pickups**

Walter Hampden comes to the Forrest Theater in *Cyrano de Bergerac* for the three-week stay at the Chestnut Street.

Mr. *Battling Butler* is booked for a three-week stay at the Chestnut Street Opera House beginning November 10. The cast will be headed by Charles Ruggles and the Twelve English Rockets are the dancing attraction.

The San Carlo Grand Opera Company will be at the Metropolitan Opera House November 17 to 23. The advance sale is large.

Nearly all leading picture houses will give special extra shows election night, with all seats reserved, as will the vaudeville and burlesque theaters. Each will announce ballot returns.

H. L. Callahan and His Orchestra, after a big success at the Old Post Hotel, Somers Point, N. J., opened last week at the largest cafe in West Philly, The Grand, and scored. The cafe is under the direction of Dave Leadert and Chas. Lober. Also performing big were the acts of Kitty Klabs and Billy Sastin. The nightly attendance is large.

Floyd Kinney, assistant manager of the local Post office, is a popular and leading song representative.

Arnold Daly is a guest of the Pen and Pencil Club this week while showing at the Keith Theater with Justine Johnstone in *How He Led to Her Husband*.

Arthur J. Mangel, celebrated organist, playing a return date at the Marie this week, is again captivating his hearers. He just returned from Norristown, Pa., where he opened a new Sablosky & McGurk enterprise.

The Emmet Welch Minstrels, at the Welch Theater, the only minstrel theater in the world, are presenting another line show this week. The satire on *The Tokus of Distress* has been retained by popular demand for the fifth consecutive week.

**ST. LOUIS**

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**Propose Showmen's Club**

St. Louis, Oct. 25.—The ball has started rolling to form a new showmen's club here. It is definitely known that two 3-act shows will winter here and several smaller ones will be close by on both sides of the Mississippi for the winter. With all of these show people in town for the next months and with the "regulars" and other showmen who have signified their intentions of being here during the dull days, there is no reason why a club shouldn't be successful.

**At the Playhouses**

In the *Next Room*, mystery play, at the Shubert-Jefferson this week. Commencing tomorrow evening *Vogues and Frolics*, with Odette Myrtle, Fred Allen and Jimmy Savo, will open there.

Fritz Lelber opens tomorrow night at the American for a week in a repertoire of Shakespearean plays. *The Ten Commandments*, feature photoplay, closes its three week run there tonight.

The Woodward Players this week presented *Two Fellows and a Girl* at the Pershing, and *Upstairs and Down* at the Empress, to be followed next week by *Her Temporary Husband* and *Secrets* at the respective houses.

Schumann-Helk is scheduled for a song recital at the Odeon October 31.

Don Bestor and His Benson Orchestra, of Chicago, added attraction at the Missouri Theater, have been held over for another week.

Nell O'Brien's Minstrels have been playing to fair houses at the Odeon this week.

Mort H. Singer, vice-president of the Orpheum Circuit, was here for several days.

Arthur C. Hopper, general agent for the John Robinson Circus, was here Wednesday, making railroad contracts. At present he is busy routing the Hagenbeck-Wallace Circus in addition to the Robinson Show. He left Thursday for points South.

George Melchior, of the Ringling-Barnum Circus, was here this week to sign railroad moves.

Sam B. Baldwin returned today from a short trip thru Missouri in advance of Paul Underdard's attraction.

Marion Benoit was a *Billboard* visitor

having recently closed with the Stanley Stock Company in Cedar Rapids, Ia.

Billy Allen, who took out a little show from here last spring, closed his outfit in Little Rock, Ark., this week and left for Memphis, Tenn. Reports a dandy season and expects to be here soon.

Mrs. Harry R. Williams, who was here for two weeks with her husband, left yesterday for Waco, Tex., to visit her brother for several weeks.

Pickups and Visitors

Harry Sanger, general agent for the C. A. Wortham World's Best Shows, has been transacting business here all week.

"Whitey" Smirson came thru the city en route to Miller Bros.' 101 Ranch to prepare for the coming season.

Don Saulpaugh was here for several days, coming from Arkansas, where Gollmar Bros.' Show was playing.

L. C. Gillette, until recently general agent for the Gentry-Patterson Circus, was here en route from the South, where he visited the Christy, Golden and Robbins Bros.' shows, to Chicago, where he will sojourn for a week or so.

Macou E. Willis, general agent for the Schwable-Wallick Shows, is here for the wedding today of his sister-in-law, Mr. and Mrs. George Schwable also came to the city for the ceremony.

Oliver White, producer of successful plays, was a *Billboard* visitor Thursday.

Harry R. Williams, former general agent for the Metropolitan Shows, has been here for two weeks and has things lined up for his first indoor promotion at Rushville, Ill., the week of November 10.

Frank R. Noe is associated with him in his promotional.

Ned Barrington, press agent of the Phelps Players, visited and reported that the company had a successful season. It closed last week.

Eddie Vaughn is still busy getting out his *Missouri State Topics* every month.

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, has returned from the East. Regular rehearsals for the full orchestra will begin Monday and the season will open November 7 at the Odon.

Other visitors this week were: Thomas McNearney, Doc C. L. Barnett, Lenora Connelly, Paul Hubbard, Billie Evans, Charles S. Reed, Isabelle Belle, Marianna Brobst, Daisy Edwards, Mort Henderson, Albert Dwight, Hazel Shaw, Al Guggenheim, C. A. Dawson, Sam Gordon, David D. Murphy, A. Bernal, Doc Milburn, Ike Goodman, Charles Oliver, Mrs. Frank Noe, Joyce Latelle, Chubby Guilfoyle and Walter Joerling.

Art Dacey, agent of the D. D. Murphy Shows, came from Grenada, Miss., where the show played the fair this week, to sojourn here for a day.

Headed by Roy Gray, members of the Darr-Gray Stock Company, most of whom were taking things easy here this week, will leave tomorrow for DeSoto, Mo., where the show reopens Monday.

BILLBOARD CALLERS

(New York Office)

Chubby Gordon and daughter, Bubbles, high divers and water workers (formerly of the Greater Shiesley Shows). Wade L. Norton, press representative of the Norfolk (Va.) Fair. J. E. McConnell and Frank T. Goss, concessionaires, who closed with Ketchum's 20th Century Shows. Ralph Finney, ride owner and operator. R. S. Uzzell, president of the R. S. Uzzell Corp., ride manufacturers. Fred H. Ponty, associate manager of Paradise Park, Rye Beach, N. Y. Charles O'Neil, representing the DuCharme Waffle Machine (in from Coney Island. Reports a most satisfactory season). Harry Walter, president of the New York City Newsboys' Protective Association. Alfonso, platform attraction, well known to side-show folks in and around New York. Grand Davany, park operator (in from Millville, N. J.). J. E. Pool, of "Josh and Tully," fame, entertainers a la rube. Charles (Hasty) Walker, formerly of Tom Burnett's Ranch, Iowa Park, Tex. Clint W. Finney, contracting agent, the Sells-Floto Circus. Dave Malcolm, comedy juggler (successful season at fairs and will soon re-enter vaudeville). Elmer J. Walters, manager Alhambra Theater, Brooklyn. Mrs. Arthur E. Campfield, wife of the well-known general agent of tented and opera-house attractions. A. P. Gilbert, subscriptionist (in from Trenton, N. J. Fair). Announced business very good in his line). Mrs. Paul DeValty (returning from Bridge-water, N. S. Fair). Paul DeValty's horse attractions have been featured at numerous fairs this season and are now beginning a vaudeville and indoor affair route. Iva Kerling, prima donna, accompanied by Evelyn Yee, soprano, with *Maxon & Cole's Revue*. Ozarf, former manager of side-show attractions with the American Exposition Shows. Walter Johnston, special promotion department of the J. W. Moore Indoor Circus. Jas. H. Lyons, insurance man, well known to showfolk. Joe McField, former manager and secretary of the Matthew J. Riby Shows. William Frauma, clown (recently closed at Luna Park, Coney Island). Gus Redoff, of Rudolf Brothers, the operators, in from Johnson City, N. Y. "Mer-brook" (Mrs. Gus Siffert), well-known high diver and water worker. Ike Rose, manager of Rose's Midgets. Harry Hendrix, promoting for the John Shiesley Indoor Circus. Billy W. Burke, well-



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known minstrel monologist, singer and dancer, playing independent dates only. Mr. and Mrs. George H. Cramer. Mr. Cramer is of the Spillman Engineering Co., North Tonawanda, N. Y. Andrew Downie, former owner of Walter L. Main Circus. Ed A. Kennedy, formerly of the World at Home Shows, now with George W. Johnson indoor promotions. Earl G. Hennings, well-known carnival representative, en route to Washington, D. C. Harry Thompson, of "Barnyard Circus" fame and formerly with the Ringling Circus. Playing local vaude. houses. Adolph Gross, former showman, now handling advertising novelties, with headquarters in Brooklyn. Doc Bacon, well known in amusement circles, now manager of Joe Shea's Man to Man Company en tour. George Lewis, presenting Herbert's Canines at local theaters after 14 successful weeks of fairs. Capt. Harry LaBelle, playing celebrations in New Jersey with his Eskimo Village. Mr. and Mrs. James S. Sisson, of the Otis L. Smith Shows, en route to Jacksonville, Fla. Edwin A. Paul, of the press department Luna Park, Coney Island, returning from a well-earned two weeks' vacation at Woodhull, N. Y. Harry English, former legitimate actor, now theatrical representative for the Faber-Winship Trunk Co., of Utica, N. Y. W. C. Fleming, general representative Johnny J. Jones Exposition, W. M. Hale, late press agent of Woodhull Park, Trenton, New Jersey. Martin MacCormack, announces doing nicely with his street advertising calloffe. William Dauphin, well-known carnival owner, reports a most satisfactory season. Marnie Barkan, artists' representative with Wirth & Hamid, Inc. W. E. Harvey, of the United Tent and Awning Co., Los Angeles, accompanied by H. W. Fowler, promoter of amusement enterprises. G. W. (Doc) Hamilton, formerly business manager of the Low Intour Attractions. Paul F. Newberry, general representative for the "House of Hankinson". Was especially pleased with their reception in the East. Charles Connelly, Jr., manager of the "Madgen", Sabree Park, Rochester, N. Y. Robert K. Baker, concessionaire, until recently with the Brown & Dyer Shows. Morris Krout, owner of a chain of motordromes, accompanied by Speedy Bamer, well-known diver. Bill Isser, manager Capital Outdoor Shows (in the city with I. Szegal and J. Fried, concessionaires). Charles M. Hou Walker, of the Walker Amusement Enterprises. "California" Frank Hatley (associated with "Tex Austin's Rodeo"). George J. Mendelsohn, recently of the publicity staff Boh Morton's Circus. Joe Skimkus, of the athletic show with Ketchum's Shows. Walter Beahn and Doc Robins,

concessionaires (formerly of Luna Park Coney Island). Chas. Watmuff, general agent tented attractions. Mr. and Mrs. Frank J. Davenport, statuary posing act. Sam M. Dawson, business representative road attractions. Harry Smith, popular ride operator at Golden City Park, Canarsie, N. Y. Capt. Curly Wilson, superintendent of the Brown & Dyer five-car attractions. Abe Simon, representative Loew State Theater, Newark, N. J. Al S. Cole. Irving Udowitz. Walter Johnson. Howard E. Dean, of Lancaster, Pa. Fred Fansher, distributor of Custer Cars, a popular park ride for kiddies. Frank E. Braden, formerly of the press department Sells-Floto Circus, accompanied by Perry Charles, late publicity purveyor of Palisades Park, Ft. Lee, N. J. Both now associated with Loew's, Inc.

Callers at J. A. Jackson's desk: Ollie Burgoyne, a dancer of international fame, who was recently married and is residing in Pittsburg, Pa. A. L. Holsey and Chas. Winter Wood, of Tuskegee (Ala.) Institute. Sarah Martin, record artist. Leon Williams, who is working in a Pathe film. Major Walter Lovling. Back from the Philippines, where he has been conducting the Constabulary Band the past three years. John L. Waller, of Governors Island, N. Y. Joseph Jenkins and Albert Norman, from Sherwood's company on the Brown & Dyer Shows, who jumped in from Poughkeepsie for a day's visit. John Coles, a New Haven restaurant man. Lucille Hegeman and Cyril Fullerton, who have a new act. John W. Cooper, who had returned from the Adirondacks. Joe Trent, with news that a new record is to be marketed that will feature songs that are not blues by colored artists. William Henry, playwright. Heelo Jones, with a check from R. M. Harvey that told a great story. Tom Fletcher, whose band had come in from the Berkshires. Frank Wilson, the dog and pony man. Edgar Conners, whose *Sambo Girls* were playing the Proctor Theater on 23d street. Steve Simpson, on Twenty-third street. Steve Simpson, of Brooklyn, a friend of J. A. Jackson in his early days. Joe Simms, whose trio is booked over the *Pyg* films. Dewey Weinglass, of dancing act fame. Alberta Hunter, in from Keith theaters in Philadelphia. W. W. Downing, manager of the McCabe & Young Minstrels, now a resident of Columbus, O. Miharajah, between fair dates at Riverhead and Mineola. Hicky Hickson, orchestra leader. A. G. Brooks, recording secretary of the Dressing Room Club. J. C. Fullerton, producer of Lucille Hegeman's new act. Alphonso, outdoor showman. Fred Weston, agent, who had been ahead of *Seven-Flora*. Gray and Liston, whose show was playing Putnam Theater, Brooklyn.

Max Michaels, former manager of *Follow Me*, now a Mutual Circuit agent. Lawrence Lomax, of the Watson Musical Bureau. Percy Verwayen, performer. Billy Boone. He is heading a tabloid now. Eddie Washington with Boone's show. M. Josephine Wooten, a school teacher who recently came from Cleveland and who augments her income by doing typing for the profession. Charles Tyus and George Horace of the Lincoln Trio, a new act. Joe Camouche, owner of the Cleo Mitchell Company. Mr. Craighead, of the Booker Washington Hotel corporation. Sonny Thompson and Mabel Kemp. Jimmie Howell and Willie Cross, a new team. Claude Collins, of Collins and Collins, newcomers to the town. Lomax, tenor singer. Babe Aldrich, singer. Moss and Frye, vaudeville stars. Cleo Mitchell and Joe Carmouche, owners of the *We Got It* Company. Andrea Razean, from the Ted Riley review. Zack Alexander, Jr., of Rutherford, N. J. James Fox, a Watertown, N. Y., deacon. Lillian Mosely, stenographer, once on *The Tattler*. Strutt Payne, publicity director of the Dextra Glee Club. Prince Oskazuma, outdoor showman. Passed thru New York, en route from New England to play a series of fair dates in South Carolina. Louis Azoskey, agent for many different colored attractions. John W. Cooper, just back from Baltimore. Alf Pizarro, whose act has just returned from a 20 weeks' vaudeville tour. L. Lomax, accompanied by Chas. Matson, his agent. Wilhelmina F. Adams, winner of *The Tattler's* beauty contest.

KANSAS CITY

IRENE SHELLEY

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Phone, Harrison 0741

Kansas City, Mo., Oct. 24.—Olga Petrova in *The Hurricane*, at the Shubert Theater this week, is the first legitimate play at this house this season. *The Ten Commandments* having been shown there four weeks, and *The Thief of Bagdad*, also a feature film, for three weeks. The other Shubert theater, The Missouri, was supposed to house Madame Petrova, but a switch was made, leaving The Missouri dark this week. Madame Petrova was the guest of honor of the Kansas City Theater Monday afternoon at a tea held in the rehearsal room of the Auditorium Theater. She spoke to the members and guests of the Woman's City Club Thursday afternoon on *The Importance of Woman's Economic Independence*. Madame Petrova, in her curtain speech, reminded that she was married here 11 years ago and "still has the same husband."

George Pelzer, who plays the role of the father in *The Hurricane*, was a *Billboard* caller.

The Missouri will have *Meet the Wife* next week.

Jimmy Crawford, pipe organist at The Liberty, de luxe downtown cinema theater, and former musical director of road shows, is at St. Joseph's Hospital, suffering from injuries to both feet as the result of his being run over by an army supply truck at Camp Nichols, this city, April 15, 1917. It was necessary to amputate the little toe of the left foot and adjust nerves and muscles in both feet. Attending physicians predict a complete recovery.

George Howk, president of the Heart of America Showman's Club, returned October 17 from a visit to Russell Bros. Circus at Champaign, Ill.

William E. Perky, of the team of Perky and Pauline, independent vaudeville act, was a caller Monday. The team is headed for Texas and Oklahoma after a summer season in South Dakota and Iowa.

With the closing of the J. T. McClellan Shows' season October 18, Mr. and Mrs. McClellan will make their home at the Coates House here for the winter.

Mr. and Mrs. Joseph Paffen and little daughters were callers Saturday. They came to Kansas City from a tour in Texas, Oklahoma, Arkansas and Missouri, and will spend the winter here, playing clubs and independent dates. Their magic show outfit is stored in Carrollton, Mo., until spring.

Wm. H. Willard, of The Willards, free act, left here October 17 by auto for Texas and Florida. The Willards played a circuit of fairs in Minnesota and Iowa.

Capt. E. H. Hugo, well-known free act, was one of the chief attractions at the Kafir Korn Carnival in Eldorado, Kan., the week of October 6, and came here October 13 for a few days' stay before leaving to fill another date. Captain Hugo reported the Carnival a huge success, with the Isler Greater Shows chalking up another "red" one.

Mr. and Mrs. H. E. Potter and Andy Carson, of the Lachman Exposition Shows, were callers last week on their

(Continued on page 104)



DIVORCES

In the Profession

George Campbell, well-known vaudeville artist and part proprietor of the Cuckoo Farm...

Ray M. Moore, writer, that he was granted a divorce of divorce in Columbus, O., from Katherine K. Kinser...

It is rumored that Alma Rubens, famous actress, has separated from her husband, Dr. C. M. Rubens...

Sally Kellogg, an actress, was granted a divorce from Albert de Courville, theatrical artist, in London, England, October 29...

Thomas J. Murray, actor, has started an action for divorce from Mrs. Murray...

Katherine La Salle, artist, former leading woman with John Barrimore in "The Masquerade", was granted a divorce October 21...

Marion E. Carpenter by Judge L. P. Waldo March 15, the Superior Court of Bridgeport, Conn. Carpenter, a Harvard graduate, who describes himself as a country gentleman, is 23 years of age...

Ray Lytell, film star, was divorced from Mrs. Evelyn Vaughn Lytell following a short hearing before Judge E. E. Porterfield, of Independence, Mo. Mrs. Lytell is also well known to the screen as Evelyn Vaughn...

Mrs. Bertha Howard, wife of Emmett B. Howard, proprietor of several pieces of Los Angeles theater property, instituted a suit for divorce recently charging that Howard deserted her shortly after their honeymoon three years ago...

Luella Wolf, a member of the "Wildflower" chorus, was granted a divorce recently in Chicago from Charles Vernon Wolf, nonprofessional, on the ground of cruelty...

Beatrice Welch, chorus girl in the cast of "Topsy and Eva", playing Chicago, was granted a divorce from Robert Welch Loraine, manager of the Palace Theater, Oakland, Calif., according to word received in New York. Desertion was alleged...

Esther Hadesman, character, was the defendant in a divorce recently granted in Chicago to Morris Hadesman, nonprofessional, on the ground of desertion...

Mrs. Lelosta Mollenbrey, dancer, last seen at the Montmartre Cabaret, Chicago, was granted a divorce on ground of cruelty from William Mollenbrey, who is a pianist in the "Topsy and Eva" orchestra...

Mrs. Sophie Zaeks was named defendant in a suit for divorce recently filed in Chicago by Louis S. Zaeks, who alleges desertion.

SHOWS UNDER WAY

(Continued from page 32)

which is now in rehearsal under the direction of Felix Edwards and Sammy Lee, will be renamed.

"Dorinda"

According to latest indications Dorinda, which John Jay Schell was working on before he took ill, is on the shelf again. Valonne Seal, who was to have been the prima donna, is returning to the Ziegfeld Follies next week and Robert Ames is said to be a possibility for a role in a Hilsco show.

Billie Shaw's Revue

Julius Hattie's production of the Oh, Star, Revue has been postponed until about the middle of November so that Edgar MacGregor may direct the rehearsals of his new play, Badges. Joe E. Brown, who was to have been chief comedian in Miss Shaw's revue, has left to join the cast of Rufus Le Maire's Betty Lee.

"My Girl"

A new musical comedy by Harry Archer and Harlan Thompson has been put into rehearsal by Lytle D. Andrews. The cast is headed by Russell Mack, late of The Gotham Girl, and includes Ruth Bonnyly, Jane Taylor, George Thompson, Harriet Rose and others. Harlan Thompson is doing the staging and the opening is expected to take place in December.

"Judy O'Grady"

Myron C. Egan's latest production is reported undergoing several changes on the road. Roberta Arnold is said to be replacing Ruth Shepley in the leading role and either Howard Lindsay or David Burton may take over the duties of director. Julius Fleischmann, the yeast manufacturer, is back of the show.

"Fay Follies"

Lawrence Fay's new midnight attraction is announced to open at 247 West 51st street October 30. Jimmie Hussey will be one of the chief entertainers. Larry Chablos is staging the dances.

"Annie Dear"

William Anthony McGuire has been called on to do some fixing on Annie Dear, prior to its opening in New York November 4. A new marquee is being

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erected in front of the Times Square Theater, where the Billie Burke show will play, to allow plenty of covered area for automobile arrivals.

"Princess April"

Barry Townly has Oscar Eagle and William Cary Duncan hard at work on Princess April in Providence this week. The show will hit New York around November 10.

MUSICAL COMEDY NOTES

Florence Quinn, of The Passing Show of 1924, has received legal permission to use that name in preference to her real one, Dolores La Von, which she considered too typically theatrical.

Charles Purcell, who has been engaged for the new Music Box Revue, is spending the days before rehearsals begin with the road company of last year's edition of that show.

Gilda Gray is back from a highly successful dancing tour on the continent and will soon present some new European ideas at her own Little Theater in New York.

As a reward for his services in Blossom Time, in which he played for three years without missing a performance, Howard Marsh has been assigned the principal role in In Heidelberg, which the Shuberts will present shortly.

Hilda Von Taube, Russian ballet dancer, formerly a member of Imperial Opera ballet in Moscow and of Daghliff's Ballet Russes, and at one time a teacher of dancing in New York, has opened a new school in Buffalo, N. Y.

George Christie, of the Greenwich Village Follies, gave a supper last Thursday night at the Lambs' Club to the members of the company who are from St. Joseph, Mo. Charles Mack, George Moran and Bud Williamson were in the group.

Trini, Flora Lee, Charles Massinger, Barnett Parker and Frank Gaby, all of the new Artists and Models, will be judges in a beauty contest that is to take place in Brooklyn next Saturday for the benefit of the East New York Hospital.

Al Jolson is nightly selling tickets at the Ritz Theater, New York, for Hassard Short's Ritz Revue. He is supposed to be doing it in order to collect material for a box-office skit in his next show and not because he has an interest in the Ritz Revue.

Francis X. Sinnott, of Artists and Models, playing at the Astor Theater, was given a banquet at the Tavern last week by the attaches of the Shubert Theater. Sinnott formerly was doorman at the Shubert, but because of his striking appearance the Shuberts gave him a part in Artists and Models.

Jack Waller, the London manager, who returned home last week after a brief visit in this country, left behind a musical satire on a village choir, entitled Au Horror-Toria, which is being used in the Greenwich Village Follies. This is said

to have been the favorite musical comedy sketch of the Prince of Wales when it was given at the Little Theater in London.

"LITTLE NAPOLEON" HERK

(Continued from page 34)

musicians and stage hands, declared that he was everywhere impressed with their assurances of continued good will and support. He said that this was especially apparent in cities where extra performances have been necessary to accommodate the patronage and all arrangements with performers and attaches have been amicable and satisfactory.

While Press Representative Salisbury was transcribing his notes President Herk continued his discourse by stating: "The Mutual Burlesque Association has nothing to hide. We are out in the open. We depend to a great extent on theatrical journalists to co-operate with us in keeping us advised thru their respective journals as to the shows on our circuit. We value the reviews given our shows. Each and every one of those reviews is filed in this office along with reports on the same shows sent to us by our secret censors, house managers and others and a comparison is made of reviews and other reports.

"We have confidence in the judgment, honesty and integrity of theatrical journalists and we are guided to a great extent by their reviews in selecting producing managers, company managers and performers for shows on our circuit. That being the case, we feel that we are obligated to the theatrical journals to give them all the information obtainable relative to conditions on our circuit that they in turn can inform not only burlesquers on our circuit but burlesquers and other theatrical performers in general that we will welcome to our circuit as producing managers and performers.

"By doing so we have attracted not only the attention and interest of performers but the owners and lessees of houses who, unknown to us, have watched our progress thru the publicity given us by theatrical journals. At no time have we underestimated the value of theatrical journals and the influence they have in molding the opinions of those that can make or break burlesque as a popular form of amusement. This was brought to our special attention recently by Matthew Quay Glaser, special staff correspondent of The American Labor World, who gave up two pages in that publication to a call for labor in general thruout the country to give its support to Mutual Burlesque, and already we are being flooded with letters from labor leaders thruout the country asking us to give them addresses of theaters playing Mutual Burlesque in order that they can advise their local members to patronize those theaters.

"It is co-operation of this kind that encourages us to keep everyone in burlesque fully posted thru theatrical publications."

ATTENDANCE NEAR THE MILLION MARK

(Continued from page 5)

distributes the Warner Brothers' pictures in this territory. The Warner Brothers' Company is a member of the Hays organization, and so bound to use the Uniform

Contract as it stands. The exhibitors chiefly object to a paragraph added to Clause No. 18, which takes away from exhibitors the equal right of canceling the contract within seven days after signing it. This paragraph reads as follows:

"It is conceded, however, that upon signing of this application by the Exhibitor, the Distributor relies thereon and foregoes contracting with other Exhibitors for the same services in the same locality, and in other ways acts in reliance thereon. Consequently, this application is an irrevocable offer pending acceptance thereof within the time limits herein specified."

The same clause also arbitrarily extends the time for acceptance or rejection of the contract to ten days, instead of seven. The original purpose of Clause No. 18 in giving both parties seven days to reject or affirm the contract was to stop such abuses, previously common, as a film salesman trying to get a higher price from one exhibitor for film, by showing him a contract signed by his competitor. Upon receiving the higher price, the salesman canceled the first signer's application. The Apollo Exchange's insertion of the paragraph quoted above again takes away from the signer the right of cancellation, making the contract binding the moment the application is signed, while at the same time allowing the distributor to retain this right. The obvious unfairness of this, outside of its alleged illegality simply as a change, is stressed by Chamber of Commerce leaders.

The same Apollo Exchange also uses another contract form which gives it the right of canceling a contract at any time it desires, provided only that ten days' notice is given the exhibitor. This is going back to the dark ages, exhibitors declare.

Another distributor belonging to the Hays group has inserted clauses in the contract at least one of which is equally as drastic as the Apollo contract change. This company is the Fox Film Corporation, which takes upon itself the right to withdraw from the contract any productions it desires. If, for example, an exhibitor contracted for fifty Fox pictures at stated prices, including two or three big specials which influenced the sale, Fox could take these three films out of the contract, and the exhibitor would still be bound to live up to the contract. The clause in question reads as follows:

"The exhibitor agrees that the distributor has the right before signing this contract at the home office in New York to eliminate from the contract any one or more productions, the prices and terms of which are not satisfactory to the distributor, and it is further agreed that the eliminating of one or more productions will not, in any way, affect the other productions covered by this contract, and that the proposed contract as submitted to the home office of the distributor, signed by the exhibitor, shall be regarded as an offer on the part of the exhibitor to accept the service on a unit basis, each production being regarded as a unit, any or all of which may be rejected or accepted by the distributor."

Exhibitors are particularly angered at this clause, because it makes them buy Fox pictures on bloc, but permits Fox to deliver only those pictures it desires. Another change in the Fox contract excludes from it the period of Holy Week and the two weeks before Christmas—in which business is always dull with theaters—in the case of any Fox pictures contracted to be played on percentage. This means that if the exhibitor asked for such a percentage picture on or within these periods, Fox could refuse to deliver the pictures.

The Vitagraph Company of America, also a member of the Hays group, has appended to its Uniform Contract a clause the same as that of the Apollo Exchange, taking the right of cancellation away from exhibitors while allowing the distributor to retain it.

The contracts in use by the Producers' Distributing Corporation, and Pathe-Films, non-uniform, and Associated Exhibitors, a Pathe subsidiary, hold the exhibitor liable to punitive damages of \$20 per reel for every day films are held out, for any reason whatsoever, after the date they are supposed to be returned. This is not contained in the original Uniform Contract, and the exhibitor has no recourse to arbitration if the damages of \$20 per reel per day are demanded from him.

New York exhibitors are bitter against Will Hays for permitting the distributors belonging to his organization to arbitrarily change, in any way, the Uniform Exhibition Contract, and will present their demands to him that these changes be at once eliminated. They declare that the exhibitors asked to sign these contracts by Fox, Producers' or Apollo salesmen, believing them to be uniform, do not read thru them, and sign them in ignorance of the changes made.

It is the Uniform Contract upon which the arbitration system is based for which Will Hays prides himself on perfecting, and for which he recently accepted honors conferred upon him by the Arbitration Society of America. With the meaning and intention of the Uniform Contract distorted and perverted by the actions of distributors affiliated with Hays, exhibitors say that the entire arbitration system is in peril of toppling.

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

DEATHS

In the Profession

AHRING—Mrs. Walter, 40, died October 18 in a hospital at Little Rock, Ark. The deceased was the wife of Walter Ahring, director of the Capitol Theater Orchestra, that city. Her husband and four sisters survive. Burial was in Little Rock.

BARTON—Henry George Louis, 70, veteran show printer and an ardent friend of the profession, died recently at his residence, 77 Carlington road, Randwick, Sydney, Australia.

BEZDEK—Nettie (nee Harvey), widow of the late William M. Bezdek, mother of Harry Agee, formerly with the Bently-Patterson Circus and the Macy Exposition Shows, and lately connected with St. Louis (Mo.) theaters, died at her home in that city. Funeral services, held September 26, were followed by interment in Calvary Cemetery, St. Louis.

BLAKE—Nana, "the girl on the white horse" in "Coming Thru the Rye", died October 12 in the Polyclinic Hospital, New York, following an operation for stomach trouble. Miss Blake was a veteran actress and had appeared in many of Mort Slinger's Chicago productions before making her appearance on Broadway. Her acting in "Coming Thru the Rye" at the Herald Square Theater won for her much renown among the theater patrons of that time. Funeral services and interment took place at Douglaston, Long Island.

BOYD—Mrs. Margaret, 62, mother of Eileen Boyd, well known on the stage and concert platform, died September 20 at her home in Kensington, Sydney, Australia.

BUTTON—Frederick Harvey, director of the Woodstock Hotel Company, died October 24 at his home, 11 West 52d street, New York. Mr. Button was born in East Saginaw, Mich., the son of William H. and Emma Foote Button. He had law offices at 120 Broadway, New York. His widow, formerly Catherine C. Elfr, whom he married in 1917, survives. The Union League and the Lawyers' clubs were among his fraternal organizations.

CALL—Charles Augustus, 57, assistant general passenger agent of the New York, New Haven & Hartford R. R., and formerly interested in music and musicians, died October 17 at the Peter Bent Brigham Hospital, Boston, Mass. Mr. Call was born in Roxbury, Mass., July 5, 1866. In 1883 he was appointed a clerk in the passenger department of the New York & New England R. R. From that time he rose rapidly to the position of general agent, which he held with various New England railroads. He was well known in Boston music circles, having been secretary of the Handel and Hayden Society for a number of years. The deceased is survived by his widow, formerly Mary E. Morgan, and a 10-year-old son, COOPER—Harry, English outdoor showman, well known over the Midlands, died September 23 at 403 Long Acre, Nechells, Birmingham, England. The deceased is survived by three sons, two daughters, a brother and two sisters. Impressive funeral services, held September 29, were followed by interment in the family plot at Saltley.

DELTRY—William, also known as Blackwell, a screen actor, died suddenly October 8 in London, England. There are no relatives so far as is known.

DENYS—Simon, 36, bass baritone of the Paulist Fathers' Choir, died October 24 in St. Vincent's Hospital, New York, after a short illness. Mr. Denys was a native of Holland, coming to this country about eight years ago and engaging in the jewelry designing business. The deceased is survived by his widow, who resides at the family home, 169 West 83rd street, New York, and two children.

DYMOV—Dr. Irene, 38, wife of Ossip Dymov, author of the Midship play "The Bronx Express", died October 23 in the Mount Sinai Hospital, New York. Her husband, Ossip, is well known for his many Russian plays. The couple had resided at 250 West 94th street, New York. The survivors include her husband and a daughter, 12a Dymov.

EBERHART—Alvin C., 77, noted dog fancier and trainer, and for many years with various owners, died October 19 at his home in Camp Denison, O. Mr. Eberhart was born in Pennsylvania, but had lived in Cincinnati and Camp Denison for more than 30 years. He was nationally known for his raising and training of prize-winning dogs. In his travels throughout the country he acquired many animals of the pedigree, and it is said that he had the most perfect collection of high-grade dogs in the United States. It is said that at the time of death he was the only person in the world engaged in raising the original pointer dog.

EDWARDS—Gracie, 27, comedienne and daughter of Will Edwards, died recently in England from heart disease, from which she had been suffering for some time.

FAWCETT—Frank, 32, one of the most prominent road men in the service of Paramount, and favorably known to country and suburban exhibitors in New South Wales, died September 11 at Bondi, Sydney, Australia, after an illness of some months.

FISCHER—Berman, father of Marie Fischer, wife of Mal Murray and well known in repertoire circles, died October 7 at his home in Philadelphia, Pa. Interment was made in Holy Cross Cemetery, that city.

FURY—Charles J., 61, former proprietor of the Hotel Sterling, Trenton, N. J., died Wednesday evening, October 22, in the Atlantic City (N. J.) Hospital. The deceased at one time was president of the New Jersey Hotel Men's Association. During his business career he had been widely interested in many enterprises.

GIBLER—Henry, 68, one of the well-known Gilder Bros., showmen and musicians of bygone years, died suddenly Sunday morning, October 19, at his home in Mattson, Ill., from pleurisy poisoning. The deceased is survived by his widow, three brothers and two sisters. The funeral was in charge of the Knights of Pythias and burial was in Dodge Grove Cemetery, Mattson.

HARBAUGH—William, 25, stunt man for the Thomas H. Ince productions, drowned October 19 in the Colorado River at Yuma, Ariz., on location during the filming of the climax scene of a Western picture being made for the Pathe Company.

HARRIS—Sam (The Texas Kid), 52, the biggest man in the Southwest and one of the most gigantic human figures in the world, died October 20 at his home in Farmersville, Tex., from pneumonia. He weighed 720 pounds and had traveled all over the United States as an attraction with various shows and carnivals, being with the Cotton Belt Shows his last two seasons of touring. The deceased had been a farmer since his retirement from the road.

HARRIS—Reg., proprietor of the Ten Locales Crazy Band, died October 25 at Ashton-Under-Lyne, England, after a day's illness.

HIGGINS—Theodorfeld (Clad), concessionaire, husband of Dolly Higgins, who worked in the Egyptian Show with the Brown & Dyer Shows the past season, died suddenly October 8 of heart disease in Concordia Hall, Danbury, Conn., on the occasion of the farewell dance given by Al Dornberger, manager of the carnival. It was the custom of the carnival executive to give this farewell dance every season to employees before entering winter quarters, and it is an event which all connected with the show looked forward to. The deceased was among the merry-makers when he was seized with a heart attack, to which he succumbed. The widow survives. Burial was October 12 from St. John's Catholic Church, Danbury, with many showfolk in attendance.

HIGGINS—Father of Mark Higgins, formerly manager of the Australian McLeans, died recently in Melbourne, Australia.

In Memory of a Loving Husband and Father JOHN P. HILL who passed on October 30, 1922. META S. HILL, LAURA HILL BREYER.

HINES—Mr., 73, father of Harry Hines, vaudeville singer, died October 17 at his home in Eliza, N. Y. Harry had been playing the Palace Theater, Chicago, when word of his father's death was received. He left Chicago the same day to attend the services in Eliza.

HOMAZ—The married member of the Homaz Trio died recently in India from smallpox. For some years the act was quite popular in Australia.

HUSCHART—William, well-known stage electrician, died October 8 in St. Louis, Mo., after being ill for some time. The deceased was a member of St. Louis T. M. A. Lodge, No. 5, and Theatrical Brotherhood Lodge, Local No. 6. Burial was October 19, under the auspices of the T. M. A., in the lodge's plot in Sunset Burial Park, St. Louis.

IRVING—William (Bill), brother of Tom and Bob Irving, of Irving Bros.' Big Show, died October 21 at the City Hospital, Lockport, N. Y. The deceased retired from show business some years ago, and since made his home with his sister, Mrs. Frank Hutchinson, 11 Richmond street, that place. Three daughters, one son, three brothers and one sister survive. Funeral services, held October 24 at the home of his sister, were followed by interment in Cold Springs Cemetery, Lockport.

MEMORIAM FOR MY HUSBAND WILL G. JONES Killed October 31, 1922. I am with you, Wandering through Memory Lane. You are not dead but just away. JULE JONES.

KERWOOD—Dek, stunt man employed by the Franklin Farming Company, operated by Ben Wilson, was instantly killed October 15 in the Los Canyon of California when he fell 100 feet from a plane piloted by his partner, Frank Tomack. He was on location with the Farming Company and went aloft in preparation for a stunt. Before the appointed time came, however, he either fell or slipped from the fastage of the plane. For the past several years Kerwood was a well-known stunt man in the movies, noted for his daring. Some of his stunts for the films were jumping from one plane to another and jumping from high buildings. April 13, 1923, he sustained serious injuries when he crashed a difficult jump from one building to another. The deceased is survived by two children, several sisters and brothers, and his mother and father.

LIBBEY—Laura Jean, 62, widely known author, died October 25 at her home in Brooklyn, N. Y. The deceased was the author of 82 novels and 40 plays, and had also written short stories and special articles. Her husband, Van Meter Stowell, and a sister, Mrs. Edward F. Wilbur, survive.

McGUIRE—Patrick, 65, father of Hilda McColre, singer of popular numbers, who married Nelson Storey and has since been playing American vaudeville dates, died September 16 at Sydney, Australia.

MARKHAM—Al E. (Dad) veteran actor, noted for his portrayal of Swedish paria, died October 22 at his home, 1312 Third avenue, S. E., Minneapolis, Minn., following a long illness. Mr. Markham, a member of the profession for more than 40 years, not only produced several productions but had participated in some for many years, usually in a Swedish character role. It was in "Ole, the Swedish Detective," and "Ole Olson, Jr.," comedies, that he won his widest renown, touring all the States in the Union. In 1883 he and Allan May McPherson, of San Diego, Calif., were united in marriage, and they made their home for many years in Rochester, his birthplace. The widow, three brothers and two sisters survive. Funeral services were held October 24 at Calvary Church, followed by interment in Oakwood Cemetery, Rochester.

MARSHALL—W. H. Sr., English ride proprietor, died October 12 while visiting the Hill (Cing) Fair. For many years the deceased traveled thru Yorksters, where his rides were popular and well patronized. In late years he gradually relinquished the active management to his sons. Funeral services were held October 17 from the family residence, 460 Wakefield road, Bradford, Eng.

MORRIS—W. Richard Stuart, 63, actor and singer, of Boston, died October 11 in Los Angeles, where he went 10 years ago. The deceased appeared with the Booth and Modjeska Company and the Modjeska and Oris Skinner

Portrait of Lew Dockstader in a laurel wreath. Below the portrait is the name 'LEW DOCKSTADER' in large letters, followed by '(George Alfred Clapp)'. The entire block is framed with decorative elements.

LEW DOCKSTADER, 68, one of the most famous of the old-time minstrels and black-face comedians, died October 26 at the home of his daughter, Mrs. Warren Palmer, in New York City. He had been ill for the last two years, since he received a bone tumor in a fall at New Brunswick, N. J. His illness took a serious turn about a month ago. Despite his illness, however, he returned to the stage several times in recent years, altho he did not attempt to play thruout a whole season. The minstrel appeared with De Wolf Hopper's Fun Makers at Johnson's Theater, New York, in 1922, and last February he played with Julian Ellinge and the Six Brown Brothers. He was not able to stand the strain, and abandoned the work after a short time. For the last three months he had been confined to his bed.

Mr. Dockstader (real name George Alfred Clapp) was born in Hartford, Conn., August 7, 1856. His initial appearance dates back to 1873, when he became a member of a Hartford amateur organization, Earl, Emmett and Wild's Minstrels, teaming with Frank Lawton in a song and dance act as Lawton and Clapp. The late Harry Bloodgood, who was at that time organizing a company, was attracted by Lew, and engaged him for a part in Bloodgood's Comic Alliance, which opened in Springfield, Mass., about September 1, 1873, and played thruout the season there. The next year Dockstader formed a partnership with Johnny Mack, and as Mack and Clapp joined Whitmore & Clark's Minstrels, remaining with them until the spring of the following year. In 1875 and 1876 he was associated with Mart Healy, also with Healy and Ella Saunders, playing vaudeville houses and billed as the "Big Three." About that time Dockstader inherited considerable money, and used it to open a theater, Newton's Varieties, September 11, 1876, under his management. A few weeks later he changed the name to Adelphi, and continued it as such until January 13 of the following year, when he surrendered the management to Ad Weaver. With his inherited money he set out for California. When his money began to get low he did a song and dance act in May, 1877, at the new Adelphi Theater, San Francisco, associated with Conall and Cooper. It was in that act that the noted Peter, You're in Luck This Morning was first featured. After a run of several months there he joined Sargent's Minstrels, opening early in September and closing in Sacramento, Calif., December 10, 1877. He gradually worked his way to New York, where in August of 1878 he formed a partnership with Charles Dockstader, doing black-face songs and dances. The alliance became known as the Dockstader Brothers, and was continued until Charles became ill and the partnership broken in Philadelphia, March, 1883. The new partnership opened in Jersey City, September, 1878, and remained there several weeks. Their first minstrel engagement was with Jerry Thomas' Minstrels in New York at the Brighton Theater, December 30, 1878, after which they played the principal vaudeville houses until the beginning of the season of 1880, when they joined Carncross' Minstrels in Philadelphia for the season. The following year they returned to Philadelphia, and remained until about January 1, 1882, when they joined George Thatcher's Minstrels, also in Philadelphia, for a brief engagement, terminating January 21 of that year. A week later they opened with Haverly's Minstrels in St. Louis, and played there for the balance of the season. In the fall of 1882 they returned to Carncross' Minstrels in Philadelphia, where, after the sickness of Charles Dockstader in March, 1883, Lew remained, getting the full salary paid the team and sharing it with his sick partner. He began his fourth season with Carncross in the fall of 1883 and continued until the spring of 1886. On September 17 of that year Dockstader's Minstrels opened as a permanent institution of New York, and held forth for more than three years before he made a trip to California with his company. On December 25, 1888, he opened with Hermann's Trans-Oceanic Vaudeville Company for a limited engagement. The following month he became a member of Primrose & West Minstrels, and continued with them until the spring of 1891, and then joined George Thatcher's Minstrels in San Francisco, finishing the season. Again Dockstader's Minstrels opened, this time for a road tour, and made their first appearance in Dayton, O., July 23, 1891, and traveled until February 20, 1895, on that date giving their closing performance in Cincinnati. He then entered vaudeville and continued his brilliant success until 1896, when, in connection with George Primrose, he organized a company bearing their names, which traveled successfully for five years. In 1903 Dockstader again headed his own aggregation and continued for many years.

company in the early '90s and acted in pictures for the Lubin Company at Philadelphia. He moved to California to work for the Selig Company, and his last film engagement was in Emery Johnson's production of "The Spirit of the U. S. A." at the F. R. O. studio. The deceased toured America and Europe with concert companies. Interment was in Grand View cemetery, Los Angeles.

**NEUMANN**—F. Wight, 72, one of the best-known concert managers, directors and music impresarios in the country, died October 22 at his home, 3155 South Michigan avenue, Chicago, after an illness of a few days. Born in Hamberg, Germany, November 3, 1851, Mr. Neumann came to America in 1877, settling in New York, and engaging in the banking business. Seven years later found him in Chicago, where he began to devote his time to music and musicians. It is said of him that there is hardly an opera star, concert artist or musician in this country to whom he was unknown. During his many years of service Garden, Patti, McCormick, Caruso, Hofmann, Paderewski, Bauer, Gaidlowitsch, Heifetz, Kreisler, Novos, Carrone, Jeritza, de Paolmann, Rachmaninoff, Selimann-Hrink and other stars of the music world were among the artists who gave Chicago concerts under his direction. Mr. Neumann made the arrangements for the concert given Sunday, October 19, by Geraldine Farrar, the Whitman Synagogue Orchestra and Oliver Smith, but his sudden illness prevented his attendance. The list of concerts and recitals which the deceased had arranged to take place in Chicago this season was the most imposing and elaborate of any under his direction.

**NEWTON**—George, manager of the Prince George Hotel, New York, died October 20 at his home, 705 West 128th street, that city, from acute indigestion. He had many friends in the profession.

**PATTY**—A grand performer, well known in Europe and who appeared in this country for years as a member of the Patty Bros. act, died recently in LePortense-sur-Marne, France, in his 39th year. He is survived by his widow and three children, the latter widely known in the United States. Alexander Patty is billed as "the man who walks on his head". Felix Patty, the second son, is a member of the Tarzan act. The daughter, Marguerite Patty, appears with The Duponts.

**SCHACKLETON**—Benjamin A., 50, musician, dropped dead in front of the Clermont Bank, New York, Saturday night, October 26, a few minutes before he was to play at the Republican Rally where General Dawes, vice-presidential candidate, was chief speaker. Heart disease was given as the cause of his death.

**SCARF**—Harry, son-in-law of William Sedgwick, and a well-known English stallholder, died October 14 in the Hull (Eng.) Royal Infirmary.

**SCHARPFF**—Ernest, prominent Brooklyn (N. Y.) teacher of music, died recently at his home, No. 41 Halleck avenue, Ridgewood, Brooklyn. Mr. Scharpff was an active member of numerous musical organizations. The deceased was musical director of the Schwaebischer Saengerbund, the Independent Quartet Club, a member of the Garfield Band, No. 23, D. O. S. R.; director of the Associated German Chorus of America and others. Funeral services and interment took place October 23.

**SEXTON**—Michael, owner of the Hotel Marlborough, Asbury Park, N. J., and father of Harold W. Sexton, owner of the new Columbia Hotel, Belmar, N. J., died October 22 in the Hardy Hospital, Meherrin, Va., from injuries sustained in an automobile accident in Farmville, Va. Mr. Sexton was motoring to Florida when the accident occurred. Before entering the hotel business he was a well-known racing and turf man. The son left for Virginia on receipt of word of the death, and accompanied the body to the family residence in Asbury Park, where funeral services and interment took place. The deceased is survived by his son and daughter-in-law, Mrs. Harold W. Sexton, owner of the Coleman House, Asbury Park.

**SHERRI**—Andre, blind producer of numerous musical revues and known to many actors and actresses, died October 20 in a Rivington (N. Y.) sanitarium where he had been confined for some time. Besides his musical productions, Mr. Sherrri and his wife, Antoinette Sherrri, made up the firm of Andre Sherrri, Inc., 158 West 45th street, New York, theatrical costumers. The widow survives. Funeral services were held at the Actors' Church, St. Malachy's, West 40th street, New York, where a solemn requiem mass was celebrated. The Rev. Father Mastaglio officiated, assisted by the Rev. Father Leonard, Catholic Actors' chaplain. Numerous artists who had played in Sherrri's revues were present at the services. Interment was in Calvary cemetery, Long Island.

**SIROU**—Edgar B., 56, veteran repertoire actor, died October 19 in the Lewiston (Pa.) Hospital after a brief illness from Bright's disease. He had been connected with repertoire companies throughout the East for the past 30 years. His last engagement was with the Jane Hastings Stock Co., with which he closed in Lewiston to retire to private life. The deceased is survived by a widow, known professionally as Grace Verno, and four children.

**SYKES**—Mrs. Helen, 61, mother of Harry Sykes of the bicycle act of Harry Sykes and Company, playing the Loew Time, died early Friday morning, October 17, at the Mount Sinai Hospital, Cleveland. The son, Harry, was playing at Loew's American Theater, New York, at the time, and he immediately departed for the family residence, 2425 East 61st street, Cleveland. The deceased is survived by her husband, Benjamin, a daughter, Frances, and five sons, Harry, Raymond, Maurice, Sam and Louis. Funeral services, held October 20 at the Deutches Memorial Chapel, Wade Park avenue and Crawford road, were followed by interment in a local cemetery.

**WILDMAN**—Arthur, showman, well known in the North Wales section of Great Britain, died October 11 at Conway, North Wales. He was formerly a popular owner of rides but in recent years had been retired, residing at the Blue Bell Hotel, Conway. The deceased came from an old-time English show family.

**WOLF**—Mrs. Annie M., died October 18 at her residence, 4945 Locust street, Philadelphia, Pa., of lung trouble. Mr. Wolf, who is book manager of the Stanley Company, Philadelphia, and four sons survive.

**IN MEMORIAM**  
**HARRY HASTINGS**  
VIOLA HASTINGS wishes to gratefully acknowledge the many sincere expressions of love and sympathy extended to her in the hour of her deep bereavement. It is a source of great comfort to her to know of the wonderful respect and love in which Harry was held by his numerous friends.

**MARRIAGES**  
**In the Profession**

**ADAMS-WARWICK**—Jimmie Adams, comic with the Christie Comedies, and Virginia Warwick, film actress, were married October 10 at the home of the bride in Hollywood, Calif.

**BAMBRIDGE-KIPLING**—Capt. Geo. Bambridge, attaché of the British Embassy in Brussels, Belgium, and Elsie Kipling, daughter of Rudyard Kipling, famous author, were married October 22 at St. Margaret's Church, London, England. Rudyard Kipling gave his daughter away. Following the ceremony a reception was held at the home of Mr. and Mrs. Stanley Baldwin in Eaton Square, London. Baldwin is a cousin of the noted writer.

**BLAKE-OHLSON**—Charles E. Blake, son of Charles G. Blake, banker and president of the Blake Monumental Company, Chicago, was married October 23 to Astrid Ohlson, featured member of the 1923 edition of the "Greenwich Village Follies". In the parish house of the Central Congregational Church, Brooklyn, N. Y., by the Rev. W. Seymour Wilson. Mrs. Blake will give up her stage career. Mrs. Viola Rae, of Flatbush, was matron of honor, and Donald Blake, brother of the groom, was best man.

**CASTLETON-SPENCER**—Forest B. Castleton and Marjorie Spencer were married at

Theaters, and Nan Chapman, of the cast of "Artists and Models", were married recently in Cleveland by Justice of the Peace Billy Zoni. The couple are making their home in Cleveland.

**FUERMAN-RAUB**—Walter Fuerman, jeweler, of Bradford, Pa., and Viola Raub, pianiste of vaudeville, were married October 18 at Mt. Jewett, Pa. The bride recently was divorced from Melvin Raub, singer. Mr. Fuerman also had been married before.

**GREENIDGE-RUELI**—Dal Buell, noted concert pianist, and Audrey E. Greenidge have been secretly married for the past six years. It was announced October 25 at a reception given in Boston. Miss Buell, it is said, kept word of the marriage secret for professional reasons, and will be accompanied on her next concert tour, which is expected to include England, France and Germany, by her husband. The above information was conveyed by Michael A. Mullaney, a member of New York Lodge, No. 1, B. P. O. E.

**LENORIS-ROCHTER**—Frank Lenoris, well known in Wild West contest circles as "Alberta Frank", and Deft Rochter of the clerical department of the Cincinnati office of the Metropolitan Life Insurance Co., were married October 17 in Cincinnati, where they will reside.

**LESSER-SHAW**—Irving M. Lesser, vice-president of the Principal Pictures Company of New York, was married October 20 in Judge Delaney's Court, that city, to Helen Shaw, a member of a prominent Philadelphia family.

**AL T. HOLSTEIN**

**ALBERT T. HOLSTEIN**, 48, for the past 25 years a well-known outdoor showman, and connected with the John W. Moore Indoor Circus in the capacity of general agent, died at 5 a. m., October 22, in St. Luke's Hospital, New York, from a complication of diseases.

Mr. Holstein was born in Allentown, Pa., in 1876, the son of Julius and Elizabeth Holstein, neither of whom were showfolk. His education, received in the public schools of Allentown, was but the customary one of a young American boy. With a genuine liking for shows and the show world, he soon entered that field, first as an actor. That he was as capable in that field as he later became in the outdoor world is attested to by the fact that he was appointed leading man with Al Wilson in England. Among his best shows was *The Red Widow*.

His first experience in outdoor show business was in a minor capacity with the old-time Scribner & Smith Circus. Later he was associated with Sam McCracken for a number of years. An expert in the production and management of diving revues and shows, his services in this capacity were much in demand. Some of the better known of these revues which he handled included the Diving Revue with the Meyerhoff Attractions, diver manager with P. J. Ringins, and many others. For a time he was general agent of the Mighty Doris Shows, the Great Empire Shows and the Siegrist-Silbon Shows. In the latter outfit he controlled a third interest.

A good talker, he had traveled around the world giving lectures on various topics. Altho most of his career was with outdoor organizations, his associations were not limited to such. At various times he was a manager of theatrical companies, producer, manager of parks and theatrical houses, promoter, etc.

Mr. Holstein is survived by three brothers and three sisters: Thomas B. Holstein, leader of the Pioneer Band, Allentown; Richard Holstein, Allentown; George Holstein, Philadelphia; Mrs. Katherine Martz, Allentown; Mrs. Elizabeth Fenner, Chicago, and Mrs. Amy Berlin, Columbus, O. He was a member of the Jersey City Lodge of Elks, No. 211; the Priests' Club of New York, and of many Masonic bodies, including the Pacific Consistory and Mecca Temple, Nobles of the Mystic Shrine, New York; the Showmen's League of America and the Association of General Agents of New York.

Private services, held Saturday afternoon, October 25, in the funeral parlors of George O. Heckrotte, Allentown, by Senior Deacon H. W. Funk, of Greenleaf Lodge, No. 561, E. & A. M., were followed by interment in Fairview cemetery, that city. Among those attending the funeral were: Sam Burgdorf, Harry Bentum, Louis Ulrich, Clyde Hipple, Walter Middleton, Alfrezo Swartz, Walter Johnson and H. F. Adams, master of the Greenleaf Lodge.

Jerome, Ia., October 3. Both are members of the "Black and White Revue" Company.

**CONBLEY-PHILIPS**—Abraham Conbley, of Shirley, Southampton, England, and Sophie Philips, of Winton, Bournemouth, England, were married September 23 at St. Luke's Church, Winton, Bournemouth. The bride and groom are well known to English outdoor showfolk.

**CLIFF PEAT**—Paddy Cliff, dancer with the "Hollywood Follies", a "Columbia Burlesque" attraction, and Nora Peat, chorister with the same company, were married October 22 in the office of Justice Schilberling of the Albany (N. Y.) City Court.

**DAVIS-TIPPS**—Earl Davis and Hazel Tipps, daughter of H. H. Tipps, general agent of outdoor shows, were married October 19 at San Antonio, Tex., where they will make their home.

**DIXON-TAYLOR**—Frank A. Dixon, formerly of the Frank Glimvan Company and well known in stock and repertoire fields, and Mrs. Eva B. Taylor, daughter of Mr. and Mrs. William Enck, of Harrisburg, Pa., were married October 8 in Baltimore, Md. After a honeymoon in the East the couple returned to Harrisburg, where, since having recently left the profession, Mr. Dixon conducts a cigar store and confectionery.

**FITZ-BELL**—Harry Homer Fitz, carnival man of Pittsburg, Pa., and Anna Janet Bell, non-professional of Youngstown, O., were married October 8 at Cumberland, Md.

**FITZHENRY-GROSSE**—Joe Fitzhenry and Mildred Grosse, formerly with the Schwabke Amusement Co., and sister of Mrs. George Schwabke, wife of the carnival owner, were married October 25 in St. Louis, Mo. The groom is a non-professional.

**FRANKLIN-GRUBMAN**—Irwin Franklin, assistant advertising manager of Loew's Ohio

The couple are spending their honeymoon in Atlantic City.

**LEATH-LEGG**—Albert J. Leathell, managing director of the Local theaters throughout New England, was married October 18 to Emily K. O'Brien in St. Clement's Church, Medford, Mass. The couple are residents of Somerville, Mass.

**LYONS-MILLER**—Hubert Lyons, half owner of the "Hobbed-Hair Revue", and Patsy Miller, blues singer and soprano of the tabloid company, recently were wed in Waycross, Ga.

**MAHONEY-DUGAN**—Daniel Mahoney, legal adjuster with Billie Clark's Broadway Shows, and Barnett Dugan, of the same organization, were married recently in South Carolina.

**MAHONEY-TRIPKIN**—Frank X. Mahoney and Margaret Tripkin were married in New York October 15. Mr. Mahoney is treasurer of the Alhambra Theater, Brooklyn. Miss Tripkin also was connected with the Alhambra house organization.

**O'BRIEN-FLEISCHMANN**—Jay O'Brien, dancer and polo player, was married October 20 in Paris, to Mrs. Julius Fleischmann, divorced wife of the former mayor of Cincinnati. After the ceremony the couple left for London.

**POTTER-STROUD**—James A. Potter, circus man, was married October 2 in Memphis, Tenn., to Vene Stroud.

**PRINCE-LANE**—Anthony Prince and Eve Lane were recently married in Marianna, Ark., according to a letter to The Billboard from Charles Prince, twin brother of the groom. The date of the wedding was not given in the letter. The Prince boys are clowns.

**RIDDLE-GARDELLE**—Melville Riddle, associated with the staff of the Metropolitan and Million-Dollar publicity forces of Los Angeles, and Yvonne Gardelle, screen actress and former chorus girl in the "Ziegfeld Follies", were married October 18 in the Temple Baptist Church, Los Angeles, Calif.

**SUNMER-BURCHFIELD**—James F. Sunmer, who played the part of the reporter in "The Beggar on Horseback", was married recently to Alice Kyle Burchfield, non-professional, at the bride's home in Buffalo, N. Y.

**TRYON-HALL**—Glenn Tryon, comedian in pictures, was married October 19 to Lillian Hall, also of the screen, at Santa Ana, Calif.

**VARNER-PEARCE**—Henry B. Varner, president of the North Carolina M. P. T. O., and well-known exhibitor of the Carolinas, and Evelyn Lucretia Pearce were united in marriage September 20 at Alexandria, Va. They will make their home in Lexington, N. C., where Mr. Varner's extensive interests include two theaters.

**WEBER-JEUDY**—Ludwig Weber, noted French actor, who was a member of the Jacques Copeaux Company at the Vieux Coumbier during its engagement in this country, was married October 17 to Andree Jeudy, daughter of Mr. and Mrs. Maurice Jeudy, of Amiens, France, at the Church of the Redemption, Paris. Mr. Weber, after his engagement with the Copeaux Company, again returned to this country, the second time as a member of the Robert Casa Company, which played at the Belmont Theater, New York.

**Denial**

Prince Mohammed Al Ibrahim, now in Egypt, has personally denied his reported marriage to Pearl Shepard, motion picture actress, daughter of Mr. and Mrs. Morris Ginsberg, of 52 West 46th street, New York.

**COMING MARRIAGES**  
**In the Profession**

Irene Juno, organist in the Takoma Theater, Washington, D. C., and also known as a composer, and Joe Flynn, theatrical press agent, will be married in the spring. Mr. Flynn is advance man for "Wildflower".

Jack Cliffe, trombone soloist, well known to the vaudeville and circus world, is to be married November 1 to Margie Hird, non-professional, of New Haven, Conn. Mr. Cliffe has been a featured trombone soloist with bands on many shows, including Sparks Circus and the Ringling-Barnum Circus, and last season was with Van Arnam's Minstrel bands, the Keith Time Cliffe has several jazz bands, the best known being Jack Cliffe's New York Ramblers, now playing at West Palm Beach, Fla. After an extended honeymoon the couple will reside in Stamford, Conn.

Dorothy Fields, daughter of Lev Fields, noted stage comedian, is engaged to marry Dr. J. J. Wiener, son of Mr. and Mrs. Alex Wiener, of Belle Harbor, L. I. The announcement was made by Mr. and Mrs. Lew M. Fields, of 562 West End avenue, New York.

Monte Blue, star of the silver screen, will marry Tove Janson November 1, according to the report which has reached New York. The bride-to-be is an actress, having appeared as a member of an Elsie Janis company and later in the movies. Her mother is a noted Norwegian actress. The wedding is expected to take place in the home of the bride in Seattle, Wash.

Capt. James B. Cochrane, of London, England, and Frances Wahlstad, a scenarist of Hopalong N. J., but now a member of the American colony of Berlin, Germany, will be married shortly, according to the announcement made by the bride-to-be. Capt. Cochrane is a member of the Inter-Allied Control Commission, stationed in Berlin.

Corinne Wahlstad, sister of Frances Wahlstad, scenarist, has announced her engagement to Capt. Sidney Daw, one of the British officers attached to the Inter-Allied Control Commission in Berlin. The announcement was made shortly after that of her sister recorded above.

William J. Hewitt (not William Juddas Hewitt of carnival fame), magician under the name of Magical Billie, has announced his engagement to Louise Mazzecehill, of 423 W. Broadway, New York. Mr. Hewitt, when not on tour, makes his home at 77 Lincoln street, Centerdale, R. I.

**BIRTHS**  
**To Members of the Profession**

Friends of Joe Beckett, former heavyweight champion of England, who has several times appeared with English outdoor attractions, will be glad to learn that he and Mrs. Beckett became parents of a boy October 6 at Worthing, England.

W. A. Stendel, representative of The Billboard at La Crosse, Wis., became the father of a boy October 17. Mother and son doing nicely.

A son was born to Eddie and Mrs. Powell October 23 at Columbus, O., where Mr. Powell, who is well known in theatrical circles, conducts a stage-dancing school.

Mr. and Mrs. Leslie Howard announce the birth of a daughter October 19. Mr. Howard plays the part of Paolo Morelli in "The Werewolf", current at the Forty-Ninth Street Theater, New York.

Born to Jack and Mrs. Sells, of the Morris & Castle Shows, a daughter October 23 at Vicksburg, Miss.

Mrs. Earle J. Phillips, formerly known in burlesque and tabloid as Peggy Birch, became the mother of a boy September 25 at St. Vincent's Hospital, Erie, Pa.

A nine-pound girl, named Mary Theresa, was born to W. H. (Shorty) and Mrs. Absalom, well-known outdoor show people, October 22 at their home in Hopewell, Va. The Absaloms, formerly of the Zellman & Polle Exposition, put in the past season with the T. A. Wolfe Shows.

**DIVORCES**  
Will be found on Page 105







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## NAT REISS SHOWS

Jeffersonville, Ind., Oct. 24.—The Nat Reiss Shows are now in winter quarters here. Business for the closing week at Jeffersonville was very poor, even with nice weather. During the week the buildings were put in shape to store the equipment. Before nightfall Monday practically all had been placed in quarters, in the Government buildings No. 185 and 186, at Camp Wind, and the No. 190 building, used as an office for that section of the camp during the war, will be used as sleeping quarters, mess hall and general office. All the cars are parked within 75 feet of the winter quarters. William (Dad) Miller is now in charge.

At Winchester, on account of bad weather, the show lost its first Monday night opening of the season. At Richmond this organization experienced its first and only week without rain this year. At that spot Promoter M. J. Donohue, in charge of that stand, overcame many obstacles in the way of differences between the committeemen, and thru him it was the best of the Kentucky stands.

Remodelling the wagon fronts will start about November 15 and the new fronts will be started after the first of the new year. Deals for new railroad equipment will probably be closed within the next two weeks. Two new mechanical fun shows will be built.

Mr. and Mrs. M. J. Donohue left for Illinois, but Donohue will return to take charge of two indoor events about November 10. R. F. McLondon, secretary the past season, left for Charleston, S. C. H. E. Wiggins and wife went to Chicago from Mayville, Ky., and H. E. is now with G. H. Cooper's Indoor Circus. Ed P. Rahn and wife are in West Virginia promoting indoor events for Nate Miller, J. P. Murphy, of the J. P. Murphy Shows, was a guest of Mr. and Mrs. Melville the last few weeks the show was out and left for his home at Piqua, O. Nate Miller, who has been sick since the Chiltons engagement, is now in Chicago under the care of Dr. J. A. Cousin, but is expected to leave the hospital soon. Fred O. Bird, Geo. Carson, Bill Nielist, Jack Lynn and several of the other concessionaires motored to Chicago. Mr. and Mrs. Charles Sweet have rented a very nice house here and intend to stay for the winter. Geo. Elser and his son and Geo. Murphy joined the J. J. Russell Indoor Circus at Peoria, Geo. Sargent left for his home at St. Louis, Mo., and Charley Peterson joined his wife and family at Chicago. Mr. and Mrs. Geo. LaRose, Mr. and Mrs. Herbert LaRose and "Gus" all motored to North Tona-wanda, N. Y. M. Stodghill, the past season band leader, said he was going direct to his wife and family at Cincinnati. E. J. Edwards went to join his sister at St. Louis. Pearl Sturley went to London, O., where his wife and baby girl have been living and Geo. Brown went to Peoria, Ill. All of which is according to an executive of the above shows.

## GREATER SHEESLEY SHOWS

Inadequate Space for Erection of All Attractions at Fayetteville (N. C.) Fair

Fayetteville, N. C., Oct. 22.—Lack of available space on the Cape Fear Fair grounds here has made for a compact midway and numerous attractions of the Greater Sheesley Shows were not taken from the show train on its arrival on Sunday from Danville, Va. The Water Circus "Circus" show and "butterfly" ride and their personnel are taking an extended rest this week. Last year the organization played this fair with the 20-car unit, but this season Capt. John M. Sheesley agreed to place as much of his 30 cars of equipment as space could be found for.

Children's Day today brought out hundreds of lively "Tarheel" youngsters, the formal fair opening being heralded by a long civic parade to the grounds, in which the shows were represented by a six-horse team, with Eddie Smith at the reins, on the band wagon and the "Sheesley 515", miniature locomotive, and big air callope with Eddie Schilling at the keyboard. Advance preparations would indicate the most successful fair ever held in this prosperous community.

Attendance at the Danville (Va.) Fair last week was all that could be expected. The receipts were in keeping with the crowds, considering industrial and political conditions, and a satisfactory week for the shows was marked up.

Among Mr. Sheesley's visitors have been A. G. Allen, former industrial man, who makes this place his headquarters for a thriving poster business, and Rhoda Hoyal. Many concessionaires are preparing to leave for their homes within the next two weeks. The Wayne County Fair at Goldsboro, N. C., will be given a return engagement, and Fair Secretary W. C. Denmark has made elaborate preparations for Children's Day, distribution of free tickets to the fair and Sheesley riding devices having been made in the schools.

Mr. Sheesley has a corps of agents working on prospective winter dates for the John M. Sheesley Circus.

CLAUDE R. BELLIS (Press Rep.).

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

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30 E. BROADWAY, NEW YORK CITY  
References: Chatham & Phoenix National Bank.

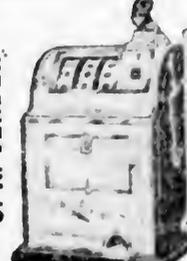
AGENTS WANTED



**TARGET PRACTICE**  
1c and 5c Play.



**LITTLE PERFECTION**  
1c and 5c Play.



**O. K. VENDER**  
5c and 25c Play.

IF IN WANT OF MACHINES OR SALESBOARDS WRITE US. SEND FOR CATALOG.  
**DEAN'S NOVELTY CO., Box 192, Muskogee, Okla.**

## BUY WHERE YOU SAVE MONEY

Prices and merchandise guaranteed. Your money cheerfully refunded if not satisfied.  
**L'ELCO PEARLS, 21 Inch, Indestructible, with setting silver white stone clasp in satin lined case. Per Dozen \$ 8.50**  
In. Retail Price Per Dozen 12.00

### BARR BRAND BALLOONS AND SQUAWKERS

- Fresh Stock Guaranteed**
- No. 60 Gas Balloons, Gross \$ 2.50
  - No. 70 Gas Balloons, Gross 2.75
  - No. 80 Gas Balloons, Decorated, Gross 3.50
  - No. 120 Gas Balloons, Gross 6.50
  - No. 75 Airships, Gross 2.25
  - No. 150 Airships, Gross 4.25
  - No. 20 Squawkers, Gross 1.10
  - No. 35 Squawkers, Gross 1.65
  - No. 50 Squawkers, Gross 2.25
  - No. 60 Squawkers, Gross 3.00
  - Special Assorted Squawkers, Gross 2.75
  - Baby Grand Squawkers, Gross 13.50
  - Balloon Sticks, Gross .40

### SLUM NOVELTIES

- Rooster Whistles (3 Kinds), Gross \$1.50
  - Alarm Books (2 Kinds), Gross 3.00
  - Ash Trays, 3 1/2" x 5 1/2", Gross 3.75
  - East Bank Mirrors, Gross 2.00
  - Plain Mirrors, Gross 1.85
  - Puzzles, Gross 1.00
  - Roaming Toys, Gross 1.60
  - Jumping Frogs, Gross .50
  - Cigarette Whistles, Gross .65
  - Glass Cigarette Holders, Gross 1.50
  - Fur Monkeys, Gross .75
  - Swinging Toys, Gross 1.25
  - Cowboy Fobs, Gross 3.75
  - Celluloid Wrist Watches, Gross 3.75
- Send for our list prices of other items. Orders shipped promptly upon receipt of 25% deposit.

**SAMUEL FISHER**  
54 West Lake Street, CHICAGO.

## 5 Sticks of CHEWING GUM

Full Size—5 Sticks to the Pack

SPEARMINT, PEPPERMINT, FRUIT FLAVORS.

For premiums, concessions and salesmen, packed in flasher packs. You can double your money quick.

Also novelty packs and new ideas in gum, ball gum, give-away gum, etc. We make all kinds. One third deposit required.

## Helmet Gum Shops, Cincinnati, O.

### MAKE MONEY ON THE FOOT BALL GAMES

A Novelty Hedge that everybody will buy. Will make up a hedge with a Tin Souvenir Foot Ball, Silk Ribbon and 60-line Button with special printing of leading Universities in lots of 100..... \$12.50  
250..... Per 100, 12.00  
500..... Per 100, 10.00  
1000 or Over Per 100, 8.00  
Tin Footballs only, \$3.75 per Gross.  
Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free.  
**M. K. BRODY, 1120 South Halsted St., Chicago, Ill.**

## LAGG'S Great Empire Shows

CAN PLACE Two Almost Merry-Go-Round, 10 ft. at \$100.00, Train, week November 3  
WANT good Man to take charge of Athletic Show. Have first-class Musical Shoe Buffet for good troupe. CAN PLACE all Merchandise Wheel, Hoola Hoop, Ball Game, legitimate Grand Shows and Can Place. Good Field, O., week October 27. Prepays 50% cash. Address  
**MATTHEW B. LAGG.**

## Salesboard Workers

Run off twelve Salesboard a week with handsome profit. It is not necessary to travel with board, for each board has a beautiful illustration of a Bridge Lamp and a drawing of other premiums. To bring about the best results, leave them with Senators, O.K. Vender, Little Perfection, Target Practice, etc. The Boards are \$2.75 per Dozen, with Circulars; \$18.00 per Hundred. Full amount, or 25% with order. No merchandise shipped without deposit. Send for our list of new, desirable assortments.  
**THE HARTCRAFT COMPANY (Dept. B), 364 River St., Chicago.**

**QUALITY** IS WHAT IS GETTING US THE BIG SALES BOARD BUSINESS THIS YEAR

**"HARLICH'S KICKLESS SALES BOARDS"**

NO BETTER or NEATER BOARDS Made. Smallest in Size. Double Backs and Fronts.

NET No Discount **GOLD DIGGER BOARD** 4,000 Holes, 10c Sales Each **\$7.50**, 10 lots \$6.00

20% DISCOUNT ON ORDERS OF \$75.00 OR MORE OF BOARDS LISTED BELOW

Regular Midget Boards		Tiny Baby Midget Boards	
No. of Holes	Each.	No. of Holes.	Each.
100	\$0.21	100	\$0.33
200	.32	200	.41
300	.40	300	.52
400	.50	400	.64
500	.57	500	.74
600	.65	600	.84
800	.83	800	1.06
1000	1.00	1000	1.20
1200	1.18	1200	1.44
1500	1.44	1500	1.80
2000	1.90	2000	2.40
2500	2.34	2500	3.00
3000	2.80	3000	3.60
4000	3.34	3600	4.32
4500	3.70	4000	4.80
4800	4.60	5000	6.00

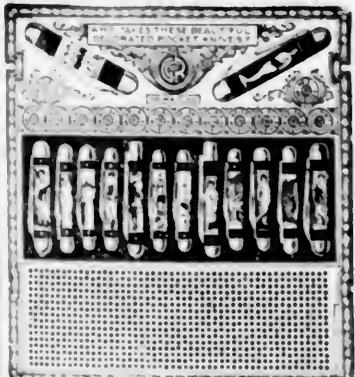
300-HOLE PUT AND TAKE BOARDS. Each \$0.44  
300-HOLE POKER, LEATHER PUNCHER OR PLAY BALL BOARDS. Each. .44

25% WITH ORDER, BALANCE C. O. D.

➔ Big Value Photo Handle Knife Boards, \$5.25. Candy Outfits, \$5.95. Pencil Outfits, \$3.25, and many other Big Value Assortments, as well as merchandise without boards, at prices that defy competition, are listed in our No. 26 Catalogue. IF YOU HAVE NO COPY, SEND FOR ONE.

**HECHT, COHEN & CO.,** 201-203-205 W. Madison St. CHICAGO, ILL.

**SUPER-NOVELTY KNIVES**

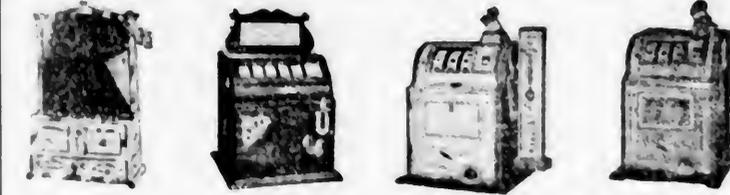


The Cheapest GOOD Novelty Knives

- "Ro-Co-Co" 12 KNIVES, 800-HOLE GOLD-EMBOSSED DE LUXE BOARD. Hand painted Art Photographs, on a sparkling "jeweled" background of eight different colors. The newest thing out... **\$9.50**
- "JEWEL" 14 KNIVES, 1000-HOLE PLUSH-COVERED BOARD. Knives with handles that sparkle and glow as if set with a thousand tiny jewels. Ruby, Emerald, Turquoise, Diamond, Gold, Garnet... **\$8.50**
- "SELLER" 12 ART KNIVES, 800-HOLE BOARD. Very popular asst. **\$6.50**
- "QUALITY" 14 ART KNIVES, 800-HOLE BOARD. Knives extra large. Two very large. Six different styles. (See picture)... **\$7.70**
- "COLOR" 12 KNIVES, 600-HOLE BOARD. Assorted Colored Celluloid Handles: Red, Green, Blue, Ivory, Tortoise... **\$6.50**
- "PEARL" 14 PEARL KNIVES, 800-HOLE BOARD. Clear White Pearl—none yellow: a splendid assortment... **\$10.50**
- "SUPREME" 14 EXTRA LARGE FINEST QUALITY PEARL KNIVES, 800-HOLE 10c VELVET-COVERED BOARD. These Knives of rainbow hued pearl are the finest Knives made. The "King of Knife Boards"... **\$15.00**

Order by name. For 1000-Hole Board add 25 cents. With order, balance C. O. D.  
**WHITSETT & CO., Inc.,** 212-26 N. Sheldon Street, CHICAGO, ILL.

**TARGET PRACTICE LITTLE PERFECTION O. K. VENDER OPERATOR'S BELL**



1c and 5c Play. 1c and 5c Play. 5c Play. 5c and 25c Play.  
IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.  
Send for Catalogue. **REX NOVELTY CO.,** 2843 Southport Ave., Chicago, Ill.

**Concessions Wanted**

For 3 Indoor Celebrations, all under strong auspices. All Free Acts booked Rushville, Ill., week November 10th. **DETROIT PRODUCING CO.,** Harry Williams, Representative; Frank Noe, Manager, Rushville, Ill.

**Smashing - Crashing Values** that "sure will" bring the "dough"

*La Perfection Perles*

Reg. U. S. Pat. Off.



**Three Strand NECKLACES**

Quite the newest thing in indestructible necklaces. A-1 quality and guaranteed of course. Complete with assorted colored crystal cut birth-stone snaps, in octagon or heart shape box at

**\$2.50** each

**Two Strand NECKLACES**

Another attractive item, much in demand. Beautifully graded, high lustre, guaranteed indestructible. With assorted color crystal cut birth-stone snap. Complete in velvet box at **\$1.50** each

**30-Inch Necklaces** Perfectly matched and graded, 30-in. Opague Necklaces, first quality, guaranteed indestructible, with one snap, fast... **70c each**  
**60-Inch Necklaces** High lustre, opalescent, uniform Necklaces, beautiful sheen, exceptionally fine quality of indestructible pearl. Tremendous value at our price **\$1.25 ea.**

**BOXES EXTRA** Heart or Octagon Shape, Velvet Covered, Silk Lined, at... - \$5.50 per doz. Oblong, Leatherette, Satin Lined, at... \$2.50 per doz.  
**20% DEPOSIT MUST ACCOMPANY ALL ORDERS**

**LA PERFECTION PEARL COMPANY**  
249 West 42nd St., New York City  
TELEPHONE CHICKERING 1638

**\$1.25 EACH** In Doz. Lots  **\$1.25 EACH** In Doz. Lots

Beautiful high lustre 1 1/2 inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Case. Specify colors when ordering. Absolutely indestructible and carrying our iron-clad guarantee and fast. Put up in elaborate silk-lined display box.

**OUR LADY DIANA PEARLS, 36** inches, in Elaborate Jewel Case. **\$3.50 Each**  
25% Deposit Must Accompany All C. O. D. Orders. Not Connected With Any Other Firm.

**HOUSE OF HEIMAN J. HERSKOVITZ**  
85 BOWERY, NEW YORK CITY

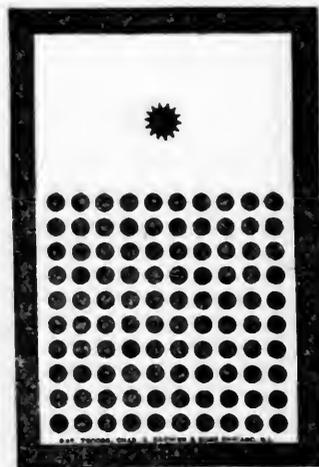
**FOR SALE**

**Complete Outfit for Manufacturing Salesboards**  
Will Be Sold as a Complete Outfit or in Separate Units  
**SOME OF THE EQUIPMENT**

ONE NEW 1,500-HOLE DIE FOR BABY MIDGET HOLE BOARD.  
COMPLETE SET OF DIES FOR MIDGET BOARDS.  
ONE NIAGARA PUNCH PRESS.  
ONE MILWAUKEE PUNCH PRESS.  
ONE CRIMPING MACHINE FOR MIDGET BOARDS.  
ONE SEYBOLD CUTTING MACHINE.  
ONE GLUEING MACHINE.  
ONE RIVETING MACHINE.  
ONE COMBINATION PRESSING AND RIVETING MACHINE.  
ONE BUSS MACHINE BAND SAW.  
TWO PRINTING PRESSES, with Complete Outfit of Type for Use in Manufacturing of Boards.  
All of the above is either brand new or used slightly. The above is in Chicago and is to be sold at once. It can be seen by appointment. For further or more fuller information write  
**C. C. SMITH,** - - - **926 Airdrie Place, Chicago, Ill.**

# PRICE REDUCTIONS—CLOSE OUTS—SALESBOARD SAVINGS

IT WILL PAY YOU TO READ THIS AD CAREFULLY  
IT MEANS MORE PROFITS FOR YOU



## SALESBOARD SAVINGS

By special arrangement with the Card-board Novelty Co. we are now in position to offer the complete line of their famous HOLT BOARDS at direct Factory List Prices. 20% quantity discount on orders for \$75.00 and up. Complete Price List on request by return mail.

**JUST OUT---**Our new 24-Page Gift Catalog. Contains many new jewelry items and a special selection of our best gift articles. Free on request.

## CLOSE OUTS---A RARE OPPORTUNITY

AT COST AND LESS	REGULAR	NOW
12-Inch Paramount Balls.....	\$2.75	\$2.35
14-Piece Traveling Set, No. 160.....	2.50	1.75
Aladdin Jugs—gallon size.....	5.50	4.75
Junior Lamps—high grade.....	9.50	8.75
Bridge Lamps—fine shades.....	7.50	6.75
Oregon City Fringed Shawls.....	7.50	5.50
Badger State Fringed Shawls.....	7.50	6.50

SAMPLES AT CLOSE-OUT PRICES

## DO NOT FORGET

Our three special salescard deals, with high-class premium booklets. The best ever for organization money-raising campaigns. 70, 80, 100 chances. Sample sets of each, 10 cents (one booklet and punch card). 30 cents for all three sets. Big money makers.

Everything Needed for Carnivals, Bazaars and All Celebrations.

**FAIR TRADING CO., Inc.**  
307 Sixth Avenue, NEW YORK



## LA PALOMA Imported French Pearls

Backed by our absolute guarantee.  
Wonderful Values.

No. 940—Codo name BAGDAD. 24-inch strap with Rhinestone Sterling Silver Clasp. In velvet case exactly as illustrated.

**\$1.50 Each**

If you want the cheaper Japanese Pearls, write us. Lowest prices and details by return mail.

# A New One

THE FASTEST DIME GETTER EVER PRODUCED



## JULIETTE

6 Beautiful Colors  
FLASHES

Ten wonderful special flashes with every thousand packages. Hold these special flashes up for your audience to see and

WATCH the DIMES  
COME ROLLING IN

**Special Candy!**  
FULL CREAM  
CARAMEL WRAPS  
Money Won't Buy Better

A prize in every package.

100 Ballys to every thousand packages, including 10 wonderful flashes.

6-Color Package. Printing limitations prevent reproduction in color.

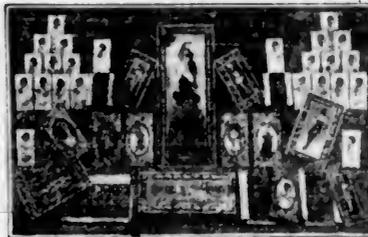
- \$45.00 per 1,000, including 10 wonderful flashes.
- \$22.50 per 500, including 5 wonderful flashes.
- \$11.25 per 250, including 2 wonderful flashes.

Deposit of \$10.00 required on each thousand.

**THE DEE CANDY CO.,** 728 West Randolph St., CHICAGO, ILL.

Advertise in The Billboard—You'll Be Satisfied With Results.

## GOLDEN BEE CHOCOLATE



SALESBOARD ASSORTMENTS	
<b>No. 1 Assortment—37 Boxes</b>	<b>No. 3 Assortment—47 Boxes</b>
24—40c Boxes	30—40c Boxes
6—50c Boxes	6—50c Boxes
3—75c Boxes	3—\$1.75 Boxes, Nuts and Fruit Centers
2—\$1.25 Boxes	2—\$2.50 Boxes
1—\$2.00 Box	2—\$1.25 Boxes
1—\$3.00 Box	1—\$5.00 Box

PRICE, \$12.00

PRICE, \$17.50

800-Hole So Board Free. Brings in \$10.00. 1,200-Hole So Board Free. Brings in \$60.00. 25¢ Profit. Handle C. O. D. Increasing Demand to Jobbers. Our new 44-page, 4-color catalog just off the press. You'll find many interesting assortments therein. Write for yours today.

THEODORE BROS. CHOCOLATE CO., Inc., Park and Compton Aves., ST. LOUIS, MO.



## NATIONALLY ADVERTISED LaBarot PEARLS

These wonderful Indestructible Opalescent Pearls, beautifully graduated, with guarantee slip, at the following unheard of prices:

24-Inch.....\$5.00 Dozen	60-Inch.....\$12.00 Dozen
30-Inch..... 6.00 Dozen	72-Inch..... 14.00 Dozen
36-Inch..... 7.00 Dozen	

All the above have clasps with brilliant R. S. Boxes for above from \$2.00 to \$5.00 Per Dozen. 10% deposit, balance C. O. D.

EAST SIDE BARGAIN STORE, 83 Orchard St., New York City

## 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. \$80.00 per Gross. WITH OUR USUAL GUARANTEE.  
J. G. GREEN CO., 991 Mission Street, SAN FRANCISCO, CALIFORNIA.

## "SHOOTSCOPE"



# Money Getters!

Let these machines earn 1,000% profit a year for you. The "MUTOSCOPE" Penny Moving Picture Machine and the "SHOOT-SCOPE" Pistol Target Machine are cracker-jacks for gathering the dollars. Operators everywhere are reporting wonderful earnings. Why don't you get your share? Write today.

INTERNATIONAL MUTOSCOPE REEL CO.,  
538 West 23rd Street, NEW YORK

## "MUTO-SCOPE"



# THE END OF "CLOSED TERRITORY"

**Baby Midget Boards in Cigar Box Container.**

Our "Concealed Salesman" can be used anywhere! When closed, it looks like a fine box of cigars, but when opened displays a salesboard with a five-color lithographed heading. You can get this concealed salesman now in two sizes: 1,500 and 3,000 in midget boards and three sizes in baby midgets: 3,600, 4,000 and 5,000 holes. The headings pay out as follows:



1,500-5c Takes in \$75; pays out \$27.50  
 1,500-10c Takes in \$150; pays out \$55.00  
 3,000-5c Takes in \$150; pays out \$55.00  
 3,000-10c Takes in \$300; pays out \$110.00  
 3,600-5c Takes in \$180; pays out \$64.  
 3,600-10c Takes in \$360; pays out \$128.

4,000-5c Takes in \$200; pays out \$72.50  
 4,000-10c Takes in \$400; pays out \$145.  
 5,000-5c Takes in \$250; pays out \$92.  
 5,000-10c Takes in \$500; pays out \$183.

**\$2.50**

**\$4.25**

**\$5.00**

**\$5.45**

**\$6.65**

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders.

## A "KNOCK-OUT" FOR OPERATORS

Be the First With This Idea in Your Territory

PLACE YOUR ORDER EARLY

Get on our Mailing List and be first in your territory to sell the latest and most up-to-date Salesboard Schemes.

**THE FIELD PAPER PRODUCTS CO., Peoria, Ill.**

GET CIRCULAR 50 DESIGNS



## Pillows, \$9.60 DOZ.

Silk-Like Centers—Knotted Fringe. GOING BIG WITH CARNIVALS AND ALL MERCHANTS—FREE CATALOG.

### BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.  
 600-Hole Board, 8 Pillows.....\$ 8.00  
 800-Hole Board, 12 Pillows..... 11.50  
 1000-Hole Board, 12 Pillows..... 12.50  
 1000-Hole Board, 16 Pillows..... 15.00  
 1500-Hole Board, 11 Prizes, 10 Pillows, 36 Pennants, 24 Balls, 1 Leather Pillow for last sale..... 20.00  
**LOOK-POCKET PULL CARD-LOOK.**  
 With Genuine Leather Pillow, 50 Pulls..... \$2.25  
 Brings \$3.00. Only.....  
**SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat & Silk-Like Pillows, 10 \$15.00**  
 Leather Tie Hangers

BUY DIRECT FROM MANUFACTURER. We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D. GENUINE Leather Pillows and TABLE MATS, \$2.00 EA.

WESTERN ART LEATHER CO., P. O. Box 484 Taber Opera Building, DENVER, COL.

# CONCESSIONERS

IT IS TO YOUR INTEREST TO GET OUR PRICES.

FLOOR LAMPS, DOLLS, BEACON BLANKETS, ALUMINUM BARGAINS, Etc. We do business on a very close margin and can save you money.

## A. N. Rice Lamp Factory

Formerly Midwest Hair Doll Factory, 1837-41 Madison St., (Long Distance Phone, Grand 1796), Kansas City, Mo.

## 4-Piece Coffee Set \$2.75 per Set

Rogers Silver Plate No. BG113—Four-Piece Coffee Set. Rogers silver plate on hard white metal, engraved flower design. Coffee pot, height 7 inches. Sugar bowl gold lined, height 3 1/2 inches. Creamer gold lined, height 3 1/4 inches. Tray 9 1/2 inches in diameter. Per Set Complete.....\$2.75

**FOOT BALL BADGES** No. B3N73—Metal Foot Ball, suitable for badges, a true reproduction of a football. 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** Per Gross No. BNI0628—"Trixie", the Acrobatic Dog. A very clever novelty, an exact reproduction of a spotted terrier, modeled 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 landing 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

## 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** Nashua Indians, size 66x84 in. Each.....\$2.25  
 Big Chief, size 64x78 in. Each..... 2.75  
 Esmond, size 64x78 in. Each..... 3.00  
 Beacon Wigwam, silk bound. Each..... 3.50  
 Elk Emblem Blanket, Each..... 3.85  
 K. of C. Emblem Blanket, Each..... 3.85

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

**FRUIT PUNCH**

**Snappy Different Distinctive**

A 3,000-Hole Board. BABY MIDGET SIZE. With Attractive Five-Color Front. Filled With Tickets, Printed in Four Colors. Showing Exact Reproduction of Different Fruits. At 5c Takes in \$150.00; Pays Out \$70.00. At 10c Takes in \$300.00; Pays Out \$100.00.

Price, \$10.00 Each  
 Deposit With Order. Quantity Prices on Request.

**GLOBE PRINTING CO.**  
 1023-27 Race St. PHILADELPHIA, PA.

# Salesboard Operators

No. 50 Assortment  
**31 Boxes**  
 20—\$.30 Boxes  
 7—\$.50 Boxes  
 2—\$.75 Boxes  
 1—3.50 Box

PRICE, **\$5.85**  
 600-Hole 5c Salesboard Free

No. 54 Assortment  
**41 Boxes**  
 20—\$.40 Boxes  
 10—\$.75 Boxes  
 6—\$.85 Boxes  
 1—2.00 Basket  
 1—3.00 Basket  
 1—4.00 Basket  
 1—7.00 Basket  
 1—10.00 Basket

PRICE, **\$16.50**  
 1,200-Hole 5c Salesboard Free

Special Discount to Quantity Buyers. Send for Complete Assortment Catalog. One-Third Deposit, Balance C. O. D.

**WEILLER CANDY COMPANY,**  
 227 W. Van Buren Street, Chicago, Ill.

**PLACOLOR**

**YES! MORE THAN EVER**

This is in Answer To Numerous Inquiries We Are Daily Receiving. Asking Whether We Still Sell

**PLACOLOR**

Agents Working in "Open" Territory That Was "Closed" Last Year Will Find Placolor One of the

**BIGGEST, SWIFTEST AND SUREST MONEY MAKERS**

Ever Produced. Storekeepers Will Willingly Pay \$2.00 Each—\$20.00 per Dozen.

Prices to Salesboard Agents and Jobbers (Prepaid)  
**Sample, \$1.00; Trial Doz., \$7.20; \$50.00 per 100**

Cash With Order or One-Third Deposit on C. O. D. Orders.  
**ARTHUR WOOD & CO., 219 Market St., St. Louis, Mo.**

Note—Send for Particulars on Our New Pelletboard Cherry Deal.

**YOU ALL KNOW ME**

Outsells any other make. Three Flavors—Spearmint, Peppermint and Fruit.

**SPEARMINT GUM** 1c a Pack \$1.00 A 100

Delicious CHEWING GUM Delicious

EVERLASTING FLAVOR

We do not ship less than 1,000 Packages. 25% deposit required with order.  
**NEWPORT GUM CO., Newport, Ky.**

WHEN WRITING TO ADVERTISERS MENTION THE BILLBOARD.



**"SMILES AN' KISSES"**  
Open a Thousand Bills All Over the Land!  
**AN INSTANTANEOUS HIT!**  
**A KNOCKOUT! TOPS THEM ALL! A RIOT!**