

November 15, 1924

PRICE 15c

The Billboard

THEATRICAL DIGEST

AND

SHOW WORLD REVIEW

“JAZZING” THE PLAY TITLE

By ARCHIE BELL

(Printed in U. S. A.)

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We often have kissed each other.
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I have waited three long years for you,
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But this you declined to do—
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I've got the blues, these 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 no more these 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 lame,
I've got the blues, these leap year blues.

SECOND WORDS

If I don't succeed in this leap year,
I'll repeat in nineteen-twenty-eight.
But I'd rather have you now, dear,
Than see you choose some other mate.
Have pity on me, dearest old trot,
I beg you on my bended knee,
I'm in love with you, that's all.
Accept me, dear, this leap year please.
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Newly Performer. Bars, Traps, Ribs, Gun and Baton Spinning. Work in Arts, up in same. Play Trap Drums if you have them. Good dresser on and off. At liberty to join at once. **CILAS, ELLET**, Tokonoma, Mich.

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NOVEMBER 15, 1924

KANSAS CITY

IRENE SHELLEY
225 Lee Bldg., S. E. Cor. 10th and
Main Sts. Phone, Harrison 0741.

Kansas City, Mo., Nov. 6.—Mr. and Mrs. E. W. Williams, of Manchester, Ia., were visitors Monday while on their way home from Southern fairs.

"Doc" and Mrs. C. F. Zelger, of the Zeiger United Shows, finished the season recently and, after putting the shows in winter quarters in Fremont, Neb., came here to spend the winter.

A. U. Eslick and Col. Dan MacGugin, assistant manager of the Isler Greater Shows, are in the city for the winter.

George and Mrs. Engesser of the Ole Olson Let Ole Do It Show, left recently for Los Angeles, to return here in time for the big annual Thanksgiving bazaar and dance of the Ladies' Auxiliary of the Heart of America Showman's Club.

Pauline Lorenze, formerly a top-notch rider with California Frank (Hatley), but not able to ride the past year on account of having been confined a great part of the time at a hospital as the result of an accident, was a recent caller. She is here for the winter.

Ben Sturges, who left Golden Bros.' Circus October 27, was a caller October 29. He is spending ten days here.

George ("Blackie") LaRue writes from Toledo, O., that he and his wife, Margaret, have a rooming house there for the winter.

Evelyn Kelley and Rex McCall of the vaudeville act, *As It Were*, at the Globe Theater last week, were callers. They closed with the R. G. Mack Stock Company at Pawnee City, Neb., October 4 after an engagement of 20 weeks and have since been playing in vaudeville over the W. V. M. A. Time. They had a very pleasant season with the Mack Stock Company.

Jack Vivian, owner and manager of Allen Bros.' Comedians, wrote from Bernie, Mo., that this company is headed south into the cotton country and that business has been satisfactory. The company includes 30 people.

Billy Hannah informs that he closed with Hugo Bros.' Show at Cabool, Mo., October 18, and joined the Shelton Comedy Company, a 10-people organization playing one and two-night stands in Mississippi and the South. He is doing second comedy with the Shelton Company.

After walting for a long time this city is to have *Abie's Irish Rose*. It opens at the Missouri Theater Sunday, and with much publicity a heavy advance sale is recorded.

PHILADELPHIA

FRED'K ULLRICH
Phone, Tioga 3525. 908 W. Sterner St.
Office Hours Until 1 P.M.

Philadelphia, Nov. 8.—Aren't We All, with Cyril Maude, had its first local showing this week at the Garrick Theater to good houses. Other first-timers here are *Spring Cleaning*, at the Lyric; *In Heidelberg*, at the Shubert, and Helen Mackellar in *Maggie*, at the Adolph.

Plays in their last weeks here are *Madame Pompadour*, at the Forrest; *Tarnish*, Walnut, and *Little Jessie James*, at the Chestnut Street Opera House.

This is the final week for the run of *The Sea Hawk*, feature picture, at the Aldine. It will be followed by *Janie Meredith*, featuring Marion Davies. *Captain Blood* continues big at the Globe, likewise *Dante's Inferno* at the Arcadia.

Town Topics

Election night most all the theaters that gave midnight shows did capacity business. The dance cafes also were jammed.

The Claridge Cafe, open about two weeks, had its dance license revoked by Director Butler the day after the election. The Martinique Cafe also shared the same fate. Too late dancing and liquor violations were given as the cause.

Eight popular artists from the Victor Company's Orchestra staff gave a fine concert at the Academy of Music election night, including the Sterling Trio and the Peerless Quartet.

Ted Weem's orchestra is the extra attraction at the Stanley Theater this week, and Al Moore and his U. S. Orchestra are playing a return date at the Fox Theater.

Chas. Soladar and George Myers, well-known producers and booking managers, opened offices here this week at room 305 Slubert Theater Building. They are experienced in their line and Philly Town needs them.

Loretta McDermott and Eddie Fox are making a big hit at the Silver Slipper, fe in the Majestic Hotel, likewise Layman and Kling, Dorothy Paige and the Darling Sisters.

Snappy shows are being offered at the

Walton Roof and the Lorraine Hotel Roof and line singing and dancing acts are on the bill at the Rose Tree Theater Cafe in North Philadelphia.

The Hedgerow Theater Players, of Rose Valley, came to town Tuesday night and gave a fine presentation of *The Artist* in the playhouse of the Play and Players' Theater in DeLaney street. Attendance was good.

Annette, the "vest-pocket edition of Tetzazzini", is a hit at the Earle Theater this week with her wonderful soprano voice. Al Shayne and Aaron and Kelly are scoring at the Keystone.

The Rebellion, with Sammy Timberg, was held over at Keith's this week as extra add-on attraction. Donald Brian, Virginia O'Brien and Gitz Rice are in the other feature act.

SAN FRANCISCO

E. J. WOOD

Phone, Kearney 6496.
511 Charleston Building.

San Francisco, Nov. 7.—Sunday afternoon at the Curran Theater, under the direction of Alfred Hertz, the San Francisco Symphony Orchestra will render nothing but well-established favorites. Next week the Friday and Sunday concerts will be distinguished by the first performances of a new symphony by Frederick Jacobi, well-known local composer.

Frank W. Purkett, Fresno motion picture theater owner, is here for a brief visit.

Gertrude Atherton, author, opened her first American lecture tour here yesterday afternoon.

Ben Black and His Band will go to the Coliseum Theater next week. Coletti and his musicians are moving over to the Alexandria.

The Henry Duffy Players are rehearsing *The Cat and the Canary* for the re-opening of the Alcazar Theater Sunday. They will follow with *Just Married*, *So This Is London* and *The First Year*.

A report has been prevalent around town to the effect that James Beatty, San Jose theater owner, and some Oakland capitalists had leased the Little Theater in Oakland and would inaugurate vaudeville, using talent of the Western Vaudeville Managers' Association. When seen yesterday Beatty denied that he is to operate in Oakland. Operators are busy revamping the Casino Theater, and Mr. Beatty is authority for the statement that he is planning to open there the first week in December.

Lionel B. Samuel, resident manager for Thomas Wilkes, announces that the Duncan Sisters are to come back to San Francisco in the near future. The probabilities are that after a year's run at the Selwyn Theater, Chicago, *Tony and Era* will open the Columbia Theater under Wilkes' regime and under a new name about January 1.

"Whitey" Gillespie, after 15 profitable days on the Zone at the California Industries' Show, is at the chutes at the beach, with Mme. Elsa Baker, "double-bodied woman", and Fred M. Weidmann and his wife, professionally known as Mme. Ethyl Fredericks, in a mind-reading act.

The total admissions at the California Industries' Show, according to reports.

(Continued on page 103)

YOUR ACT IS NOT COMPLETE UNLESS YOU ARE USING

"TELEPHONE BLUES"**KISSING DADDY**

Blues Specialty

KISS ME

(When You Want To Do Your Kissin')
Fox-Trot

KARTUM

Egyptian Fox-Trot

GRACE

(You Are My Only Baby Doll)
Waltz Ballad

THAT FILIPINO VAMP

Tango Fox-Trot

Professional copies to recognized performers only.

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WANTED**

High-class Comedians, Dancers, Singers and Musicians, five more high-class, fast-stepping Chorus Girls who can work. Must look the part and off. I want the best there is in all lines. State your lowest salary. Eat and sleep hotels. Will play week stands in the big cities. Show opens December 1 in Memphis. All my old people write me and state your salary if you want an answer. "Trifling Sam" Rhodes, Billie Huison, Willie Glover, Columbus Jackson, Tril Go Town, let me hear from you. Musicians that can double preferred. CAN PLACED on high-class Violinist for orchestra. Also Banjo that doubles Brass. Show never closes. All you are asked work. Wire Tickets, v. don't ask for money. Ask by mail and we'll answer you in ten days. L. B. HOLTYKAMP'S GEORGIA SMART SET MINSTRELS, care The Billboard, Cincinnati, Ohio.

WANTED AT ONCE
Piano Leader and Violinist, Seven-Piece Orchestra, Six days. Vaudeville and Pictures. Must be first-class, sober and reliable. Job permanent. Wire FRANK D. ADAMS, Mgr., Orpheum Theatre, Waycross, Ga.

Graham Stock Company Wants Quick
Man for strong line Juvenile Leads, Man for Juveniles and Light Comedy. Other useful Repertoire People, write. Specialty People given preference. Wardrobe, experience, ability absolutely essential. Week 10th, Silver Creek, N. Y.; 17th, Medina, N. Y.

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the Sunshine Girl**

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Prefer organized troupe. Write or wire quick.
GUS LITTS, Cairo, Ill.

WANTED
First-Class Organist

Man preferred; must have theatre experience and if not qualified don't waste time. Three-Manual Hill-
green & Lake Straight Organ; no vaudeville. Three
piano players. Two matines per week. Again,
you can't "teller", don't apply. BOOTH BROTH-
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Young Woman for General Business
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LAWRENCE RUSSELL,
Somerville, Tenn.

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WANTS Musicians who can drive Ford trucks. Saxophone, Dead, Trombone, Clarinet, orchestra or 3
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Three Chorus Girls, mediums; Single or Double Mu-
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AIT KAVANAIGH, "Naughty Baby" Review, Grand
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WANTED
For the Canadian Summers now playing The Far
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High-class and steady engagements with a high-class
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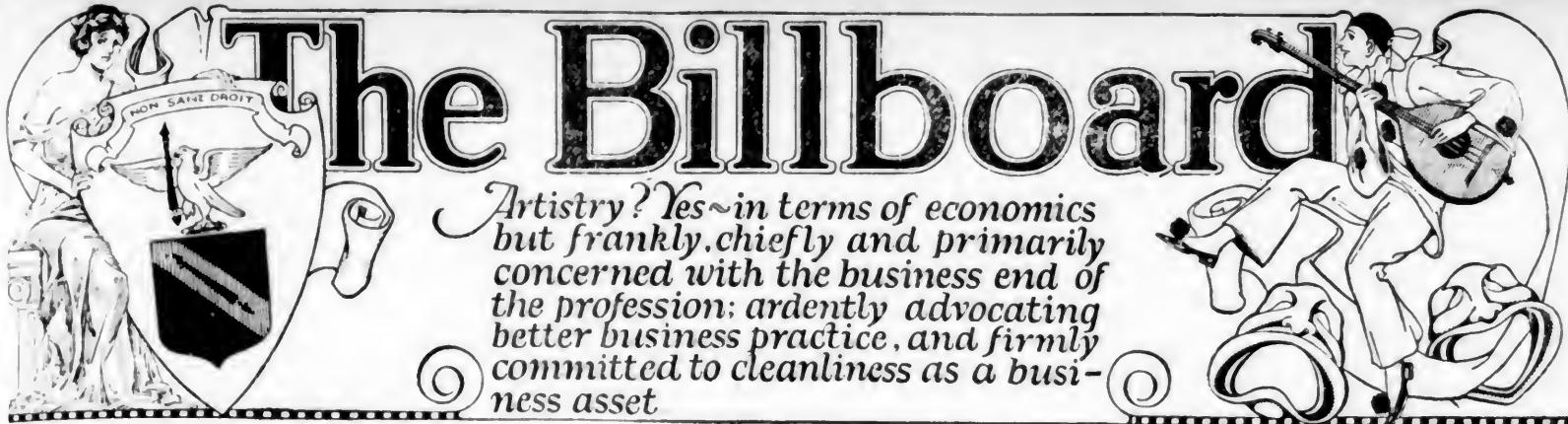
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PLEA FOR NONCOMMERCIAL THEATER

**Kenneth MacGowan
Declares Endow-
ment Necessary**

**LOSSES CERTAIN.
DIRECTOR SAYS**

**Even Profits of Big Hits Not
Sufficient To Pay Cost of
Production**

New York, Nov. 10.—Admitting that the non-commercial theater always operates at a loss, yet advocating continuance of such institutions for art's sake, Kenneth MacGowan, in an address before the Society for Ethical Culture last night, recommended the establishment of a community fund, endowment foundation donations from wealthy individuals and audience support as a means of financing and maintaining the entire group of these playhouses.

MacGowan stated that the Provincetown Playhouse, of which he is a director, lost about \$20,000 this season on *The Saint and The Crime in the Whistler Room*. Tho this organization now has a success in O'Neill's *S. S. Glengalvin*, profits will not be sufficient to enable it to break even at the end of the season, especially if the other Provincetown production, *Desire Under the Elms*, is not a big hit. The same is true of other similar groups.

The Theater Guild, MacGowan said, has been getting by because of a favorable

(Continued on page 107)

**FOUR THEATERS
ON ONE PLOT**

**New York Real Estate Operators
Will Build Them To Sell
to Highest Bidder**

New York, Nov. 10.—Convinced that the selling of theaters in New York is not a difficult task in view of the apparent demand for playhouse sites near Times Square, plans have been drawn by Bing & Bing, real estate operators, for the construction of no less than four theaters on the car barn property at 50th street and 7th avenue, which they recently acquired, it was revealed this week by A. E. Wilson of that firm.

According to Wilson, Bing & Bing propose erecting these four theaters as soon after June, 1925, when they come into possession of the property, as possible, and

(Continued on page 107)

"TOPSY AND EVA" MOVING

Duncan Sisters Going Into Harris Theater,
New York. After 47-Week Run
at Selwyn, Chicago

Chicago, Nov. 10.—After a 47-week run the Duncan Sisters will take *Topsy and Eva* out of the Selwyn Theater November 22, and go to the Harris Theater, New York, for a run in the metropolis beginning December 1.

Topsy and Eva has made theatrical history in Chicago, the average gross running better than \$22,000 a week. Rosetta and Vivian Duncan became popular favorites during the first weeks of the engagement here and have been prominently connected with every benefit and other movement where theatrical people were asked to lend their aid. Their engagement months ago became the greatest musical comedy success in the history of Chicago's Loop section.

On the evening of November 24 Jane Cowl will move from the Garrick into the Selwyn with *Romeo and Juliet*. She will remain there until the holidays, when *Charlot's Rejoie* will open in that house. Miss Cowl's entry into the Selwyn will be made a social event of magnitude. The star will put on *The Depths* for three matinees Thanksgiving week.

UNIVERSAL PLANS GREAT EXPANSION

Earnings of Theaters Concession
Company for First 9 Months
of This Year \$456,461.51
After Deducting Fed-
eral Taxes

Chicago, Nov. 8.—An evidence of the expansion in its business activity is offered by the Universal Theaters Concession Company thru the flotation of 40,000 shares of its Class "A" common stock this week. This stock is listed on the Chicago Stock Exchange and is creating much interest in financial circles. A striking evidence of the stability of the company is seen in the fact that the stock opened at \$31 per share and has been going up steadily ever since.

It is understood that the Universal contemplates the construction of more factories in this country, Europe and South America, as well as other expansions. Sidney C. Anschell, president of the company, has outlined some of the outstanding facts relative to the concern, which, in substance, are as follows:

The Universal Theaters Concession Company originally started in business in Minneapolis in 1918 and the following year moved to Chicago. The company is engaged in the manufacture of candy and allied products sold principally thru the theaters of the United States and Canada. Mr. Anschell's summary shows

(Continued on page 107)

NEW RECORDS SET BY TWO SOUTHERN FAIRS

Splendid Shows Staged at Shreveport and Savannah

Louisiana State Fair

Shreveport, La., Nov. 7.—With every day's attendance and receipts exceeding those of the corresponding days of 1923, the 19th annual State Fair of Louisiana this year has set a new record, according to W. R. Hirsch, secretary-manager, referring to the nine days already past, and if the business during the remaining two days is in accord with that of the time already recorded, and there is every prospect that it will be, the 1924 show will go down in history as unprecedentedly successful. There have been a number of conditions figuring in this record, none of which, however, is more important perhaps than the favorable weather which has prevailed all along. In addition to the daily sunshine the temperature has been like that of the spring season.

The paid admissions each day, to which must be added a number of special tickets, including merchants' tickets, sold for the fair this year, have been approximately as follows:

October 30, 8,402; October 31, 8,448;
November 1, 19,043; November 2, 28,955;
November 3, 7,084; November 4, 7,751;
November 5, 8,347; November 6, 7,013;
November 7, 9,000.

Not only has the fair association itself

Georgia State Fair

Savannah, Ga., Nov. 10.—Savannah's first Georgia State Fair has passed into history with crowning results of achievement, counting a total attendance of 100,000 and with an announced substantial profit by General Manager B. K. Hanford.

Having been designated as the State fair at a date so late as not to be able to take full advantage, the Savannah Fair Association, thru a financial campaign which raised approximately \$40,000 for the Georgia State Fair, thru the graces of good weather on all but the opening day, and with varied program and an array of first-class exhibits, has made the dates of October 27-November 1 red-letter days in Georgia for 1924.

Exhibits consumed all available space
(Continued on page 107)

SEVEN UNIT SHOWS NOW IN OPERATION

New W. V. M. A. Chicago-to-the-Coast Route Shaping Up Nicely, Says General Manager R. J. Lydiatt

Chicago, Nov. 8.—The new Chicago-to-the-Coast route of the Western Vaudeville Managers' Association is shaping up nicely and from reports received the theater managers holding the association's franchise are very enthusiastic in their approval of the first four shows sent out of Chicago, according to General Manager R. J. Lydiatt in an interview with a representative of *The Billboard* yesterday.

The Coast units, comprising five acts, open at the Burns Theater, Colorado Springs, and continue thru Colorado, Wyoming and Utah to San Bernardino, the first stand in California, in which State several weeks are played. The route then continues north thru Oregon and Washington, then east thru Montana and the Dakotas into the Middle West, where the association has several weeks of old-established stands.

Seven complete unit shows are already on their way to the Coast with a new five-act show starting over the time each week. The new route provides many additional weeks' work for the vaudeville artistes and the association is now meeting the demand of many theater

(Continued on page 107)

PLAY'S FAILURE NOT HIS FAULT

Basil Dean Makes Statement Regarding "Hassan" Before Sailing

New York, Nov. 10.—Basil Dean, English actor, manager and producer, who sailed for his home land Saturday on the Majestic, wished to exonerate himself of an erroneous impression in the minds of the public and theatrical profession that he was partly responsible for the failure of *Hassan*, recently produced at the Knickerbocker Theater. He stated that he was unable to get away from London in time to assist in the production of this spectacle, as had been agreed between him and A. L. Erlanger, and, altho he cabled Erlanger to delay the production until he could come, it was nevertheless put on and opened the day

(Continued on page 107)

Last Week's Issue of The Billboard Contained 836 Classified Ads, Totaling 5,850 Lines, and 713 Display Ads, Totaling 23,246 Lines; 1,549 Ads, Occupying 29,096 Lines In All

The Edition of This Issue of The Billboard Is 78,590 Copies

NOVEMBER 15, 1924

TWO-SIDED FIGHT ON LOEW'S BUYING POWER

T. O. C. C. Threatens To Bring Charges of Unfair Competition, While Keith Booking Firm Is Reported Ready To Expand

NEW YORK, Nov. 8.—The buying supremacy which the Loew theaters in the New York district have maintained for a number of years, by which they have been enabled to pick and choose the best pictures, is threatened by developments of the past week. The announcement was made this week that the Theater Owners' Chamber of Commerce intends to bring charges of unfair competition against Loew, and it is also reported that the Peerless agency, books pictures for about 20 Keith-controlled houses, which makes the Keith houses and all other picture theaters, of which there are many deserving of first-run classification, take second place. The Keith houses cannot run after Loew, so they must take the pictures that Loew does not grab. As an instance of how this works out, Loew took its pick of 20 of the Famous Forty, while Keith took the balance, which included the well-known flop, *Monsieur Beaucaire*. If Keith carries out the reported expansion and acquires the booking privilege for 20 independent New York theaters it will have a buying power greater than Loew's and will be able to outbid that circuit.

The T. O. C. C. angle on the New York situation with regard to Loew came to a head yesterday when Charles L. O'Reilly, president of the organization of exhibitors, announced that counsel will be engaged to draw up a formal complaint against Loew's, Inc., which will be lodged with the Federal Trade Commission. This statement was issued after a meeting held by a special committee. O'Reilly stated that many exhibitors are complaining that it is impossible for them to buy pictures because of the Loew buying power and the manner in which it is wielded. "The situation has become intolerable," said O'Reilly, "and we have decided to bring the charges of restraint of trade as a last resort."

At a special meeting of the T. O. C. C., to be held Tuesday, the matter will come up for further discussion. This organization has another fight on its hands with Famous Players-Lasky over the alleged overselling of the Famous Forty.

\$15,000 THEATER FIRE

Lawrenceville, Ill., Nov. 8.—The New Avalon Theater suffered a fire loss of about \$15,000 last night. The big organ was ruined and practically the entire rear end of the theater burned out. The *Broadway Flashes* was just starting its engagement and had all the instruments and wardrobe on the stage, most of which was entirely ruined. The fire started at about 5:30 p.m., supposedly from the furnace, which is located under the stage, being overheated.

ARK. B. AND O. ASSN. TO MEET

Little Rock, Ark., Nov. 8.—The newly organized Arkansas Band and Orchestra Association will hold its first annual convention at the Wilbur Shoemaker Music Studio November 13, 14 and 15. The organization, which has more than 150 members throughout the State, has been asked by the Arkansas State Fair Association to direct the band and orchestra contests at the State Fair next year.

MOTHER OF ANNA HENNE ILL

St. Louis, Nov. 8.—Mrs. John Henne, mother of Mrs. Hugh E. McCormick, known professionally as Anna Henne, suffered a paralytic stroke recently at her home here and is in a serious condition. Mr. and Mrs. McCormick were to leave today with a company and start rehearsals Monday, but as a result of the sudden illness all arrangements had to be canceled.

A JOY FOR MARRIED FOLK

Bridgeport, Conn., Nov. 8.—Poli's Majestic Theater is celebrating its second anniversary this week with *Hot Water*. The Majestic is a first-run house. As an extra inducement Manager Rosenthal invited as his guests all couples having their wedding anniversaries during the week, the only stipulation being that they show their marriage license to the doorkeeper.

REPLACE MUSICAL TAB.

Houston, Tex., Nov. 8.—Edna Park and her dramatic stock players have opened at the Prince Theater here, replacing a musical tabloid company. It is rumored that Pantages vaudeville will soon enter the Prince.

"MARCH ON" BREAKS IN AT EASTON

Easton, Pa., Nov. 8.—*March On*, a three-act romantic comedy drama, was produced for the first time on any stage at the Orpheum Theater here by the Trianon Company, Inc. Col. Fred Levy, of Louisville, Ky., was here for the break-in and expressed himself as very well pleased. Luther B. Anthony, editor of *The Dramatist*, states that the play has great promise and that it will undoubtedly be whipped into a stage success. Clarke Silvernail's work received special favorable mention.

WHERE ARE KEITH AND STONE?

Rae Keith and Ronald Stone are requested to get in touch with Mrs. M. Neill, 713 Melrose avenue, N. S., Pittsburgh, Pa., on account of a death in the family. They are said to be with a musical comedy show which played Indiana, Pa., week of October 27.

ODD DESIGN FOR NEW SHOWSHOP



The Martin Beck Theater, 45th street and Eighth avenue, New York, which has its formal opening Tuesday night, November 11, with Madame Pompadour, is the only modern playhouse of the Byzantine type of architecture, which is classic in its simplicity. The inset is of Mr. Beck, the owner.

COLORED FLOOR SHOW TO PARIS

Francis Salabert, a French agent with offices in the Harms Building, New York, in co-operation with Billy Pierce, a colored agent in the musical comedy and floor show field, have assembled and sent to Europe a carefully selected group of colored girls who have been contracted to appear in the Moulin Rouge Club in Paris for six months with an option on six more. The group is starred by Emma Maitland, whom I. M. Weingarten declared last season to be the most perfect colored chorister in show business, and Tommy Woods, whose acrobatic dancing was one of the outstanding features of the *Runnin' Wild* show. The show will be called *Billy Pierce's Brown Skin Revue*.

The group sailed on the S. S. France for Havre October 29. In the party were Laura Wainle, Aurelia Whean, Frances Smith, Martha Gilchrist, Sybil Turk, Dovey Boydkin and Marie Warren, and they were as handsome looking bunch of Negro beauties as ever graced a pier. The girls will be joined two weeks later by the members of Hickey Hickson's Orchestra, a band long famed on Broadway, who will take with them a big library of popular jazz numbers, many being special compositions that have been prepared for this particular show.

CONCERT RECORDS BROKEN

Hartford, Conn., Nov. 8.—All concert records for this city were broken Sunday afternoon when John McCormack sang to a capacity audience of more than 3,000 people at S. Z. Poll's Capitol Theater. About 300 extra seats were placed on the stage.

KIDDIES GLITTER IN ANNUAL N. S. C. A. SHOW

New York, Nov. 7.—The National Stage Children's Association, founded by Harry A. Schulman, presented its annual kiddie revue at Carnegie Hall Monday night to a packed house.

It was a genuine pleasure to see again the selfsame kiddies, not one more than 15, who had graced previous revues of the association and to note their many new accomplishments.

A Baby Tiller Girls' group evoked meriment and vociferous applause. Their imitation of the perfect Tiller rhythm took down the house. Several dozen little specialty artistes came in for applause aplenty.

In a sketch, a whimsical conception of a Broadway musical comedy rehearsal studio 10 years hence, 21 youngsters imitated with surprising verity the best known stars of Broadway, wee Herbert Colton, 5 years old, carrying off honors for his ludicrous imitation of Eddie Cantor.

The belle of the evening was Lillian Smith, ballet dancer, who should prove one of the stage's future beauties.

Each earnest little performer was a credit to the aims of the association—to foster talent among stage children.

HARVEY THOMAS EXPANDS

Chicago, Nov. 8.—The Harvey Thomas Stage School and Dancing Studio is making rapid strides in this field, adding new departments and new equipment and increasing space. One of the departments added is a home talent in charge of Frank Lyons.

REPORT FOR REHEARSALS

New York, Nov. 8.—The three Brox Sisters and Hal Sherman, members of last year's *Music Box Revue*, which is now on tour, have reported to John Murray Anderson for rehearsal in the new edition of the Berlin revue.

C. B. COCHRAN TO PRODUCE AGAIN

Has Remarkable Dancer for "Coppelia" Ballet, Which He Will Stage in Restaurant Grillroom

London, Nov. 8 (Special Cable to *The Billboard*).—C. B. Cochran makes first return to active production by staging Delibes' popular ballet, *Coppelia*, for Joseph Lyons, Ltd., in the restaurant of the Trocadero Restaurant. This new departure for the London entertainment world has a new dancer, Anna King, premiere danseuse, whom Cochran considers one of the most remarkable dancers ever seen. A special stage has been erected in preparation for early production.

MORTGAGE ON PLANT OF DETROIT M. P. CO.

Detroit, Nov. 8.—The stockholders of the Detroit Motion Picture Co., which produced *For Another Woman*, this week approved the plan to raise \$150,000 for the purpose of continuing the company's business by means of a mortgage upon its studios here. One picture is in course of production and others are planned.

TO APPEAR AT EPISCOPAL ACTORS' GUILD BENEFIT

New York, Nov. 8.—The list of artistes who will contribute their services to the Episcopal Actors' Guild benefit performance to be given Sunday night, November 23, at the Knickerbocker Theater, includes Will Rogers, Florence Walton, Vaslka Suratt, Tom Burke, Christine Norman and Edith McAlpin.

Other patrons for the benefit, besides those mentioned in the last issue, are Mrs. Coolidge, wife of the President; Clare Eames, William Faversham, Mrs. Edward S. Harkness, Mrs. Louis De Fos, John A. Dix, Mrs. Charles S. Fawcett, Rt. Rev. Herbert Shipman and Mrs. Shipman, and E. H. Sothern.

PUBLICITY DIRECTOR'S ESTATE

New York, Nov. 8.—Rose Shulsinger, who was director of publicity for the Metropolitan Pictures, leaves an estate net exceeding \$10,000 in personality. In the absence of a will Irvin Shulsinger, her brother, has filed an application for letters of administration upon the property. Miss Shulsinger died at Lake Placid, N. Y., September 26 last, and in addition to her brother is survived by her parents, Mr. and Mrs. Adolph Shulsinger, as well as a sister, Juliet Shulsinger. At the time of her death she was publicity director for the Grand Central Palace Company.

SHAW AHEAD OF MUSICAL WALKERS

Denver, Colo., Nov. 8.—C. R. Shaw is ahead of the Musical Walkers, playing thru this State, New Mexico and Arizona. He arrived here Sunday and booked the company for a five-day engagement at a local theater. After a week here, Mr. Shaw stated, he will go south thru Mexico and Arizona in the interest of the show. He expects to return east in the spring. The company is playing to good business, Shaw reports.

MUSICAL SHOWS FOR JEFFERSON

New York, Nov. 8.—The Jefferson Theater, Portland, Me., which has played almost every kind of attraction at one time or another, is planning to present big musical shows either before or after their appearance in Boston, according to E. M. Jacobs, of the Walters Amusement Agency, who was here this week consulting with managers who send shows up that way.

"ROSE-MARIE" FOR DRURY LANE AT CHRISTMASTIME

London, Nov. 8 (Special Cable to *The Billboard*).—Daniel Mayer, Ltd., is negotiating with Sir Alfred Butt to present *Rose-Marie* at the Drury Lane Theater. Others are competing to obtain the theater for spectacular shows, but, if casting difficulties are overcome, *Rose-Marie* will probably appear at Christmas-time.

HARRY KELLEY INJURED

Chicago, Nov. 8.—Harry Kelley, piano player, formerly with Watson, Berlin & Snyder, also with Shapiro-Bernstein, was injured this week when his automobile was struck by a street car while he was driving to his home. Mr. Kelley will be in St. Anthony's Hospital for some time and would like his friends to write him.

BERLIN LIKES ELEANOR PAINTER

New York, Nov. 7.—Eleanor Painter, the American prima donna, made her Berlin debut yesterday in *Madame Butterfly* and was received with great enthusiasm, according to cable reports.

The Billboard

Mikhail Mordkin Returning to U. S.

Noted Russian Dancer Will Appear as Special Feature in "Greenwich Village Follies"

New York, Nov. 8.—Mikhail Mordkin, often called the foremost Russian dancer of this generation, is returning to this country after an absence of 13 years and will appear as a special feature with the *Greenwich Village Follies* at the Shubert Theater, beginning November 24. Morris Gest, who held the agreement for Mordkin's return to this country, has transferred his contract to A. L. Jones and Morris Green, of the Bohemians, Inc. The Russian dancer will sail November 12, bringing his own company, ballet, repertory, costumes and scenery. In addition to his appearance with the *Greenwich Village Follies* he will be associated with the newly founded International Studio of Stage Dancing.

Mordkin's first visit to this country was in 1910 with Pavlova, at which time America was given the first opportunity to see the thrilling beauty of the dance as practiced on the modern Russian stage. Since his return to Russia, in 1911, he has been conducting schools in Moscow and Tiflis, from which many leading dancers and ballerinas have been graduated. He also appeared recently in continental and London theaters, where he was enthusiastically received. Leonid D. Leonidoff, business manager for the Moscow Art Theater during its two seasons here, is acting as his personal manager.

NEW FORTUNE, LONDON, OPENS WITH POOR PLAY

London, Nov. 8 (Special Cable to *The Billboard*).—Laurence Cowen's new *Fortune* opened today with Ida Mylesworth and Templer Powell's presentation of Cowen's own play, *Sinners*. A thoroughly nasty notion, badly handled, and the would-be tragedy had a running accompaniment of bursts of laughter owing to the ineptitude and bathos of the construction and dialog. A fairly undistinguished cast made little headway against the handicaps, liberally supplied by the author. Stephen Ewart gave a dignified performance of the wronged husband. Cherry Hardy had good moments of eloquent farce play as the wife. George Cooke's thumbnail portrait of the father was liked. H. A. Saintsbury gave a sick study of the Serbian revolutionist. It is the worst play seen for years.

The *Fortune* is a pleasant little playhouse, dammably decorated. It would make an excellent home for an intimate review or light comedy, but the comfort of the audience, especially regarding seating, needs overhauling.

"CHOCOLATE DANDIES" FOR PHILADELPHIA

New York, Nov. 8.—Arrangements have just been completed between Sissie and Blake, producers and stars of *The Chocolate Dandies*, and John T. Gibson, owner of the Dunbar Theater, Philadelphia, whereby this all-colored attraction will go direct to the latter house for an engagement upon the termination of its New York run. The show is to close here November 22, opening in Philadelphia November 24, and the Dunbar booking is said to be for about four weeks.

MANHATTAN PLAYERS IN "THE SILENT WOMAN"

New York, Nov. 10.—*The Silent Woman*, by Ben Johnson, will be given Wednesday and Thursday evenings of this week at the Lenox Little Theater, in East 78th street, by the Manhattan Players. This Elizabethan comedy was first produced in 1609 and, tho considered a classic, has never been presented professionally in New York.

The present revival has been staged under the direction of Sallie Sheldon, and Woodman Thompson and Bassett Jones have made the settings.

HARRIET SINCLAIR GIVES PARTY

Harriet Sinclair, ingenue-prima donna of the *Cuddle Up* Company, celebrated her 21st birthday anniversary by giving a party at the Reed House, Erie, Pa., election night. Members of the company present included Thomas Robinson, William Phillips, James O'Neill, Carl Park, Edward E. Bedrick, Harry R. Woods, Eddie Rose, Jack Malloy, Berth White, Muriel Evans, Muriel Bonnard, Ida Rose, Peggie La Blanche, Evelyn Nyheare, Judith Kay, Blanche Collins, Josephine Malloy and the chief entertainer, Margie Sidman. Oscar Wild's band played *Home Sweet Home* at 4:30 a.m.

MEININGER ASCHER MANAGER

Chicago, Nov. 8.—"Happy" Meininger is now manager of Ascher Bros.' Merrill Theater in Milwaukee. The admission price has been reduced to 25 cents and the house is reported to be doing a good business.

PAINTING OF NELL GWYNN DISCOVERED

New York, Nov. 9.—A painting of Nell Gwynn, maid beauty and Drury Lane star during the reign of Charles II, who ranked her as one of his favorites, authenticated as the one done by Lely, court painter to Charles I and Charles II, was discovered in the sale of the valuable portrait recently to Mary Clemen, Inc. The seller was Governor Clarkson. The painting shows Nell Gwynn as Venus resting on silk draperies, with a cupid at her right believed to represent one of the famous actress' sons. Many books have been written about the Drury Lane beauty, among them being *Sweet Nell of Old Drury*. She made her first appearance on the stage at King's Theater, London, as an orange girl in 1665.

CRITERION, A. C. PASSING INTO NEW HANDS

Weinman, Weillan and Mortimer Will Transform Boardwalk Movie Into Beautiful Theater

Atlantic City, N. J., Nov. 8.—The Criterion, a Boardwalk motion picture theater, will come under the control of Max Weinman, George F. Weillan and P. Mortimer Lewis January 1. This combination is now operating the Bijou, the Capitol and New Savoy theaters here, the Ventnor Theater in Ventnor and the Plaza Theater in Ocean City. The Criterion, it is said, will be made into one of the most beautiful and completely equipped theaters here. The New Savoy, formerly known as the Park Theater, recently inaugurated a vaudeville and picture policy that is proving popular.

LONDON ACTRESSES ENGAGED FOR "LOUIS THE FOURTEENTH"

New York, Nov. 8.—Doris Patston and Greta Fayne, well-known London musical comedy actresses, have been engaged by Florenz Ziegfeld for his production of *Louis the Fourteenth*. They sail today from Liverpool on the Aquitania. Miss Patston, who is only 18 and began her stage career a few years ago as a chorus girl, will play the feminine lead in the new Leon Errol vehicle. She is said to have attracted attention thru her work in a musical comedy called *Cherry*, later appearing in the London production of George M. Cohan's *Little Nellie Kelly*, *Babes in the Wood*, *The League of Nations* and, until recently, in the *Punch Bowl Revue* at the Duke of York's Theater. Miss Fayne, called the Mary Pickford of London, is said to be noted for her toe dancing.

ZIEGFELD ON VACATION

New York, Nov. 8.—Having completed the work of launching his fall edition of the *Follies* at the New Amsterdam Theater and *Annie, Dear*, at the Times Square Theater, and with *Kid Boots* going strong at the Selwyn Theater, Florenz Ziegfeld is going to take a vacation. The announcement states he is leaving today for Los Angeles by way of the Panama Canal to join Leon Errol in the motion picture colony. Errol is now at work on the motion picture version of *Sally*, upon completion of which the producer and comedian will return east and get busy on Ziegfeld's next musical production, *Louis the Fourteenth*, in which Errol will be starred.

AMBITIOUS THEATER ATTACHES

Chicago, Nov. 8.—Sam Lederer, who is exploiting *Seventh Heaven*, current at Cohan's Grand, hands *The Billboard* some sidelights about the theater attaches as follows: Anthony Valda, on the front door, is studying portrait painting at the Art Institute; Francis J. McDougall, house superintendent, is an osteopathic practitioner with a Loop office; H. Kassel, the guard, is studying to be a cartoonist; C. Kamakoff, usher, is studying medicine; Al Venable, also an usher, is studying to be a chiropractor, and Albert Thiel, another usher, is studying chemistry in the University of Chicago.

MORE "APRIL" CHANGES

New York, Nov. 8.—Among the latest changes in the cast of *Tantalizing April*, the William Cary Duncan musical show being sponsored by Barry Townly, are the additions of John E. Young and Virginia Fissinger to replace Harry Allen and Andrey Maple, respectively. The role played by Stuart Baird also has been rewritten into two parts, which will be taken by Max Hoffman, Jr., and Stanley Ford. Tessa Kosta remains in the leading role. The show, now in Springfield, Mass., goes to Albany, N. Y., and New Haven, Conn., next week, making New York about two weeks later.

ARTHUR STONE IN CHICAGO

Chicago, Nov. 8.—Arthur Stone, representing *Everyone's Variety*, of Sydney, Australia, was a *Billboard* caller Wednesday.

HAROLD HOBDAY INTO BANKRUPTCY

Was Director of London Theater Guild, Ltd., Which Is Now Going Into Voluntary Liquidation

London, Nov. 8 (Special Cable to *The Billboard*).—Harold Hobday, director of the London Theater Guild, Ltd., formerly the successful presenter of *Outward Bound*, went into bankruptcy Tuesday. It was disclosed in the examination that he was formerly in the insurance business at a salary of \$10,000 till the business was liquidated. He was later associated with companies in which the notorious swindler, Bevan, was also interested. After that he was a hotel manager and then ran the Theater Guild, which is now going into voluntary liquidation. It is said that the losses are thru gambling and speculation and that several money-lenders are creditors. The creditors searchingly inquired regarding the large share holdings and properties. A committee of inspection was appointed and adjudicated him a bankrupt. The Actors' Association has long been dissatisfied with Hobday's dealings with certain members.

"HERACLIUS" GETS FEEBLE RECEPTION

London, Nov. 8 (Special Cable to *The Billboard*).—*Heraclius*, a historical drama by T. E. Ellis, which is the pen name of Lord Howard De Walden, was performed at the Hoiborn Empire Monday. It was the first of a special matinee series by the Bruce Winston Players. The story of the Emperor Heraclius is interestingly treated, but is overwhelmingly verbose at the expense of the action, which gave Tristan Rawson, as emperor, and other players little opportunity. Therefore the feeble reception is not surprising.

"BARNEY GOOGLE" CLOSING NOT FORCED BY DE BECK

New York, Nov. 8.—To correct any impression that he is the one responsible for the recent closing of Gus Hill's *Barney Google* Company, reported in *The Billboard* of November 1, William De Beck, creator of the famous cartoon characters on which the musical comedy is based, informs *The Billboard* that it was Hill who changed the company into a *Mutt and Jeff* show because the cartoonist would not accept a 50 per cent cut in royalty.

De Beck states he turned the dramatic rights to *Barney Google* over to the Cartoon Amusement Company two years ago on a five per cent royalty basis. Gus Hill took over the show from that company and has been paying De Beck five per cent royalty right along. The producer, however, has been after the cartoonist continually to reduce his royalty to two and one-half per cent, which the latter steadily refused to do. Hill claimed to be losing money on the show, but De Beck preferred to have the show closed than to accept the small royalty of two and one-half per cent.

Hill is still holding on to the production rights of *Barney Google*. The contract calls for a minimum of 75 performances a year, and it is understood he will present the show at least that number of times each season so that he may retain the rights to it.

AMERICAN AMUSEMENT CO. SUED

Indianapolis, Ind., Nov. 8.—R. S. Truitt, of Noblesville, Ind., has filed a replevin suit in circuit court there against the American Amusement Company, Roscoe and Hattie Thompson and M. E. Barker. The defendants are operating the Palace Theater, Noblesville, and the plaintiff claims possession of the moving picture machines and most of the other equipment on grounds that certain payments have not been met. Truitt was principal owner of the theater at one time, but sold his interests to the Thompsons.

FITZGERALD BUYS INTEREST IN VAN ARNAM MINSTRELS

Gerald Fitzgerald has purchased a half interest in the Van Arnam Minstrels, according to a communication to *The Billboard* from Ralph Dayton, of the show. Mr. Fitzgerald has spent 22 years in the show business, tho this is his first attempt at minstrelsy.

Glenn Beckley has taken over the producing end of the first part and is doing well. Joe LaFan has just been made stage carpenter. The show has been playing to capacity houses on its route of late, it is reported.

KLAN THEATER BURNS

Indianapolis, Ind., Nov. 8.—The open-air theater at the original home of the Ku Klux Klan, north of Terre Haute, was destroyed by fire recently with a loss of \$5,000. Investigators said the building had been drenched with gasoline and fired.

HOLST WINS YALE PRIZE

New Haven, Conn., Nov. 9.—The Howland Memorial Prize, awarded by Yale University to the one attaining highest accomplishments in either of the three arts, was given to Gustav Holst, noted composer of the modern English school, Saturday. This is the third award of the prize. The first award in 1916 went to Rupert Brooks, poet, and the second award, in 1918, went to Jean Jullien Lemondant, a French artist.

Holst's works include among others, *Saritri*, a one-act opera *The Perfect Fool*, which was presented last season at Covent Garden, London; *The Mystic Trumpeter*, *The Vision of Dame Christian*, *The Hymn of Jesus* and an unusually successful work, *The Planets*.

BALABAN & KATZ NET EARNINGS TAKE JUMP

Chicago, Nov. 8.—Net earnings of the Balaban & Katz Corporation in the third quarter of the present year were the best in the company's history, amounting to \$532,470, equivalent, after preferred dividends, to \$1.82 a share on the outstanding 264,206 shares of common stock. This is an increase of 26 per cent over the corresponding quarter of 1923, when earnings of \$422,429 were reported. The report covering operations for the first nine months of the year discloses that the company already has earned the full year's dividend requirements, with \$317,675 to spare.

BIBLE CLASS SEES "RUNNIN' WILD"

Rochester, N. Y., Nov. 8.—*The Evening Journal* and *The Post Express* recently carried this story:

"Members of the Men's Bible Class of First Presbyterian Church today had definite, first-hand information of burlesque shows as a result of having paid a visit in a body to the Gayety Theater last night.

"After taking up serious Bible problems in a meeting at the church, one of the members suggested a visit to *Runnin' Wild*, the Gayety attraction this week. It was decided unanimously to lay aside the serious problems for a time.

"They enjoyed the show thoroly, applauding the chorus and different numbers heartily. Kenneth Y. Alling, president of the Bible class, said today:

"We wanted to go to the burlesque to see how it compares with the other vaudeville in the city. It was the consensus of opinion of the class that it is the best."

"It was the first time in the extensive memory of Manager Al Root that members of a church organization had paid a visit in a body to burlesque to get accurate knowledge of the kind of a show that is being presented. They assured him they enjoyed it thruout."

MIKE JOYCE'S ADVERTISING PLAN ACCEPTED BY COLUMBIA

New York, Nov. 8.—Mike Joyce, as manager of the Gayety Theater, Pittsburgh, Pa., presenting *"Columbia Burlesque"*, planned and carried out several novel schemes to advertise shows playing that house.

One of his stunts was similar to the lettered stands found on automobile roadways, informing tourists how many miles to the next town, but instead of the town, Mike had a number of these stands erected in the suburbs of Pittsburgh, informing tourists how far it was to the Gayety Theater and what was being presented there.

Since becoming assistant to Sam A. Scribner, general manager of the Columbia Amusement Company, Mike has planned to expand on *"Columbia Burlesque"* advertising by having stands erected in the suburbs of every city in which *"Columbia Burlesque"* is presented, and the C. A. C. has made an appropriation of \$100,000 for the erection and maintenance of 24-sheet stands thruout the country.

FAIL TO INDORSE BIBLE PICTURE

Indianapolis, Ind., Nov. 8.—The Indiana Photoplay Indorsers have failed to approve *Joseph and His Brethren*, according to action taken recently after a report made by the picture committee. A private showing of the film was made last week for members of the picture committee. No cinema house here had arranged to show the picture, as the producers wished to get indorsement of the film before showing it publicly. The general sentiment of the picture committee was that it did not measure up to the standard of Biblical pictures that have been shown here and that poor Bible pictures are worse than none at all.

PULL AN "EARL CARROLL" IN CINCY

Five lobby display pictures of the *Round the Town* Company, playing the Empress Theater, Cincinnati, last week, were removed to the City Hall for storing by police until the company left town, following the complaint of the Federation of Churches that the pictures represented obscenity.

\$3,900,000 INVESTMENT FOR THREE NEW CHICAGO THEATERS

Lubliner & Trinz To Add to Their Movie Chain. National Theaters Corp. Will Build Legit. House and Beacon Theater Corp. Plans De Luxe Cinema and Vaude. Link

Chicago, Nov. 10.—Lubliner & Trinz announce the purchase of a site for the 24th theater in their chain of movie houses. The site for the new house is in Lawrence avenue, covering the entire frontage of the block between Artesian and Campbell avenues. Leo Spitz, attorney for Lubliner & Trinz, said the house is to have about 3,000 seats and will have a mezzanine and no balcony. The theater and accompanying stores and flats will cost about \$2,000,000.

The National Theaters Corp. yesterday announced that work will begin this winter on a \$650,000 movie theater building, with stores and flats, on the south side of 79th street, just east of Stony Island avenue. The house will be called The Avalon, and will have a completely equipped stage. John Eberson is the architect.

The Beacon Theaters Corp. announced today that work will begin this week on a theater and store building at 76th and

Cottage Grove avenue, the improvement to cost \$1,250,000. Tis said that it will be a de luxe movie house, seating 2,500 people, with mezzanine, balcony and a complete stage. Vaudeville and pictures is to be the policy. Walter W. Alschlager is the architect.

St. Louis Plans World's Fair To Be Held in 1929

St. Louis, Nov. 10.—Visions of a Greater St. Louis, a gigantic inland seaport with a water front developed like the lake front of Chicago, have just been revealed, following a meeting at which plans were discussed for a world-wide exposition here in 1929, to commemorate the 50th anniversary of the successful use of electricity.

"The Electric Centennial", as it will be called, is planned to be held upon a site from Third street to the Mississippi River and from Lucas avenue to Poplar street. This will entail a complete removal of every building in that district and the cost is estimated to be near \$50,000,000, to be financed and organized like the world fair here of 1904.

If the centennial is brought to St. Louis Captain George Meader, one of the fathers of the plans announced, sees a revival of river traffic that will put new life into the future St. Louis. Within a month, he said, St. Louis is going to ask the Government to permit the building of four huge hydro-electric dams between the mouth of the Ohio River and the Illinois River.

To get the centennial a bill must be passed thru the Missouri Legislature and a bill also must be put thru Congress authorizing the event and appropriating money for its development. The cost to the United States Government is estimated at \$25,000,000, the remaining cost to be borne by St. Louis, the State of Missouri and great electric industries of the nation.

PAY PAROLED TILL HEARING

New York, Nov. 10.—Lawrence Fay, who was charged last week with operating a theater without a license, following the opening of his show, the *Fay Follies*, in West 54th street, has been paroled until Wednesday morning, November 12, the date set for hearing of the case. Fay has a cabaret license, it is understood, but also requires a license to cover his show, it was charged.

Some years ago two similar arrests were made. Rector's and Maxim's being fined \$50 each on the same charge. In these cases Rector's and Maxim's appealed the conviction and the Supreme Court reversed the decision of the lower court.

GEORGE GEE ENGAGED

To Play Eddie Cantor Part in "Kid Boots" in Antipodes

New York, Nov. 10.—George Gee, at present in New York en route from London to Australia, has been engaged for the Eddie Cantor part in the *Kid Boots* production which will play in the Antipodes under the direction of J. C. Williamson, Ltd. Tom Brown and company, sailing for Australia November 19, also will be in the same show.

PHILADELPHIA CELEBRATION TO START JUNE 14, 1926

Construction Program for Independence Anniversary To Cost \$5,000,000

Philadelphia, Nov. 10.—Dates for the observance of the 150th anniversary of the signing of the Declaration of Independence were announced last week by the directors of the Sesquicentennial Association, who have adopted a tentative construction program to cost about \$5,000,000. The celebration is to begin June 14 and end September 17, 1926.

WILL SELL "KEEP KOOL" RIGHTS

New York, Nov. 10.—E. K. Nadel and Paul Gerard Smith are sailing for London next Saturday to dispose of the British rights to *Keep Kool*, the American and Canadian rights to which are held by Florenz Ziegfeld.

Nadel and Smith are also taking along a large quantity of comedy scenes and vaudeville skits successfully produced here within the last few years for use on the London stage.

RECOVERING FROM OPERATION

Wallace Sackett, a well-known publicity man, who has been connected for five consecutive summers with the Thearle-Duffield Fireworks Company and spends his winter months on the road in advance of Selwyn attractions, is recovering from an operation performed by Doctor Max Thorak, of the American Theatrical Hospital, Chicago.

EDW. M. RICE IN HOSPITAL

New York, Nov. 10.—Edward M. Rice, once America's foremost theatrical manager, and often called father of burlesque, was taken to the Polyclinic Hospital Saturday suffering from a severe attack of kidney trouble. Doctors say his condition is not critical.

Rice is best known for *Evangeline, Hawatha* and *Adonis*.

KITTY STARR



A cute kiddie, who graduated from the ranks of choristers to the role of singing and dancing soubrette in Sam Kraus' "Moonlight Maids", on the Mutual Circuit.

KITTY STARR.

One of the Prettiest Singing and Dancing Soubrettes Now on Mutual Circuit, Appearing in Sam Kraus' "Moonlight Maids"

Kitty first saw light of day in Philadelphia, where she attended public school, and graduated from high school, previous to her aspirations for a stage career. In preparing herself for a stage career she did not have the advantages of special instruction in singing and dancing, and instrumental music, so that many others of her kind have had, but she did have the personality, talent and self-assurance to warrant her in making application to Jean Bedin for a position as chorister in his *Peek-a-Boo* during its summer run at the Columbia Theater, New York, about five years ago. She made sufficiently good to warrant Mr. Bedin in retaining her for the next three seasons.

At the end of the third season, fully convinced that she had more than the ordinary talent and ability, and no opportunity being given her to demonstrate what she could do, she left the *Peek-a-Boo* Company and joined *Rockets*, another Columbia Circuit show, under the management of Hurtig & Salmon, where she was seen by Morris & Bernard, who offered her a lucrative engagement as a singing and dancing soubrette in their *Take It Easy* "tab" show touring New England.

She continued under the Morris & Bernard management with their musical comedy company at the Morrison Theater, Rockaway Beach, until the close of the season. Kitty later was engaged by Lew Sidman for his Mutual Circuit show, *Flirts and Skirts*, as soubrette, and continued with that company until the close of the season.

"Uncle" Dave Kraus, seeing Kitty at work in *Flirts and Skirts* when it played the Olympia Theater, offered her an engagement for the current season in Sam Kraus' *Moonlight Maids*, a Mutual Circuit attraction.

BACKENSTONE MOTORIZED SHOW IS PLAYING INDEPENDENT DATES

Lou Backenstoe, whose educational attraction, Joe Mende, "the chimpanzee ambassador," was a feature of the Con T. Kennedy Shows a part of the past season, visited The Billboard offices in Cincinnati November 10 while in the city arranging bookings. Since the close of the fair season in the North Mr. Backenstoe has been playing one and two-day stands, his having invested an additional \$2,000 in his show, which is now motorized and has an auto ahead with an air-cellophane attachment for advertising. He reports that the venture is proving highly successful.

ASHTABULA PASTORS TO USE PICTURES AS BASIS FOR SERMON

Ashtabula, O., Nov. 8.—The Sunday closing order here will be lifted tomorrow. A committee of ministers and theater managers agreed to try a plan offered by C. E. Cotton, city manager, yesterday. Movie shows will be censored by a committee of two ministers and one business man. Pastors will be permitted to preach in the theaters for 15 minutes and to use the picture as the basis of a sermon.

Repertory Season Opens This Month

"The Little Clay Cart" Will Be First Offering of the Neighborhood Playhouse

New York, Nov. 8.—The Neighborhood Playhouse announces that its 1924-25 repertory season, which has been postponed as long as possible because of the great success of this year's *Grand Street Follies*, will finally have its opening the latter part of this month. *The Little Clay Cart*, a romantic East Indian comedy, known on the continental stage as *Yasantasinga*, will be the first offering. In it will appear the members of the permanent company of the Neighborhood Playhouse, which includes Ian MacLaren, Malcolm Fassett, Kyra Almanov, Albert Carroll, Irene Lewisohn, Marie Loebell, Dorothy Sands, John Roche, Junius Matthews, Paula Trueman, Lois Shore, Edmond Blakett, Lily Lubell, Otto Hullius, Harold Minor, George Bratt, Martin Wolfson, Philip Mann and Bradford Crocker.

Exiles, by James Joyce, will follow *The Little Clay Cart*, and then will come a revival of *Salut au Monde*, the dramatic version of Walt Whitman's poem, with music by the American composer, Charles T. Griffes. In this production it is planned to utilize for stage presentation Thomas Wilfred's "color organ". Wilfred has long been interested in such a possibility. The two following productions will include a new play and a pantomime ballet. At the end of the season the 1925 edition of the *Grand Street Follies* will be presented.

On February 12, 1925, the Neighborhood Playhouse will be 10 years old and an effort is being made to secure 10,000 subscribers to the eleventh season.

PERSPECTIVE COUNTS

Family of Five Children on Way to Stage Success—100 Per Cent Equity

Mrs. Mary Tupper Jones, of New York, who is at present making a "tour of inspection" of her five children, all of whom are playing in first-class theatrical productions this season, was a recent visitor at the Cincinnati offices of The Billboard, together with her son, Walter. Her children, who range in age from 13 to 18, are with the following companies: Starr, with Walter Hampden in *Curando de Bergerac*; Walter, with Fritz Leiber's Shakespearean Repertory Company, and Isabelle, Paul and Tupper, with *The Swan Company*, playing at the Blackstone Theater, Chicago. She will visit the children in *The Swan Company* during the Thanksgiving holidays. It was at this theater that Mrs. Jones played with Frank Bacon in *Lightning* and took a prominent part in the Equity strike several years ago. A play she has recently written is in the hands of producers, who, according to reports, are considering it favorably for early production.

When told that it was unusual to find all her children in first-class companies, Mrs. Jones said: "If it had been one it would have been difficult, but with five it was easy. I suppose I have played more than a hundred parts, not counting work in pictures. But I was not so interested in my own career as in that of the youngsters. I led them thru all the well-known child parts as time went on, but mostly I taught them the works of the great masters. We thought nothing of choosing a good book and buying a lean meal. Everything in life depends upon the perspective you get."

The proudest boast of Mrs. Jones and the Jones' youngsters is that the family is 100 per cent Equity and they swear by Frank Gillmore.

UNITY ART PLAYERS RESUME ACTIVITIES

The Unity Art Players, organized to blaze the way toward the erection of a unity art theater and center in the heart of New York's West Side, will resume its activities at its new home, 209 West 72d street, where they are building and equipping a stage for intimate productions. They will open their season November 15 with a bill of four one-act plays by Arthur Clyde, director of the group, as a testimonial to his untiring efforts in behalf of the players. This group is composed of young professional players and highly talented dilettanti with wide experience, banded together to gain varied experience in intimate productions and incidentally to produce plays by heralded authors. Ann Hartog is secretary of the organization, which is adding new players.

PIQUA THEATER DAMAGED

Piqua, O., Nov. 10.—Fire which swept down business block yesterday did damage estimated at \$60,000. The Favorite Theater, in the path of the flames, was considerably damaged.

"Amusement Place" Defined by Blair

Commissioner of Internal Revenue Issues Explicit Directions as to Admissions Tax

Washington, D. C., Nov. 8.—Commissioner of Internal Revenue Blair this week issued explicit directions as to what constitutes "a place of amusement" for taxing purposes. Under the law, which became effective on July 3 last, any amount, if in excess of 50 cents, paid for admission to a place of amusement is subject to a tax of one cent for each 10 cents or fraction thereof of the whole amount so paid, which tax is to be paid by the person paying for such admission.

Supercharges exacted for reserve seats at a circus are subject to the same rate of tax as those applied on tickets of admission.

Here are some examples of the word "place" as used in the law and types of amusement enterprises that are subject to tax:

(a) An outdoor amusement park and such attractions therein as a scenic railway, a merry-go-round, a roller coaster, a Ferris wheel, a toboggan slide, a bumpto-bumps, a whip, a dip-the-dip, a speed-o-plane, a hilarity hall and a dance hall. (b) An observation tower on the top of a tall building. (c) A grand stand built for the purpose of viewing a parade passing in the street or a baseball game in an adjoining baseball park. (d) A cave. (e) A space enclosed in which are seats from which to watch the bathing along the beach. (f) A floating theater operating along a river, anchored or moored for each performance.

None of the following is a "place" within the meaning of the act: (a) A railway car (unless rendered stationary by sidetracking or removal from the track). (b) A street car (unless rendered stationary by sidetracking or removal from the track). (c) A steamboat (unless anchored or moored). (d) A sightseeing automobile. (e) A railroad train or a boat following the course of a boat race.

The Commissioner outlines general instructions relative to amusement places that are taxable and those that are not taxable as follows:

Where an admission charge is made to a dancing pavilion and an additional charge is made in the case of each dance, for admission to the dancing floor within this pavilion, admission to the dancing floor as well as admission to the pavilion is admission to a "place".

A tennis tournament is a contest and not a "place" and therefore an amount paid by a player to "enter" such tournament is not paid for admission to any "place". On the other hand, the grand stand at the tennis tournament is a "place".

Amounts paid for rides in airplanes making exhibition flights are not taxable. It is not material that the flights start and terminate in a fair ground. Amounts paid for admission to a building or other enclosure to view an airplane are, however, taxable.

Admissions to the amusements called "Shoot the Chutes" and "The Old Mill" are taxable. A charge for admission to small boats operated and propelled by means of a current of water confined to a narrow channel which determines the course and direction of the boats is taxable as an admission to a "place". However, an amount for a ride on a boat in an open lake or stream where the boat may be steered in any direction is not taxable.

Where an original admission charge carries the right to remain in a place or to use a seat, table, or other similar accommodation for a limited time only and an additional charge is made for an extension of such time, the extra charge is paid for "admission". For instance, amounts paid for second or repeat rides on roller coasters and merry-go-rounds are paid for "admission". Other examples which will illustrate the principle stated herein follow:

(1) Where 75 cents is paid for general admission to a circus and then 50 cents is paid for a reserved seat, the latter amount equally with the former is paid for "admission" within the meaning of the act.

An amount paid for the use of a swinging beach chair, at a coast resort, is not paid for admission within the meaning of the act unless it is located in a space so enclosed or set apart as to constitute a place.

An amount paid for the use of a rolling or movable chair to be moved at the will of the occupant, no definite limits of space being set, is not "paid for admission to any place".

While the use of a seat must be considered an "admission", an amount paid for a seat in a parlor car is not an "amount paid for admission to any place", because a parlor car is not a place within the meaning of the act.

(2) Where \$10 is paid to a hotel to reserve a table for celebrating New Year's Eve, this amount is "paid for admission" within the meaning of the act.

THEATERGOING IS CHIEF RECREATION

High school boys and girls name theatergoing as their principal form of recreation, according to the results of a study of the leisure-time interests of 1,067 students made by Prof. T. Earl Stillinger of the University of Omaha, and published by the Playground and Recreation Association of America in the November *Playground Magazine*. Hiking proves the next popular form of recreation, and reading follows.

PONZI IN COURTS AGAIN

His Reputation Said To Have Kept Him Off Stage in City Near Boston

Boston, Nov. 8.—Charles Ponzi, who broke into the newspapers in 1920 because of his financial wizardry schemes for making money on transactions in international reply coupons and who recently made a brief tour in vaudeville in an act telling of his operations, was brought to trial again this week in Superior Court on five new indictments charging larceny of \$10,000 from investors. Proceedings started Thursday were continued Friday and Saturday when they were postponed to Monday morning. Ponzi is acting as his own attorney in this trial. Charles Rittenhouse, public accountant, called as witness, testified that he had examined Ponzi's books at the request of the United States attorney and that the defendant would have to make a profit of \$1,214,305 in his operations to take care of the face value of his notes.

The Louis E. Walters Agency booked Ponzi for a tour in this vicinity. At one house in a nearby city it is said Ponzi was refused permission to go on the stage, the Mayor declaring he could not appear there because of having involved some of the town's citizens in his schemes. Julius Nathanson, producer of Yiddish productions at the Grand Opera House here, is said to have suffered losses to the extent of \$15,000.

The authorities have been endeavoring to collect the profits from the few who did come out ahead on their investments, but have not been very successful in their efforts. A decision announced yesterday by the New Hampshire Supreme Court in a case recently brought there declared that certain persons who received payments from Ponzi did so under true contracts and are entitled to hold their profits. It is estimated that Ponzi had taken in more than \$9,000,000 from Boston investors.

Daniel H. Coakley, at one time counsel for the defendant, testified that he had returned his retainer fee to the trustees appointed by the courts. Ponzi during the course of the trial brought out that he had been seen passing \$25,000 to the late North-end banker, Forti, for the purpose of purchasing international reply coupons.

EQUITY HONORS FRENCH STARS

New York, Nov. 8.—The Actors' Equity Association has invited Madame Simonne and M. Firmin Genier of the French National Theater to be the guests of honor at its fifth Equity Annual Ball to be held at the Hotel Astor Saturday evening, November 15. A special committee has been appointed to receive them and be their hosts in a special box arranged for their entertainment at the ball. Madame Cecil Sorel was similarly honored at the ball two years ago.

SHAW TO BROADCAST

New York, Nov. 8.—The latest to succumb to radio is George Bernard Shaw, according to cables received here today. They state that Shaw has signed a contract to read his plays over the radio from 2LO, the London broadcasting station. He will begin by reading his one-act play, *O'Flaherty*, V. C., November 20. It is expected that the reading will take about 20 minutes.

TO MOVE "GUARDSMAN"

New York, Nov. 8.—The Theater Guild will move *The Guardsman* from the Garrick Theater to the Booth within a fortnight to make way for its new production at the Garrick, *They Knew What They Wanted*, Minck, which is now playing at the Booth, will be moved to the Bijou.

GETS "PETER PAN" RIGHTS

New York, Nov. 8.—Gilbert Miller, head of Charles Frohman, Inc., yesterday received a cablegram from Sir J. M. Barrie giving him the rights to *Peter Pan* for Great Britain for five years. Mr. Miller will again produce this play in England during the Christmas holidays with Gladys Cooper in the name role.

JOIN "SITTING PRETTY"

New York, Nov. 8.—Paul Frawley and Fred Sankey have been added to the cast that will support the Dolly Sisters in *Sitting Pretty*, soon to be sent out again by A. L. Jones and Morris Green, of The Bohemians, Inc.

Bickerton and Malone Set Sail

Off to Europe To Complete Formation of World Play Corporation

New York, Nov. 9.—Joseph P. Bickerton, Jr., theatrical attorney and counsel for A. L. Erlanger, Charles B. Dillingham, John Golden, J. C. Williamson Circuit of Australia, and J. A. E. Malone, of London, sailed for Europe yesterday on the Majestic to complete the formation of the World Play Corporation, a new globe-circling combine of the leading theatrical producers of the United States, England, France, Germany, Australia and South Africa.

Prominent among those identified with the project are Dillingham, Erlanger, Golden, Grossmith and Malone, of London; Sir George Tallis, head of J. C. Williamson, Ltd., and Bickerton himself. The initial production of the World Play Corporation will be made shortly in London and will include John Golden's American comedy successes, *Lightnin'*, *Turn to the Right* and *Seventh Heaven*, all to be presented under the personal management of J. A. E. Malone. Winchell Smith, author of *Lightnin'* and *Turn to the Right*, will sail for London within the next fortnight to personally select the casts of the plays and direct the staging.

GADSKI LOSES JEWELS VALUED AT \$60,000

New York, Nov. 10.—Jewels valued at \$60,000, belonging to Mme. Johanna Gadski, appearing at the Hippodrome, were lost recently by the singer's husband, Captain Hans Tauscher, it was revealed today. Captain Tauscher sought to withhold information of the loss from Mme. Gadski until she had finished her present engagement, fearing that otherwise the singer would be overwhelmed by the shock.

Speculative conversation between the two acquaintances of the Captain as to how the prima donna would take her loss was overheard by a local newspaper reporter, who tracked down the story, which the distracted husband acknowledged as correct. The loss occurred several weeks ago, when Captain Tauscher sent one of his wife's garments to the cleaner. In a pocket of the garment were the gems. Subsequent discovery of this fact by the Captain revealed that the jewels had mysteriously disappeared.

The Captain reported the loss to the police, but investigation failed to reveal what had become of the gems. The lost jewels comprised a diamond tiara and diamond brooch.

Captain Tauscher was distracted when confronted with the news that his secret had leaked out. He waited until after his wife had made her appearance at the evening show before he broke her loss to her. She is said to have reacted to the information just as he expected.

GALAXY OF STARS FOR N. E. TREASURERS' CLUB SHOW

Boston, Nov. 8.—A great galaxy of stars has been secured for the benefit show of the Theater Treasurers' Club of New England which takes place Friday afternoon, November 14 at the Colonial Theater. Among them are Fred Stone and daughter, Dorothy; the Sunshine Girls, in one of their dance numbers, and George Herman, the sensational dancer from *Stepping Stones*; Julia Sanderson, Frank Crumit, Sascha Beaumont and Ward Fox from *Moonlight*; Edith Day, Guy Robertson and the Randalls from *Wildflower*; Otto Kruger of *The Nervous Wreck*; Gertrude Lawrence, Beatrice Lillie, Sam Hardy, Herbert Mundin and Edith Price from the *Charlot Revue*; Walter Perkins, Mrs. George A. Hibbard, Guy Pendleton, Viola Fayne and Miriam Coughlin in the breakfast scene from *The Potters*; William Hodge of *For All of Us*; Julia Arthur from *Saint Joan*, and several headliners from B. F. Keith's.

ACTRESS' ESTATE TO HUSBAND

New York, Nov. 8.—The will of Carrie Webber Sidney, late member of the *Busy Izzy* Company, in which her husband, George Sidney was featured, was filed and admitted to probate this week in the Surrogate's Court. She leaves her entire estate, which amounts to \$15,000 in personality, to her husband. Mrs. Sidney died at Hollywood, Calif., October 4 last.

LEAVES "IZZY" FOR "BADGES"

New York, Nov. 8.—Alfred L. Rigall, who has been playing in *Izzy* at the 39th Street Theater, is leaving that play to join *Badges*, Jules Ullrig's new production. He will play the part of Gillespie in this piece.

ELsie FERGUSON TO APPEAR IN "CARNIVAL", NOT "SWAN"

Boston, Nov. 11.—Elsie Ferguson, in *Carnival*, will open the New Park Theatre November 24 instead of in *The Swan*, as previously announced.

BILLY WATSON PLANS SHOWHOUSE

New York, Nov. 8.—Billy Watson of "Beef Trust" fame in the burlesque world, announces that plans have been completed for the erection of a huge auditorium, to be known as Watson Hippodrome, in Clifton, N. J., near Paterson. It is to be built on a site on Main avenue, and will cost between \$1,000,000 and \$1,500,000, with a proposed seating capacity of 16,500. The auditorium will be used for athletic events, opera concerts, fairs and other entertainments of the kind given at Madison Square Garden in New York. Watson is the owner of two theaters in Paterson.

TREASURERS' CLUB OF AMERICA ELECTS

New York, Nov. 8.—The Treasurers' Club of America, composed of the men in the theater boxoffices of this city, has held its annual election of officers. Harry B. Nelms was re-elected president, an office he has held for five consecutive years. The other officers elected are vice-president, Allen J. Schneble; treasurer, Sol de Fries; financial secretary, James N. Vincent; recording secretary, James F. McEntee; counsel, Joseph P. Bickerton, Jr.

An amendment to the constitution, which provides that any member in good standing for 25 consecutive years shall automatically become a life member, was passed, and 13 members were admitted as such.

The Treasurers' Club has been in existence for 36 years.

LOPEZ BAND FOR "IN DUTCH"

New York, Nov. 8.—A Vincent Lopez orchestra has been engaged by A. L. Jones and Morris Green for their production of *In Dutch*, headed by Gallagher and Shean, now playing at the Shubert Theater, Cincinnati. The unit will join the show next Monday night. Jones & Green are putting Lopez orchestras in all of their road attractions.

EX-ACTRESS' ESTATE \$709.82

New York, Nov. 8.—Ethel Lloyd Lewis, former well-known actress, who supported Henry Miller, Maude Adams, Richard Carle and other prominent stars, left an estate of \$709.82. She died January 12, 1923, at the Wyckoff Heights Hospital, Brooklyn.

BILLIE KING, NOTICE!

Howard F. King, of Columbus, O., writes that the father of Billie F. King died and he requests Billie to communicate with his home at once.

SAILINGS

New York, Nov. 8.—The sailings among theatrical folk for this week have fallen off considerably compared with previous lists of tourists bound for Europe.

Among those who have left for England on the *Berengaria* are John Barrymore and Harry Brandt, a member of the Motion Picture Theater Owners' Chamber of Commerce.

Among those who returned to this country on the *Mauretania* were Madam D'Alvarez, formerly associated with the Chicago Opera Company; Betty Clarke, who has been starring abroad in pictures; Margaret Roberts and her dancing partner, Donald Sawyer, who tripped the light fantastic on several European stages, and Marlie Doro, who starred on Broadway several seasons ago in *Lilies of the Field*.

George Harris, an English actor, arrived here recently on the *Samaria* to appear in Mack Sennett pictures.

Joseph Hofmann, the pianist, arrived on the *Majestic*. He is to give several recitals within the next week, or two and then take over the directorship of music at the newly organized Curtis Institute of Music in Philadelphia. Other Majestic arrivals were Moritz Rosenthal, well-known pianist, and Bronislav Huberman, the violinist.

Rosabelle de Long has sailed on the *Conte Verde* for Milan, where she has contracted to appear in opera for two years.

Bruce Noble, theatrical traffic agent for the Canadian Pacific System, has issued an announcement that the company has effected a reduction of ten per cent on one-day fares via the Canadian-Australian Royal Mail line between Vancouver and Australia for theatrical companies of six or more persons traveling together.

On board the *Olympic*, which arrives Tuesday, are Mary Garden, Prof. Franz Drösl, of Prague, famous composer and violinist; Alexander Brailowsky, well-known Russian pianist, making his first visit to America, and Alfred Picaver, an American singer, who was leading tenor at the Staatsoper in Vienna, who comes here to join the Chicago Civic Opera Company.

NOVEMBER 15, 1924

TIMES SQUARE THEATER, NEW YORK
Beginning Tuesday Evening, November 4, 1924

ZIEGFELD PRODUCTION

BILLIE BURKE

—in—

"ANNIE DEAR"

A Musical Comedy in Three Acts
The Entire Production Staged by
Edward Royce

—With—

ERNEST TRUEX

—and—

Marion Green, May Vokes, Bobby Watson
Book, Music and Lyrics by Clare Kummer
All Dance Music and Additional Numbers
by Sigmund Romberg

Lyrics by Clifford Grey

Orchestra Under Direction Gus Salzer
Technical Director—J. B. McDonald
Produced Under the Personal Direction of
Florenz Ziegfeld

CAST OF CHARACTERS

(In Order of Their First Entrance)

Titicomb	John Byam
Lottie	May Vokes
Wenceslaus Wickham	Edward Allan
George Wimbleton	Ernest Truex
Twilly	Bobby Watson
Annie Leigh	Billie Burke
Alec	Spencer Bentley
Ethel Deane	Phyllis Cleveland
Gwen Morley	Mary Lawler
Alfred Weatherby	Jack Whiting
Wilbur Jennings	Alexander Gray
James Ludgate	Spencer Charters
Harry Murchison	Gavin Gordon
Mr. Gosling	Franklin Klugdon
John Rawson	Marion Green
Muriel Darling	Marjorie Peterson

THE BROWN GIRLS—

Lois Brown	Anastasia Reilly
Hazel Brown	Gertrude McDonald
Ruth Brown	Dorothy Brown
Gloria Brown	Marguerite Boatwright
Gladys Brown	Pearl Eaton
HeLEN Brown	Catherine Littlefield

THE JONES BOYS—

Harry Jones	Abner Barnhart
Murray Jones	Gayle Mays
Edward Jones	Norman Knox
Thomas Jones	Ned Hamlin
Charles Jones	Russell Smith
Richard Jones	William May

THE TWILLY GIRLS—

Dogwood	Joan Clement
Lipstick	Katherine Sacker
Sheldermene	Rona Lee
Rendezvous	Gladys Coburn
Chinese Night	Edna Johnson
Clematis	Peggy Steel
Bonnie	Virginia Crane
Cherie	Kathleen Barlow
Deauville	Helen Herendeen
Anne	Evelyn Griege

THE GUESTS AT HOTEL—Nyo Lee, Mary Almonti, Lelia McGuire, Charles Schenck, Harold Hennessey, George Ferguson, Barton Hepburn, Alfred Wyart, Lawrence Crowe.

THE PAGE BOYS AT HOTEL—Jason Bauer, James Shelton, Fred Arnold.

DANCERS—Florentine Gosnova, Easter and Hazleton.

THE CAT—Phil Dwyer.

SYNOPSIS OF SCENES

Act I.—Lounge and palm garden of Hotel St. Swithin, New York.

Act II.—Servants' garden at Wimblemore, Long Island.

Act III.—Scene 1—Kitchen and stove at Wimblemore.

Scene 2—Birch gardens at Wimblemore.

Annie Dear is a lavish production, but a poor buy for playgoers. If it has a prolonged run, which is doubtful, it will be largely due to Florenz Ziegfeld's well-known influence over the press. The show certainly isn't equipped to go far with its own machinery and power. There are too many better attractions along the street—attractions that entertain more and in most cases tax less.

Everything possible has been done for Billie Burke in this musical version of the Clare Kummer comedy, *Good Gracious, Annabelle!* Even a pajama party has been worked in. The author herself made the adaptation, revising her popular success almost beyond recognition. In the lyrics and music she has enabled the star to appear advantageously in several numbers. The dancing master has so placed her with a couple of steps that she gives the impression of having done all that is expected of her in that line. In every situation and number when the point is reached where the star ordinarily should dominate the stage with a specialty the attention of the audience is suddenly attracted elsewhere while she makes a graceful getaway. The trick is cleverly executed, but it leaves the audience with a feeling that it didn't get all that it expected and felt entitled to.

The same infinite pains evidenced in the book and score have been bestowed upon the mounting of the play. Scenic artists have contributed abundantly and the costumers seem to have given strict orders to go the limit of their inventive resources. Scenery oppresses the production. The second act is particularly cluttered with it. In this setting, supposed to represent a servant's garden, there is a brick wall with vines almost covering it, trees and foliage closing in like a roof overhead, no less than half a dozen tulip beds in full bloom and a good-sized fish pond with a flower patch running around it. It's a wonder somebody didn't stumble over a flower bed or fall into the pond. Costumes feature the last scene, and the collection displayed ranges from all-day suckers and tarts to lightning and thunder. Such a maze of fantastic apparel has seldom been equaled.

But scenery and costumes do not a musical comedy make. Music and comedy, woven around a sentimental story, are the prime essentials. Not forgetting a bit of dancing. Aside from the brief and truly meritorious contributions by Marion Green, there is no real singing in *Annie*.

THE NEW PLAYS ON BROADWAY

Dear. Neither is there much in the way of dancing. Nor does the comedy suffice. Far from it. Ernest Truex, May Vokes and Bobby Watson aren't given half a chance. Many of the comedy opportunities open to this trio seem to have been either overlooked or suppressed. A special comedy scene for Miss Burke and Truex was written into the third act by William Anthony McGuire and Florenz Ziegfeld. It is a drunk scene, taking place in a kitchen setting, where eggs and flour and liquor are tossed around in a manner that is most unrefined and unbecoming for at least one of the parties concerned. Comedy of that kind is for the comedians to handle, and if Miss Burke had been used in place of Miss Burke the result would have been more successful and fitting. But it is Miss Burke's play, so to speak, and apparently the only purpose of everything and everyone else in it is to complement her. This subordination is the chief fault of the production.

Be it recorded, however, that Bobby Watson, despite the poor use made of him, managed to demonstrate he was still the same clever artist that helped to put *in The Rise of Rosie O'Reilly* fast year; that Ernest Truex, the held down, provided most of the merriment; that May Vokes created a good deal of laughter; that Mary Lawler's dance drew the heaviest applause of the evening; that Edward Allan, Florentine Gosnova, Pearl Eaton and Easter and Hazleton also scored in their brief dance numbers; that Marjorie Peterson, with overblown eyes, was about the most winsome thing in the show; that Master Spencer Bentley was a snappy little page boy, and that the antics of the cat, otherwise Phil Dwyer, were very amusing.

The best song in the show is *Bertie*, by Clifford Grey and Sigmund Romberg, these gentlemen having contributed several commendable efforts to augment those of Miss Kummer. There is nothing else of an outstanding nature in the lyrics and music—in fact, nothing startling or memorable about the whole works. The chorus is handsomely dressed and attractive at times, but displays very little in the way of ability. It hasn't the space to do it in anyway. The acting in general needs better direction.

As for the elaborate comedy fantasy that winds up the over-lengthy program and in which the riot of costumes is exhibited, it doesn't come anywhere near repaying the outlay of money it must have entailed, even tho it does give the star a chance to appear for a moment in her nicest role—or costume—of the evening. Half an hour at least should be cut from the running time. At the very first note of the finale about one-third of the house was on its feet and pushing its way out.

Miss Burke, the charming enough in her way, no longer acts and reads lines with the impulsiveness and abandon of youth. Consequently she does not set a proper tempo for the play. With her appeal as a heroine thus reduced and the other assets of the production unemployed, there is not a very promising career ahead of *Annie Dear*.

DON CARLE GILLETTE.

KNICKERBOCKER THEATER, NEW YORK
Beginning Thursday Evening, November 6, 1924

Charles Dillingham
Presents**MARYLIN MILLER**

In Sir James Barrie's

"PETER PAN"

Or The Boy Who Wouldn't Grow Up
(By arrangement with Basil Dean and produced under his direction)

(Characters in the Order Their Appearance)

Liza, Author of the Play.....Carol Chase

Nana.....Thomas Bell

Michael, Nicholas Darling.....Jack Grattan

Wendy, Moira Angels Darling.....Dorothy Hope

John, Napolene Darling.....Charles Eaton

Mr. Darling.....Wilfred Seagram

Tinker Bell.....Jane Wren

Peter Pan.....Marilyn Miller

Tootles.....Virginia Smith

Slightly.....Donald Searle

Curly.....Mary Corday

1st Twin.....Sylvia Darling

2nd Twin.....Harriet Darling

Nibs.....Maureen Dillon

Jas. Hook, the Pirate Captain.....Leslie Banks

Starkey.....Victor Tandy

Sme...Edward Rigby

Coco.....Carl Rosa

Mullins.....Ashton Tonge

Noodler.....William Dean

Jukes.....Fred Lennox

Cookson.....Horace Pollock

Blackman.....Philip McNeil

1st Pirate.....Elton Nelson

2nd Pirate.....H. Benton

Tiger Lily.....Anne Delafeld

Great Big Little Panther.....Eugene Weber

Red Skins, Pirates, Crocodile, Ostrich, Pack of Wolves, etc.

Synopsis

ACT I.—Our Early Days—Inside the House.

ACT II.—The Never Never Land.

ACT III.—Our Home Under the Ground.

ACT IV.—Scene 1—The Pirate Ship.

Scene 2—The Indian Encampment.

Scene 3—Inside the House Again.

Scene 4—Outside the House.

Scene 5—The Tree Tops.

The producer of this revival of Peter Pan is particularly careful to print Sir J. M. Barrie's admonition to the actors of

the piece in the program. It runs as follows:

"The actors in a fairy play should feel that it was written by a child in all earnestness and that they are children playing it in the same spirit."

Then, apparently proceeding upon the assumption that the author of the piece did not know what he was talking about, the producer took equally particular pains to see that his instructions were totally disregarded. Nowhere in the entire performance is there this spirit of childhood which is the very essence of *Peter Pan* and lacking which it might better not be done.

To me this revival of *Peter Pan* is a bitter disappointment. It almost entirely lacks imaginative quality, and it would seem that everything possible had been done to destroy its charm. I purpose listing some of the points by means of which the producer best succeeds in doing this.

Let the matter of scenery come first. Instead of having a Dulac or a Rackham quality it has the artificiality of those toys and picture books which grownups think children should like and which they emphatically do not. The scene in the tree tops, which in Miss Adams' fast production was one of the loveliest stage pictures I remember seeing, is here utterly commonplace and the rest of the sets are just as unimaginative. The direction is sophisticated, at least to the extent of blurring the simplicity of the play, yet not wise enough to keep it going at a good pace. In fact, the piece drags. Lastly, with the exception of a very few characters, the play is badly cast.

Among those who have played the part of Peter Pan are Nina Boucault, Maude Adams, Cecilia Loftus, Pauline Chase, Madge Titheradge, Unity More, Fay Compton, Faith Cell, Georgette Cohan, Edna Best and Joan Maclean. In this list you will find several players who would hardly be called first-rate actresses; in fact, there are some who would scarcely be called second-rate and one of them is distinctly bad. Yet it is a matter of record that they all made good as Peter Pan and the belief was held, quite generally, that the part was "actor-proof". The performance of Marilyn Miller proves this belief to be wholly fallacious.

I yield to no one in my admiration for Miss Miller as a musical comedy actress. Her performance in *Sally* was a delight. Her beauty, her grace as a dancer, her singing ability, all fit admirably into this style of entertainment and she need take a back seat to nobody there. But she is as well equipped to play Peter Pan as she is to play *Lady Macbeth*. I am not comparing her to Maude Adams, there is nothing about her performance which would warrant such a comparison. I am judging her simply on her portrayal of a character, and that portrayal is almost totally inadequate. Of the polyanancy, the joy, the charm of Peter Pan she realizes little. The comedy of the part she never grasps, the pathos is hollow. Even in that sure-fire scene where as Tinker Bell is dying Peter asks the audience if it believes in fairies, she fails flat. Any actress who cannot put that scene over cannot play Peter Pan.

Miss Miller evidently thinks Peter is some sort of a hoisting fairy, for she is forever dancing. During the reading of a speech she is prone to break forth into an eccentric step or two and to make her conception of the part entirely novel she sings a song in the third act—a typical Jerry Kern number. The director who would allow such a song in *Peter Pan* would put the Rath Brothers in *Hamlet*. Then, too, Miss Miller's voice is not flexible enough to cover the range of feeling in the part and her English is entirely undistinguished. She says *noo* and *nooz* for *new* and *news*; she calls an *arrow* an *arrer*. In short Miss Miller does well all she should not do in *Peter Pan* and does badly what the part really calls for.

It is a pleasure to turn from Miss Miller to several players who play their parts well. First among these I should put Edward Rigby, who is a thoroly delightful Sme; then there is a lovely little Liza, charmingly played by Carol Chase; there is a splendid Silly, played by Donald Searle and Violet Kemble Cooper is a beautifully satisfying Mrs. Darling. The rest of the cast vary from fair to bad.

There is so much singing and dancing in *Peter Pan* that the producer might better have gone the whole way and made a musical comedy of it than the hodge-podge it is. At least there would then have been an excuse for the singing and dancing which clutter up the present production. As it is, the only way in which this performance will linger in my memory is thru breaking what are probably three world's records. This is the first time I know of when a dancing Peter Pan has been seen, when there were empty seats at a second performance, when an actress failed to make good as Peter. To this trio there may be added another world's record, that of the play itself flopping. From the expressions of disappointment voiced by those in my vicinity, from the number of walkouts after the third act, from the cold way in which the play was received, I should say this is a not altogether unlikely contingency. I admit that may sound impossible to those who have seen other productions of *Peter Pan* and have

not had to suffer thru this one. But repeat, it is not altogether unlikely. A pathetically inadequate production of *Barrie's best loved play*.

GORDON WHYTE.

TRIANGLE THEATER
Beginning Wednesday Evening, November 6, 1924

KATHLEEN KIRKWOOD Presents

"UNCLE TOM'S CABIN"

By Harriet Beecher Stowe

CAST OF CHARACTERS

Uncle Tom	James Downs
Aunt Chloe	Elillian Fairley
Eliza	Della Mounts
Phineas Fletcher	Will A. Ghore
A Waiter	Fra Bennett
Marks, a Lawyer	Jack Roberts
Tom Loker	Jay Cory
Hay, a Slave Dealer	Herschel Silverstone
George Harris	Eric Fleming
Mr. Wilson	Hoyt Coe Reed
Marie St. Clair	Della Mounts
A Maid	Lillian Fairley
Eva	Betty Lee Stoner
St. Clair	Paul Schmidt
Aunt Ophelia	Elise Cavanaugh
Topsy	Georgina Tilden
Skeggs, the Auctioneer	David Daca
His Assistant	Jay Cory
Simon Legree	Carl Holmes
Adolph	Harold Horton
Emeline	Elvira Paquette
Jim Crow	Fra Bennett
Steve	Eric Fleming
Cassy	Venetia Rhodes
George Shelby	Harold Norton
Sambo	Fra Bennett
Onlookers, Bidders, Bloodhounds, etc.	Onlookers, Bidders, Bloodhounds, etc.

When Kathleen Kirkwood declared her intention of putting on *Uncle Tom's Cabin* everybody asked unbelievingly: "How?"

"Just wait and see," said the confident Miss Kirkwood.

And all those who waited went down to see *Uncle Tom's Cabin* at The Triangle on the evening of November 5. What they saw caused them to open their eyes wide with wonder and discuss Kathleen Kirkwood's remarkable Ingenuity.

Miss Kirkwood's Ingenuity unfolded to amazed eyes a new version of the old story in three acts and 18 scenes, with Negro spirituals and other songs between acts.

Subtle lighting effects, novel silhouettes and period costumes more than offset the disadvantages of a small stage. And while the pair of "full-blonded bloodhounds", promised on the perfect replica of an old-time playbill distributed, did not materialize, their hungry baying was heard in the distance as the valiant Eliza, played most capably by Della Mounts (who also doubled as Marie St. Clair), crossed the ice (yes, the billowy floats of older days) with her babe in her arms.

James Downs, a colored player, cast as Uncle Tom, would be better in the part if he aged his makeup considerably and toned down his voice, which is too heavy in volume for the small Triangle, causing blur in his articulation. Lillian Fairley, another colored player, was perfect as Aunt Chloe and sang a spiritual between acts with telling effect.

Will A. Ghore, as Phineas Fletcher, played with a wealth of humor that "got" his audience each and every time, and his between-act song struck a novel note.

Eric Fleming, as George Harris, played with fine sincerity.

Carl Holmes, as Simon Legree, was hissed heartily, which is just another way of saying he was good.

Paul Schmidt, as St. Clair, conveyed truly all the noble qualities of that character.

David Daca, as the auctioneer of the slave market, auctioned with a verve that would turn green with envy the auctioneers of Broadway and Atlantic City's boardwalk.

We have seen many Topsies, but none of them as rakish, nudacious and pathetic as the Topsy of Georgina Tilden, a nine-year-old girl. It may be said truthfully that little Georgina got the lion's share of the applause. And never have we seen a better Aunt Ophelia than that of Elise Cavanaugh.

Betty Lee Stoner, as Little Eva, however, is not well cast. She lacks winniness.

Jack Roberts, as Marks, the lawyer, got several good hands, and Hoyt Coe Reed played the role of Mr. Wilson with a decided professional touch.

Venetia Rhodes did a poignant bit as Cassy, and the other members of the cast were all that could be asked in their respective parts.

Old-fashioned "applesauce", with a decidedly new and piquant flavor.

ELITA MILLER LENZ.

WHAT THE NEW YORK CRITICS SAY

"Annie Dear"

TRIBUNE: "A bright, adult show."—Percy Hammond.

TIMES: "A rich musical comedy with fantasy, played by a splendid company."

TELEGRAM: "Ingratiating mixture of tune and jingle and wench fun."—G. W. Gabriel.

SUN: "'Anabelle' plus a sheaf of melodies, a vast amount of urban scenery, a

(Continued on page 18)

MORE NEW PLAY REVIEWS ON PAGE 36

SCOTTISH BRANCH OF A. A. PROPOSED

Vaudeville Artistes' Federation
Looks Upon New Glasgow
Move With Suspicion

London, Nov. 9 (Special Cable to *The Billboard*).—Frank Gray, Glasgow secretary of the Actors' Association, has issued a circular addressed "to all artistes in the entertainment profession" that the council of the Actors' Association is dangerous of forming a Scottish branch with local autonomy for Scotland but subject to the main council of the A. A. in London.

The Variety Artistes' Federation again sees here another menace to itself, opining that Gray's appeal not being confined to the Actors' Association but to all artistes in the entertainment profession is another attempt to force the A. A. card on all artistes playing Scotland and thus using this method of making the A. A. predominant. As the object of the A. A. branch is stated to be to deal with all purely Scottish affairs in a more expeditious manner by those people who are thoroughly conversant with conditions of the profession in Scotland, the V. A. F.'s opinion that it is an aggressive move may be correct, as the Glasgow E. F. C. had local autonomy but even then could not enforce its closed shop dated for September last.

TABLOID NEWS

BILLY EARLE'S Jazzmania Revue principals and chorus, with Billy Earle, Faye B. Hammond, Bunny Whittleton, Tom Attaway, George Reno, Doris Brown, Charles Hopkirk, Rex McConn, Laura Paulette, Hope Emerson, Givilla Murphy, Kitty Axton, Charlotte Earle, Fannie Myers, Doris Dodd, Babe Attaway, Lucille Wayne and Ruth Mayo, recently entertained at the Iowa State Penitentiary. Manager H. F. Crinklaw of the Orpheum Theater, Fort Madison, Ia., declares they scored tremendously both in prison and in his house during the week. He speaks highly of Earle's show.

BOB BROADLEY manages the *Teddy Bear Girls* Company presented by Leicht & Gardner. Theresa and "Sunny" Colton, with their comedy singing and dancing, are reported as a big hit everywhere. Frank Colton and Jack Compton carry the comedy. Miss Colton is prima donna, "Sunny" Colton soubrette. Muriel Conway ingenue, Johnny Sears musical director, while Johnny Hughes, Bud Brewer and Pat Artega form part of the company's seven-piece jazz orchestra. Bob Broadley is straight man and banjoist. The chorus: Pat Artega, Gertrude Collins, Babe Knight, Nora Compton, Jean Brewer, Minna Leach and Mildred Purdy.

THE HART BROTHERS' *Humdingers* Girls Company is meeting with great success throughout the western territory, writes Phil Hart, and may soon go East to play some circuits. Neil O. Wright is musical directress. George and Phil Hart head the cast as comedians; Peggy Hart is soubrette; Goldie Mantell, blues singer and prima donna; Marguerite Nacy, toe dancer; Duke Battie, leading man; Peggy Hart, dancer. Charles Da Nell at the piano with Kelley and Crompton do a specialty number. The chorus: May Gleason, Irene Williams, Loretta Allen, Ola LeRoy, Marguerite Nagy, Alice Bond, Helen Purcell, Ellen Winters. The company played in Clinton, Ia., last week.

HEADED BY THE CASH BROTHERS, William and Maurice, the *Frisco Frolics* Company has just passed its 12th week in Moose Jaw, Sask., and reports business is getting better every week. Some of their best productions and dramatic bills have been cut down for tabloid use. Manager Mars of the house has extended their engagement indefinitely. In the company are Maurice J. Cash, producing Jew comic; William Cash, straight; Leo Mularkey, Irish comic; Jack Cassin, general business; Bobby Mularkey, soubrette; Marnella Petekow, characters; Eleanor Pehl, ingenue. The chorus: Silvia Coldwell, Emily Schaefer, Dorothy Chase, Goldie Bonner, Berle Smith and Babe Douglas.

THE BILLBOARD publishes no tabloid show reviews other than those seen and written up by its Tabloid editor, which explains why some contributions to these columns do not appear in print in the wording of our correspondents. We do not attempt to cover the tabloid field with reviews. Our criticisms are given chiefly as examples of what certain shows are presenting and how they are going over. Letters to our desk from managers prove that interest is large in these reviews. Oftentimes suggestions for the improvement of one's production are gleaned from our comment, say our readers. In no case do we boost a show undeserving of praise and in no case do we go out of our way to down a show. We aim at fairness of criticism, in fearlessly written stories.

HOMER NEER of the Gus Sun Booking Exchange, Springfield, O., complimented the Tabloid editor upon the stand taken against shows in which there is used profanity, suggestiveness, etc. The Sun Exchange is constantly trying to

SIX GOVERNORS PRAISE ADOLPH ZUKOR

New York, Nov. 8.—Following the national celebration of Paramount Week Adolph Zukor, president of Famous Players-Lasky Corporation, received a testimonial from the governors of the Rocky Mountain States acknowledging his leadership for better motion pictures. The signers are Charles R. Maybey, Utah; C. C. Moore, Idaho; Joseph M. Dixon, Montana; William E. Huett, Colorado; F. E. Lucas, Wyoming; J. F. Hinkle, New Mexico.

The testimonial was printed on parchment paper and stated:

"To Adolph Zukor, president of Famous Players-Lasky Corporation: On the seventh Paramount anniversary celebration in the interest of better motion pictures the Rock Mountain West sends greetings. Your fond dream of giving the new art of the screen a finer expression strike a responsive chord in the heart of every American. No art that is so essentially and necessarily as democratic as the motion picture art has done more for the imagination, the intelligence, the education and entertainment of mankind. In its creative powers lie the visualized soul of the whole past, the new visions of knowledge and beauty and countless hours of romance and adventure for a great class of people who could not otherwise afford the luxury of entertainment. All the world supports your leadership for better motion pictures."

CARROLL ACQUITTED

New York, Nov. 10.—Earl Carroll, theatrical producer, accused of exhibiting indecent pictures in the lobby of his theater, was acquitted today in Special Sessions Court by Justices Herrman, Edward and Murphy after three minutes' deliberation. It was unnecessary for Carroll's counsel, James A. Timony, to place any witnesses in the stand and dismissal was made on the lawyer's motion. Thus endeth what appears to be the champion publicity stunt of the season.

PEARL WHITE IN PARIS REVUE

New York, Nov. 8.—Pearl White, the motion picture actress, according to advices from abroad, is appearing in a French revue, called *Tu Perds La Boule*, translated *You'll Lose the Ball*, by Max Eddy, which opened October 4 at the Theatre de la Cigale, Paris. Miss White is featured with Suzanne Despres, called the greatest interpreter of Ibsen on the French stage.

elevate the tabloid show, he states, and *The Billboard's* campaign thru its criticisms and reviews is profoundly appreciated. "We write our shows every week telling them to please not use material of any kind that would be suggestive or improper and urge them not to use the words God, hell or damn, etc., in their scripts. We cater to theaters where women and children go to be entertained. For that reason we cannot be too strict in tabooing such material." The Sun Exchange books nearly 100 houses for tabloid now.

THOSE WHO COMPRIZE Burns & Paden's *Cute Little Devils* Company, under the efficient and capable management of Charles V. Turner, include Walter Bowker, producer; William Foster, musical director; Curly Miller, carpenter; Charlie Wells, electrician; Mlle. Lowery, wardrobe mistress; Aline Walker, comedienne and chorus director; Elmer Morris, scenic artist; Curly Burns, comedian; Howard Paden, leads; Blucy Morey, characters; Joe McKenzie, juvenile; Harold McClure, general business; Gertrude Lowery, leads; Jyes LaRue, prima donna; Annabelle Collins, soubrette. The company's "dally dozen" are Pearl Burns, Blanch Larson, Billie McCarty, Inez Leedham, Helen Norton, Viola Kenolne, Edith Payton, Ann Graham, Esther Stowe, Margaret Graham, Ila McClure and Billie Gorman.

HARRY INGALLS' Musical Comedy Company is now carrying a seven-piece jazz band as an added attraction, according to Mack Ingalls, business manager. The *Checker Girls* have played for the past five seasons in leading Keith houses in Massachusetts, Connecticut and Rhode Island. This season the company is touring Vermont and New York, playing to many large audiences. The show was held over for a week in Burlington, Vt. Alice Upton is prima donna; Ruth King, soubrette; Carrie LeRoy, ingenue; Rose Lemons, characters; Frank Plits and Billie Cole, juveniles; Roland Andrews, female impersonator; Harry Ingalls, producer and Hebrew comedian, assisted by Al Lemons, French comedian; George Harrington, straight; Mammy Ingalls, characters. Harold Burnham is musical director. The chorus: Helen Vernon, Mildred Martin, Betty Carol, Rose Lemons, Dot Lee, Jerry Jordan, Mary Martin, Bobby LeMar, Bea Costelin, and Mae Brown, wardrobe mistress.

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

VAUDEVILLE in Review

THE SUCCESS of Jack Dempsey, the heavyweight champ, in vaudeville at Loew's State Theater, New York, last week, started something. Take it from Jake Lubin, chief booker for the Loew Circuit, who was besieged throughout the week by fight managers with propositions to put their charges behind the foots.

One fight manager, who crashed the booking office, admitted candidly that his candidate could do tumbles better than any vaudeville tumbler he had ever seen, and he was quite serious about it, according to Lubin. Another was quite sure that his favorite pug could tell a joke not only better than Dempsey, but that he knew a lot of "snappier" ones.

Just what Lubin has in mind regarding further bookings of this kind has not been ascertained, but the managers of the State and other Loew theaters where Dempsey has shown are quite positive that they do not care if another champion of Dempsey's drawing capacity is ever booked again. Dempsey hung up an attendance record at the State and is expected to duplicate it this week at the Metropolitan Theater, Brooklyn, the largest of the Loew chain in Greater New York.

And Speaking of Records

George Robey, English music hall star, says he hasn't missed an advertised performance in 30 years, a record which challenges comparison from American artistes. According to Robey, "there have been times when I've had colds, sprains, and even influenza, but I have always gone thru with my part."

Robey made his 400th performance in *Leap Year* at the London Hippodrome Monday night. He played more than 800 times in *Joy Bells* and more than 600 times in *Zig Zag*.

"I follow the Chinese plan and see a doctor when I am feeling perfectly fit," says Robey, who is 55 years old. "If you don't call in the doctor until your ill how can you expect to keep well? Work is a great antidote for ill health, and it has been my experience the more you fight down an inclination to give in and coddle yourself, the better you are likely to be."

Those Hippodrome Girls

The 36 young women who disport themselves many time at every performance at the Hippodrome, New York, are by way of making a record that already surpasses the achievement of any ballet organization, not excepting those of grand opera or the musical comedy stage. So far this season more than 3,000 girls have applied to Allan K. Foster for positions with the Hippodrome ballet. Most of the applicants are American girls, many of them star pupils of the best dancing schools. Out of this vast number of applicants only three dozen can be utilized. They are chosen for their skill, their intelligence, their physical proportions and beauty and their character.

Since the beginning of this season, now approaching its equatorial line, these 36 girls of the Hippodrome have had more than 500 rehearsals. They have worn with grace and good effect more than a thousand costumes. They have learned and perfected more than 200 evolutionary steps in unison. Medieval, Victorian Renaissance, Russian, Oriental, Egyptian, Modern, Primeval and "society" dancing have all been accomplished by this Hippodrome company.

In the programs they remain in the apparent obscurity of an ensemble. Their individual names are not given. They are, however, known to the public as the most versatile and accomplished "organization" of dancers, singers and (save the mark) impromptu actresses that New York has yet developed.

A Sousa Birthday Surprise

Last Thursday night was "Opportunity Night" at Proctor's 23rd Street Theater, New York. It was also Sousa's "Birthday Night", and the outside of the house was gay with posters featuring the picture of the famous bandmaster.

Just as Manager Sol J. Levoy was marshaling the forces of his amateur Thespians preparatory to opening his program a gray-haired man came into the wings. When the manager was pointed out to him he came over and asked if he might see Mr. Sousa. "I just want to shake his hand," he said. "I played in his band 27 years ago, and when I saw his picture outside I just had to come in and see him."

Manager Levoy explained that Sousa was not at the theater but that the house was merely celebrating his birthday. The old man, who said his name was William Mulloy, seemed much disappointed and turned to go when Manager Levoy had an inspiration. "What did you do with Sousa's Band?" he inquired. "I was a drummer," said Mulloy, "but my specialty was the clappers. There is nobody living who can handle the clappers any better than I can." And from the depths of his overcoat pocket he produced a pair of shining black clappers and demonstrated with a few smart click-clacks.

In two minutes "Opportunity Night" had a new contestant for honors. Mr. Levoy took the protesting Mulloy out on

Operators and Musicians Strike at Chelsea Theater

Union Theater Employees in Greater Boston Move To Enforce New Scale

Boston, Nov. 8.—Preliminary to a general strike at a number of local and suburban theaters not affiliated with the Allied Theatrical Managers' Association that have not signed the new season contract, members of the Moving Picture Machine Operators' Union, Theatrical Stage Mechanics' Union and the Musicians' Union were yesterday ordered out on strike at the Chelsea Theater on Broadway, Chelsea. A similar strike order went into effect today at the Niagara Theater, Blue Hill and Lawrence avenues, Roxbury, only involving the moving picture operators. The move of the unions to enforce the wage scale and working conditions which were granted by the association members on Labor Day will affect less than five per cent of the theaters in Metropolitan Boston.

Permission has been gained from the Mayor, it was said at the stage employees' headquarters, to picket the Chelsea house. It is understood that the managers of the theaters affected refuse to accept the new scale, but are willing to pay the scale in effect before the last increases were granted.

OPERA DIRECTOR QUILTS

New York, Nov. 10.—Ignatz Waghalter, general musical director of the English Grand Opera Company, scheduled to present *Rhinegold* at Carnegie Hall tonight, resigned yesterday afternoon after a stormy meeting of the managers of the company, which is planning to present Wagner's *Ring* cycle in English.

NEW "SALLY" MAKES HIT

Poughkeepsie, N. Y., Nov. 8.—Vera Myers, who plays the title role in the new road company of *Sally* put out by J. M. Welch, George Nicolai and Joe Da Mitt, made a big hit on her appearance here this week. The whole show, in fact, was enthusiastically received and business was excellent. The original production is being used, with a company of about 75.

SUPPORTERS OF THE CHRISTMAS SEAL

By ELIZABETH COLE

Any movement that enlists the interest and partnership of the President of the country, the Secretary of State and other cabinet members, General Pershing and the first lady of the land, as well as the Prince of Wales, Marshal Foch and other foreign visitors of note, must have back of it a great appeal.

The little newsboy, also, whose enthusiastic support has been enlisted, is just as valuable in his way as a partner. Nobody could doubt that after reading the following incident:

"Please, ma'am, may I have a cent's worth of seals?" said the dirty-faced little newsboy as he ran up to a booth in a postoffice lobby. "You know I buy a

(Continued on page 104)

the stage, introduced him as an old player of the great bandmaster and told the orchestra to strike up Sousa's famous *Stars and Stripes Forever*. Whereupon Mulloy gave such an exhibition of skill with his antiquated clappers that he had the house actually stamping and cheering.

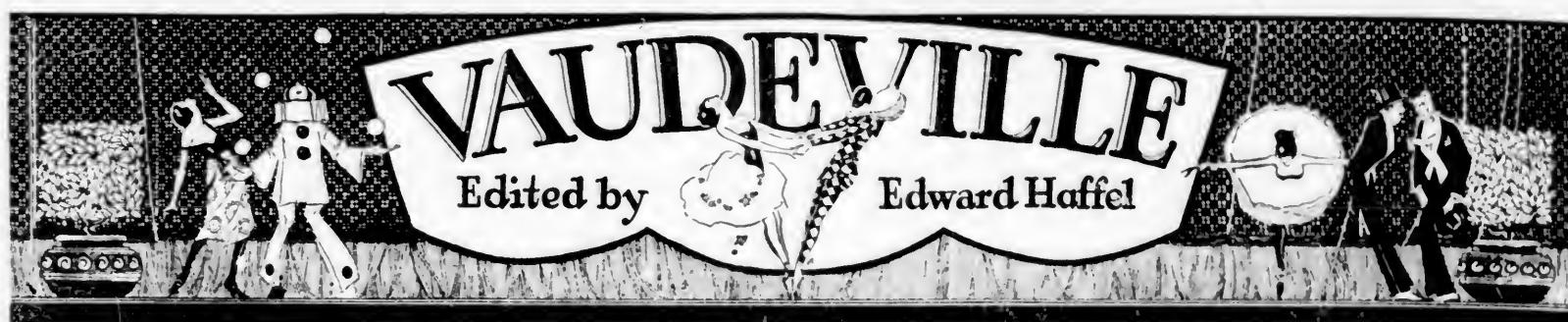
For the Artistes' Information

Chris Egan, manager of Keith's Fordham Theater, New York, who managed the Colonial until the time it passed out of the hands of the Keith organization, has evolved a unique plan for the guidance of the vaudeville artistes appearing at the Fordham.

He has had a three-page leaflet printed bearing almost any information an artiste might want while playing the house. This "cue sheet", as Egan calls it, is given to each artiste on the bill the moment he reports at the theater Monday. The front page of the leaflet bears the actor or actress' name, number of dressing room, time scheduled to appear, and suggestions, such as inquiring of the stage manager after the matinee whether there is any change in the bill for the evening performance.

The balance of the leaflet is devoted to sundry information. Directions as to how to get to the theater, via subway, elevated and trolley are given; house rules pertaining to rehearsals, etc.; and the house staff, including the manager, assistant manager, treasurer, stage manager, property man, electrician, orchestra leader and stage doorman, with the names of each, are also included.

There is a tabulated list of places where the artistes may visit between (Continued on page 16)



ALL KEITH HOUSES TO START BILLS ON SUNDAY NEXT SEASON

Theaters in Cities Where Sunday Performances Are Permitted Will Fall in Line With 21 Houses Now Operating on Sabbath-Opening Plan

NEW YORK, Nov. 10.—The theaters of the Keith Circuit in New York and other cities that give performances on Sunday, and which at the present time are beginning their shows on Monday, next season will fall in line with the 21 houses operated by the Keith Circuit which early this fall changed their policies from Monday to Sunday opening.

Most of these 21 theaters are located in the Middle West, the farthest eastern stand of the lot being Syracuse, N. Y. The New York and other Eastern and Southern houses which are still operating on the Monday-opening basis will continue to do so for the balance of this season and during next summer, changing the policy to Sunday opening about September 1, when routing for the new season of 1925-'26 will have started.

With all the theaters of the Keith chain operating on the same basis conflict in the routing of acts which has been experienced because of difference of policy in Eastern and Middle-Western houses will be eliminated. It was found that an act closing the week in New York, for instance, on Sunday night, could not work the following week in an overnight-jump stand, such as Cleveland, because of the bills starting there on Sunday.

There are some cities, such as Philadelphia, Pittsburgh and Baltimore, where shows on Sunday are not allowed. In these cities the Keith theaters will be compelled to continue the present policy unless the laws of those particular States are changed by next fall.

Keith officials are highly in favor of the Sunday-opening policy in as many theaters as they are permitted to play on that day. In the 21 theaters now opening their shows on Sunday results from a box-office standpoint have been much better than before, it is said, this for several reasons.

One of them is the advertisement feature. It being pointed out by Keith executives that more people would attend on Sunday than on Monday, and, therefore, there would be more people to talk about the show. Another reason is based on the belief that the average vaudeville artiste can make a better showing and do his act better before a packed house than he can before a scattered audience. Then, on the other hand, stronger opposition against motion picture theaters that start their new shows on Sunday boosts business.

DANNY WHITE AND BRO. OPEN

Dancing Danny White, who recently was doing a single, is now working with his brother, Lew White, who originally appeared with the Danny White Trio, known as the *Three Rube Kids*. The act opened recently at the Majestic Theater, Evansville, Ind., and is billed Danny White and Brother, "The Boys From Kokomo". They feature their original barn dance.

INSPECTING HOUSES

New York, Nov. 10.—Bert Levey, who was at his branch office here for the past three weeks, left Thursday for an inspection tour of the houses he books, taking him finally to the West Coast. He will return to his New York office, it is said, before Christmas.

HAVANA ORCHESTRA ON POLI TIME

Hartford, Conn., Nov. 8.—Felix Fernando and His Havana Orchestra opened their second week on the Poli Time at S. Z. Poli's Capitol Theater here Monday. Dressed in Spanish costumes and with a drop representing Moro Castle, Havana Harbor, the act pleased immensely.

MARGARET PURCELL, ATTENTION!

New York, Nov. 10.—The Catholic Immigrant Auxiliary, of 447 Madison avenue, is anxious to get in touch with Margaret Purcell, who, in private life, is the wife of A. T. Tuller, vaudeville artiste and a member of the Samson Trio, which recently made a tour of Germany.

HARRY ENNIS ESTATE

New York, Nov. 8.—Harry Ennis, widely known theatrical writer and one-time performer, who died recently in Brooklyn, left an estate estimated at about \$500. In personality and about \$8,000. In reality, it was revealed this week when his will was admitted to probate. The late vaudeville critic leaves his entire estate to his wife, Eddie Olsen.

TIME EXTENDED

New York, Nov. 10.—The vaudeville dates of Willie and Eugene Howard have been extended two more weeks due to postponement of rehearsals on the new show into which they are going. This week the Howard boys are at the Palace Theater, this city, and next week go to Proctor's Theater, Newark. The Newark date ends their vaudeville dip, according to the office of Edw. S. Klinger, who handles them in the two-a-day.

HOUSTON'S FIRST CABARET

Houston, Tex., Nov. 8.—Will Horwitz, Jr., owner of the Iris Theater, a movie house, has opened Houston's first cabaret. A corps of entertainers and a chorus is augmented by Max Fink's Syncopators. Cabaret features hold sway from 10:30 p.m. until 2:30 a.m. The place is crowded at all times.

GILDA FOR FLORIDA CLUB

New York, Nov. 10.—Gilda Gray, who recently returned with her husband, Gil Boag, from France, where they had been since June, has been signed up for a special four weeks' engagement in Florida at the Hollywood Golf Club. Will Roehm negotiated the booking.

BACK FROM WEST INDIES

New York, Nov. 10.—Marie Van Is back in the United States after a 42 weeks' tour in the West Indies and South America, having played Trinidad, Venezuela, Curacao, Porto Rico, Santa Domingo, Haiti, Cuba and Jamaica.

DOWNEY'S CIRCUS OPENING

The opening date of Andrew Downey's Winter Circus is announced as November 17 at the Hippodrome Theater, Baltimore, Md. A winter tour of the Keith vaudeville houses with a company composed entirely of circus people is planned.

LOEW ANNUAL MEETING NOV. 20

New York, Nov. 10.—Notice was served this week on stockholders of Loew's, Inc., that the annual meeting of the corporation, for the purpose of electing directors, would be held November 20.

CUT "JOY" ACT CAST

New York, Nov. 10.—The cast of Anton Seldita's flash act, *Laird of Joy*, which originally included 20 people, has been cut to six. The act opened last week at an independent house in New York after this pruning had been done.

DOROTHY JARDON TO LONDON

New York, Nov. 10.—Dorothy Jardon, prima donna, arrives here tomorrow from Los Angeles. She will be accompanied by a pianist who was formerly a well-known radio artiste on the Coast, and is en route to London, sailing November 15 to fulfill an operatic engagement.

SAMMY CLARK



This young man, now doing a single on the W. M. A. Time, is a brother of Sylvia Clark, who is well known to two-a-day audiences as "That Classy Little Clown". His wife also is in vaudeville, at present in Johnny Yule's dance offering on the Orpheum Circuit.

MISS BERGERE'S NEW ACT

New York, Nov. 10.—Valerie Bergeron is back in the two-a-day in a new vehicle called *The Body Prize*, written by Carl McCullough, himself doing a singing and talking act on the Keith Time. Miss Bergeron and her company, which includes Robert Stevens and Kolman Metus, opened today at the Palace Theater, Orange, N. J., the latest house to go on the Keith books.

WALTERS TAKES OVER HOUSES

Boston, Nov. 8.—The Louis E. Walters Amusement Agency recently took over the Capitol Theater, Springfield, Mass., and the Strand Theater, Portland, Me., for presentations in conjunction with picture programs; the Jefferson Theater, Portland, for which musical comedies are contemplated, and Foley & Blumfield's Academy Theater, Haverhill, Mass., booking four acts of vaudeville on a split-week policy. Three theaters located in River Point, R. I., Milford and Marlboro, at one time booked by Walters but lately handled by the Keith offices, also have come back to the Walters Agency. Walters has discontinued his New York affiliations and hereafter will do all business direct.

BUTTERFIELD COMPLETES TRANSFER

Detroit, Nov. 8.—W. S. Butterfield, president of the Bijou Theatrical Circuit, has completed the transfer of his headquarters from Battle Creek, Mich., to Detroit. He maintained a branch office here for some time. The new headquarters are located in a well-appointed, up-to-date eight-room suite on the fifth floor of the Film Building, 159 E. Elizabeth street, within five blocks of the heart of the theatrical district.

KID MOVIE STAR OPENS

New York, Nov. 10.—Mickey Bennett, the kid movie actor, is the latest "name" from the picture world to be introduced to the two-a-day. He opened today at Peekskill, N. Y., to try out a three-people comedy sketch. William Shilling engineered the Bennett debut.

CELEBRATES 2D ANNIVERSARY

Cleveland, O., Nov. 8.—Keith's Palace Theater celebrated its second anniversary this week with a snappy holiday bill, which has Jack Norworth and Catherine Calvert sharing headline honors. Two capacity houses were entertained election night.

Big Siamese Act for Hippodrome

Twenty-Two Players Signed by Mondorf Will Open November 17

New York, Nov. 8.—Latest of the Mondorf foreign novelties to reach these shores arrived last night on the S. S. President Harrison, in the form of 22 Siamese artistes, 10 girl dancers and 12 male musicians, who will present music unknown to native vaudevillians, dances, a Ping Pong orchestra and "takraw" players. The last mentioned are a champion team of Siam and "takraw" is the national indoor pastime.

The troupe was detained at Ellis Island on arrival. Six of the members of the company were taken to Ellis Island hospital and others were taken before a special board of inquiry. Immigration officials refused to say why the people were being held.

The act is booked to open November 17 at the Hippodrome. All of the cast are versatile, some making up the orchestra and others taking part in the "takraw" game. The dances, however, are done by the entire company.

The Siamese sport is played with a wicker ball, somewhat larger than a baseball. No bat of any kind is used and the ball is projected by various parts of the body. They are permitted to catch or field the ball with their toes, stop it and catapult it to another player with their knees, nose or head. Foot work is the big accomplishment of a good player.

Frank Hicks, of *The Bangkok Daily Mail*, who accompanies the Siamese players, is of the belief that the offering will prove an absolute sensation in point of dancing, as well as the "takraw", which is expected to prove unusually funny to American audiences. He said that the entire country was proud of its first company to travel to the United States, and there was a great turnout of officials to bid them farewell. Hicks was formerly with a New York paper.

A special set is being built for the offering, which is expected to prove the outstanding one of the Harry J. Mondorf acts signed by him on his world tour.

POWERS IN HAVANA

Havana, Cuba, Nov. 4.—Mr. and Mrs. Race Power and George W. Power, of Power's elephant act, having taken advantage of a brief respite following their engagement at the Orpheum Theater, New Orleans, are here enjoying the sights of the Island.

Complying with a radiogram request received while at sea the Power family will, on November 9 and 10, upon their return to the States, give benefit performances, the proceeds of which will be devoted toward the erection of an elephant house in the Audubon Park Zoo at New Orleans, the proposed new home of the baby pachyderms recently purchased by the children of that city. The Power act opens its tour of the Orpheum Circuit November 16 at Tulsa, Ok., and will go to the Pacific Coast by way of Canada.

PEKIN TROUPE RETURNING WITH 16 CHINESE

New York, Nov. 10.—The Royal Pekin Troupe, numbering 16 people, is to arrive here from Japan via Vancouver or Seattle early next March for a tour of the big time under the direction of Lew Golder. The troupe was here last year but had only seven people in the company.

Because the members are Japanese Golder has been compelled to post a bond of \$1,000 for each, guaranteeing their return to Japan upon completion of the vaude tour.

FROM AND TO AUSTRALIA

New York, Nov. 10.—The Norville Brothers are on their way here from Australia, where they have made a vaudeville tour, while Williams and Taylor, who also have been playing Australia, landed last week and will open soon on the Keith Circuit. Jack Joyce, one-legged dancer, is sailing soon from this country to open in Australia for a tour December 31. All these acts are under the direction of H. B. Marinelli, Ltd.

LOEW'S, INC., SHOWS NET PROFIT OF \$2,949,052.52

Figures for Fiscal Year Ending August 31, 1924. Represent Increase of \$533,564 Over Previous Year--- Gross Income \$42,937,238

NEW YORK, Nov. 8.—Loew's, Inc., together with those enterprises owned and managed by it, turned a net profit of \$2,949,052.52 for the fiscal year ending August 31, 1924, it was revealed this week. Comparison of the corporation's last four annual statements shows a steady increase in profits since 1921, as follows:

1921	\$1,800,550
1922	2,237,871
1923	2,415,488
1924	2,949,052

Revenue from theaters and rentals and

sales of films are shown in the current statement as \$40,628,928 as compared with \$16,860,160 last year. Booking fees amounted to \$630,181.37 for the year just ended, as against \$623,622.70 for 1923, an increase of \$6,558.67.

Assets are placed at \$49,912,111, as compared with \$35,565,353 on the 1923 statement. Expenses aggregated \$37,575,129, leaving an operating profit before depreciation and Federal taxes, of \$5,362,129. After depreciation and Federal taxes, which are estimated, earnings were \$1,486,435.

COMPARATIVE STATEMENTS, LOEW'S, INC.

The current statement of Loew's, Inc., is as of August 31, 1924, and includes all companies owned and operated by the parent corporation. The current earnings are equivalent to \$2.78 a share on 1,000,750 shares of no par capital stock. A comparison with the preceding year is given herewith:

ASSETS		1924	1923
Current and Working:			
Cash		\$2,139,865.97	\$808,322.21
Receivables:			
Accounts receivable	\$ 794,970.17	\$ 431,271.36	
Notes receivable	108,837.69	64,123.59	
Due from affiliated corporations (less than 100% owned)	1,142,062.98	1,270,837.79	
	2,049,870.54	1,706,232.65	
Investments:			
Films in process, completed and released after amortization	\$6,191,838.58	\$2,057,526.98	
Film advertising accessories	157,267.79	211,627.28	
Theater and studio supplies	201,102.13	73,516.11	
	6,548,206.50	2,342,670.35	
Advances:			
To producers, secured by production	\$2,160,015.41	\$2,284,201.57	
Mortgages and interest payments	159,126.09	127,657.79	
	2,319,141.50	2,200,856.44	
Total current and working assets	\$13,057,116.81	\$7,456,830.65	
Investments:			
In affiliated corporations	\$5,906,873.20	\$3,374,894.01	
Deposits on leases and contracts	288,881.68	234,875.06	
Mortifications	400,945.27	120,366.19	
	\$6,290,681.55	\$3,739,137.17	
Property 100% owned:			
Land	\$ 4,422,797.57	\$ 4,286,194.04	
Buildings and equipment	10,20,050.96	13,516,234.44	
Lesserhold	307,408.84	242,498.44	
	\$21,550,947.37	\$18,75,326.32	
Less reserve for depreciation	2,708,380.83	1,405,131.12	
	\$18,841,966.54	\$16,350,185.20	
Deferred:			
Leases, contracts and goodwill		7,477,145	11,076,026.13
		\$30,520,014.82	
LIABILITIES			
Current:			
Accounts payable	\$2,437,309.64	\$297,145.48	
Notes payable	1,002,862.50	226,250.40	
Theater admission taxes	185,590.57	151,952.05	
Federal income taxes (incl.)	185,795.18	217,060.17	
Accrued interest	161,446.51	129,844.79	
Advances from affiliated corps	173,167.13	68,967.76	
Total current liabilities	\$4,579,471.93	\$1,719,349.95	
Dividend payable Sept. 30	53,300.89		
Subsidiary corp. dividend payable Sept. 15	78,173.78		
Bonds, mortgages and collateral trust obligations of subsidiary corps	9,216,377.88	7,905,333.34	
Subsidiary Corporation Stock outstanding (Metro-Goldwyn Pfd.)	4,472,529.19		
Deferred credits:			
Summarized from tenants	\$212,797.99	\$281,810.72	
Rentals received in advance	7,148.84	209,251.39	
Miscellaneous	18,531.18	8,935.55	
	966,341.01	592,997.66	
Capital Stock and Surplus:			
Capital stock outstanding			
1,000,750 shares without par value	26,280,858.14	26,280,858.14	
Surplus			
Surplus Sept. 1, 1923	\$2,961,485.73	\$545,907.41	
Net profit for fiscal year ended Aug. 31, 1924	2,910,052.52	2,415,488.32	
	\$5,910,538.25		
Dividends paid	\$1,501,170.00		
	\$4,319,368.25		
Dividend declared, payable Sept. 30, 1924	530,390.00		
	Surplus Aug. 31, 1924	3,788,978.25	
		2,961,485.73	
		\$39,913,111.18	
OPERATING STATEMENT		1924	1923
Gross Income:			
Theater receipts, rentals, sales of films and accessories	\$10,628,928.13	\$16,860,160.00	
Rentals of stores and offices	1,448,048.59	1,363,237.55	
Booking fees and commissions	63,181.37	621,622.70	
Miscellaneous income	230,110.51	271,677.32	
Expenses:			
Theaters and office buildings	\$24,182,952.90	\$8,720,185.51	
Film distribution	4,327,119.58	2,08,743.72	
Ancientation of films	2,700,177.35	2,118,832.26	
Film advertising accessories	410,177.11	361,656.08	
Producers' share film rentals	5,862,032.10	2,700,621.70	
Operating profit before depreciation and Federal taxes	\$37,575,129.04	\$10,557,962.90	
Depreciation of buildings and equipment	\$5,392,130.56	\$109,711.73	
Federal taxes, estimated	450,070.77	251,192.38	
	1,275,704.53	660,904.11	
Minority interests' share affiliated corporations	\$916,350.59	\$4,086,135.01	
Loew's, Inc., share undistributed, affiliated corps	112,878.14		
	1,059,208.73		
	\$3,027,226.30		
Dividends declared on subsidiary's stock outstanding (Metro-Goldwyn Pfd.)	78,173.78		
	\$2,949,052.52		
Net profit transferred to surplus		\$2,415,488.32	

*This includes items for \$27,628.08 for advances to artists and employees, including \$515,656.87 for dividends received from affiliated corporations.

GREAT TRUNK MYSTERY

Reviewed Tuesday morning, November 4, before Magistrate H. Stanley Renaud, in the West Side Court, New York. Style—Scrio-comic skit. Setting—Full stage. Time—Snappy.

A court-room skit, which, in addition to His Honor, had these principals: Lew Cantor, vaudeville producer, and the Dudley Twins, Cora and Nora, artistes. The twins made their appearance in answer to a summons sworn out by the producer, charging them with withholding scenery and costumes recently used in a vaudeville sketch of which Cantor was the owner.

Cantor told the court that the girls had a whole trunk load of property to his sketch and would not return it to him. Cora Dudley, acting as spokesman for the sisters, threw up her hands, graphically measured in the air a trunk, a little larger than a shoebox, and then went into her big speech.

"Your Honor, I own that little trunk.

He can have the old scenery if he'll come and get it. He put the things in there himself and shipped them to a warehouse and I even gave the keys to Mr. Cantor's secretary. Then I decided I wanted my trunk and got the keys back again and brought the trunk home. I don't want the costumes or scenery. He is perfectly welcome to 'em if he'll come after them."

Magistrate Renaud then gently suggested that Mr. Cantor repair to the apartment of the Dudley Twins and get his property. He did.

Lillian Russell Memorial Green Room Dedicated

Philadelphia, Nov. 8.—The memory of Lillian Russell will be perpetuated at Keith's Theater here by a memorial green room dedicated this week before a group of local theatrical persons, members of the bill and a score or more players from productions appearing in theaters in this city.

A life-sized painting of Miss Russell in her favorite pose covers almost one side of the wall of the room. Other photographs of famous stars who appeared in vaudeville at this house keep it company. They include Mrs. Langtry, Sarah Bernhardt and Annie Yeomans.

The dedication address was made by Julia Arthur, Harry T. Jordan, manager of the house, in a short address, told of the regard the Keith organization had for the women of the profession and said the four pictures on the walls represented the highest type of the past generation of actresses.

Julia Arthur, in her address of dedication, said:

"I think it is a very beautiful thing that Mr. Jordan has done here and I appreciate how much Mr. Albee and the Keith organization has done for the women of the stage thru courtesy and refinement. The fact that their theaters are kept in such a beautiful and clean condition, giving so much consideration for the artistes, has set a wonderful example for our so-called legitimate theaters.

"Miss Russell was always noted for her affability and her great kindness and so I dedicate this room to 'Happiness'. I hope that all who sit in it will refrain from petty jealousies and bickerings and think only of happiness. Let this room typify the women of the theatrical profession. I should like it to be used for community service to bring together all the pleasant thoughts that these women hold in respect.

"Sarah Bernhardt was loved by everyone, Lillian Russell never had a temper and Mrs. Yeomans was a delightful, sweet and motherly woman. I did not know Mrs. Langtry. I hope every one will understand and appreciate the kind intent in hanging these pictures on the walls of this memorial room and if happiness can be found in so small a space still more happiness will be found in a larger room, the theater."

TEAM TO LEAVE NEW YORK

New York, Nov. 8.—Rhodes and Watson are opening at Keith's Theater, Philadelphia, the week of November 24, the first out-of-town date the girls have played this season. They have been confined to New York territory owing to illness of Miss Rhodes' mother, who, it is said, was at the point of death on several occasions but is now fully out of danger.

EVANS BROTHERS ROUTED

New York, Nov. 10.—Evans, Mero and Evans, male trio, and one of the Western acts that came into New York early in the season, have secured a big-time route from the Keith office, starting this week at the Alhambra Theater. The boys had a Keith route cinched once last summer but had to cancel due to an injury suffered by Frank Evans, which made it impossible for him to work.

Sir Harry Lauder

Opens World Tour

War in China May Cause Scotch Comedian To Cancel Shanghai

New York, Nov. 8.—The war in China may result in Sir Harry Lauder, now on a world tour, changing his present itinerary, provided the warring factions do not settle their differences before February 18.

The famous Scotch comedian is booked to play in Shanghai from February 21 to March 9. Shanghai is in the heart of the war area. If internal conditions permit, he will fulfill the engagement, otherwise he will go no further east than Hongkong, where he concludes a 10-day engagement February 18.

Sir Harry opened his tour November 1 in Bombay, India. He will remain in that city until November 15. This is his first visit to India and the Far East. Appearing with the Scotch comedian is a company of 14.

His itinerary after leaving Bombay follows:

Karachi, November 19 to 26; Quetta, November 29 to December 6; Lahore, December 9 to 13; Delhi, December 15 to 17; Calcutta, December 20 to January 10; Rangoon (Burma), January 14 to 22; Singapore, January 26 to February 2; Hongkong, February 8 to 18, and Shanghai, February 21 to March 9.

According to present plans Sir Harry will return to Hongkong from Shanghai and on March 18 will sail for Sydney, Australia. The Scotch comedian will be seen in this country again after playing the Antipodes.

This is his fourth world tour. William Morris is again directing it.

MAMMOTH ELECTRIC SIGN FOR STATE-LAKE THEATER

Chicago, Nov. 8.—A new electric sign, said to be the largest theatrical electric sign in the country, is under construction on the front of the State-Lake Theater. It will read "State-Lake-Orpheum Circuit". The sign, 92 feet high and 17 feet wide, will cost about \$30,000. It will weigh 17 1/2 tons. Many thousand of electric lights will illuminate it at night. Six years ago State and Lake streets had one street light to point out its "shack" buildings and few people went around there at night. Since then the State-Lake and Chicago theaters, with their continuous policies, have helped make the section one of the brightest and busiest of the city, day and night.

SWEATMAN IN VAUDEVILLE

New York, Nov. 10.—Wilbur Sweatman, clarinet player, who has been in the music publishing and band booking business here, has again listened to the call of the road and will be seen on the Keith Time in a few weeks with an act of seven musicians and a specialty singer. His business interests will be attended to by a staff that has been with him for some time. He recently recorded a fox-trot of his own composition, called "Battalion Kate", with a 10-piece band. He will long be remembered as the composer of "The Down Home Rag".

MME. SHERRI CARRIES ON

New York, Nov. 10.—A Spanish revue called "Spanish Allegria", produced by Mme. Sherri, widow of the late Andre Sherri, opened last week at the De Kalb Theater, Brooklyn, to break in. The cast of nine people is headed by Rosa de Cordoba. Paul Durand is handling the act.

GET NEW ENGLAND TIME

New York, Nov. 10.—Blair and Pennington, who have been out a couple weeks for the Keith office, are to open November 17 at Lynn, Mass., working out of the Boston office. After a tour of New England the act will be seen in other Keith houses.

ON DELMAR TIME

New York, Nov. 10.—Ernest Hiatt starts a Delmar tour Christmas week at either Norfolk or Richmond, Va. After completing this tour Hiatt will play the big houses of the Keith chain in the Middle West, finishing his time next May.

A NEW CIRCUS SKIT

New York, Nov. 10.—"The Primitive Woman," a vaudeville sketch of circus life, by Will W. Whalen, has been accepted for production by Eddie Hayden O'Connor, who is placing it in rehearsal this week. The cast will include three people.

NADEL AND SMITH SAILING

New York, Nov. 10.—E. K. Nadel, producer, recently associated with Pat Casey, and Paul Gerard Smith, vaudeville author, with whom he produced the "Keep Cool" show last summer, are sailing for England November 15 to market Smith's sketches abroad.

This Week's Reviews of Vaudeville Theaters

Proctor's 23d St., N. Y.
(Reviewed Monday Matinee, Nov. 10)

A dozen acts today, the first six of which are tryouts.

Bradley and Aston, the first act on the bill, started out nicely with their cross-fire of gags, but ended up rather discouragingly with a couple of novelty songs.

A full-blooded Alaskan Indian, billed as Chief Eagleheart, was on next in a routine of songs, among them *What'll I Do* in his native tongue. A long-winded talk about Alaskan Indians, the late President Harding's visit to Alaska and other uninteresting things is a part of Chief Eagleheart's offering. His singing pleased.

The Bostonians, a colored jazz band, augmented by a specialty team of mediocre singers and dancers, hogged the third spot, taking an encore on the slightest provocation of applause. The band itself, consisting of six men, plays in tinsy fashion and gives altogether too many numbers.

Kurt and Edith Kuehn followed in a pleasant little offering of violin music, yodeling, whistling and comedy. The act runs along smoothly and comes to a good finish with a violin and whistling solo of *Stars and Stripes Forever*.

Davis and Connie, snappy tap-step dancers, with a routine that lacks variety, got across fairly well. Their act runs only seven minutes and is without comedy, which explains somewhat the lack of appreciation of their expert hoofing.

Monroe and Grant came near stopping the show in a trampoline novelty, prolonged by an automobile slap-stick bit. The boys are clever in their stunts and deserved every bit the nice sendoff accorded them.

Ergott and Herman, the former a midget, the latter a girl of pleasing personality, who acts as understander in a routine of hand-to-hand novelties, interspersed with comedy and song, captured the hearts of the audience and bowed away to resounding plaudits.

Billy Gross and Company scored easily in an amusing comedy sketch having to do with a young man's marriage to the daughter of a rich father, who gives the young man various bits of advice as to how to overcome objections raised by his fiancee's truculent dad, not realizing the girl is his own daughter and himself the unrelenting father. The offering is laugh-provoking throughout.

Mlle. Juliette Dika, a captivating French miss, who hails from Paris and has a most infectious manner, was warmly received by the Twenty-third street crowd. She sings in English as well as in French, and among her numbers is an impression of the late Sarah Bernhardt singing *The Soldier's Dream*. *Hinky Dinky Parley Voo* in English served nicely for her close.

The riot of the afternoon came when Jack Conway, well-known comedian, in his rib-busting vehicle, *In the Cellar*, began doing his famous drunk character, Immoderate laughter issued forth all the while this act was on.

Black and O'Donnell registered favorably in a novelty act with a comedy opening and a fiddle and dance closing. Miss O'Donnell handling the musical instrument, while Black did the shuffling of the feet. Black also rendered a special song not particularly entertaining.

The *Ann Francis Revue*, consisting of three unbilled men in addition to Miss Francis, wound up the bill in a routine of dances of a not especially meritorious order. Miss Francis and her trio of step-dancers work diligently to put their stuff across but lack the ability to give it the desired punch.

ROY CHARTIER.

Grand O. H., St. Louis
(Reviewed Sunday Matinee, Nov. 9)

Another good lineup of acts here this week.

Following the usual photoplay program Joe Melvin put the house in good humor with varied manipulations of diabolos and hats. Five minutes, special in full stage; two bows.

Hazel Oline and Billy Mack in the act which they have been offering for several years. Mack has a good line of jokes and comedy songs, and has an able partner in Miss Oline. Close with a double song and dance bit. Thirteen minutes, hotel scene in one; two bows.

Thomas P. Haler and Company have a great little skit, *'Twas Ever Thus*, a travesty on married life. Bert Kay and Esther Wheelock represent the husband and wife, and Sasha Aylorff and Tom Haler the sweethearts who contemplate matrimony until seeing the way married life takes with their friends. The bickerings of the tried couple supplied the fun. Twenty minutes, in three, three bows.

The Nifty Three, with Carl ("Fiddlesticks") Delorto, Earl Shesan and Bertha Startzman. The first is a master on the fiddle, the second a real comedian and Miss Startzman does a little bit of everything. They offer a varied program, all adept in their roles. Ten minutes, in one; four bows.

Tango Shoes is a good novelty dancing act containing an abundance of fun, surprise and action. Three men and as

THE PALACE, N. Y.

(Reviewed Monday Matinee, November 10)

Much singing and even more comedy, with such strong offerings as the Howard Brothers in the rather long first half and the Timberg Brothers in the second half. These two names, coupled with Lean and Mayfield, can't help but result in a powerful draw. Great show for laughs, and it might as well be that as anything else.

Luster Bros., Jule and Carol, did a classy routine of acrobatics, including out-of-the-ordinary handbalancing with and without a perch. Their style is unusually smooth, skillful and effective.

Corelli Sisters, "Scintillating Stars of Melody", did justice at least to the adjective in their billing with their gorgeous set of bright-colored gowns. Their voices, while they sound fairly good and cultivated, are handicapped by an impossible routine, plainly the work of a publisher's special material writer and his idea of a versatile operatic and popular medley of songs. This resulted in the offering being uninteresting for the most part, and starts with their opening number.

Thomas F. Swift and Company, in "The Gob", being the experience of a sailor lounging on a park bench overlooking the river and battleships. As Paul Gerard Smith is the author, trust the skit to be in line with the popular conception of a sailor and the way he works. This particular one makes three dames with the aid of a baby's shoe, dates 'em up for next week, when three dinners are a feast for his imagination. He learns that he can do no calling because they sail for China next morning. Philosophically he looks up address in his note book, and finds one of a lady in Shanghai. Swift makes a likable gob and his assistants did excellent work.

Ann Gray and Her Harp offered pleasing selections on the instrument and later accompanied herself while she sang in a remarkably fine coloratura-soprano voice. The harp is usually regarded somewhat as a phony instrument in vaudeville and the player generally encounters resistance right off the bat. Miss Gray, however, with her skill manages to overcome this drawback, but misses out at times, due to the way her routine is laid out. Her popular selections are well played, her fingers running over the strings like a centipede, but it is well to uphold the dignity of the old harp and stick to high-class numbers as much as possible. Her singing more than made up whatever short deficiencies of the harp.

Willie and Eugene Howard, playing a return engagement, proved a succession of "wows". If any more laughs were crowded into the act the existing ones would have to be cut short, for one follows on the heels of the other. Their crossfire of gags is an irresistible attack, while the impersonations of Willie are equally strong. Following their operatic burlesque, Willie, with the aid of three others, did his Frank Bacon in "Lightnin'" bit as an encore, a characterization in contrast to his other work.

Cecil Lean and Cleo Mayfield, in "Song Creations", closed the first half, the former doing most of the singing and other business, while the latter was a sweet and demure accomplice, as per act. Lean has a rather ingratiating personality, and his songs have many clever qualities the way they are staged. The offering, on the whole, has not a terrific wallop, for the team is probably essentially one for musical comedy.

Herman Timberg and Sammy Timberg, in "Little Bits", did a varied assortment of said bits, some of them being part of the material Herman has done before in vaudeville. The comedy, dancing and musical concoction is funny and moves along fast and in an entertaining manner. Sammy plays straight and also the piano.

"The Rebellion", a satire on the present-day jazz craze, is a continuation, more or less, of the Timberg Brothers, built around an orchestra act, with a couple of jazz singers and dancers in front. Leo Chalzelli, Virginia Roche, Sonia Meroff and William Pike and his Survivor Orchestra are there, in addition to the two mentioned brothers. An old Father-Time sort of man, symbolic of Public Opinion, is out to shoot all jazz hounds, but in the end he gives it up, and jazz, apparently, triumphs. It should not be forgotten that the offering is an orchestra act for all that, and new selections are expected by theater patrons. All the numbers with the exception of a special one or two are quite old, and new ones would add to the value of the turn. It's a clever novelty nevertheless.

James Watts, in "A Treat in Travesty", closed the show, altho billed as next to closing. He was assisted by a man who did the feeding during the early part and later acted as dancing partner. Watts made up as a futurist painting of a blase prima donna, started in one, and later took up full stage with the burlesque en la Ballet Russe. His style of female impersonation is along lines of his own ideas and funny most of the time and less funny and rough the rest of the time.

Bert Andrews was billed to close.

Palace, Chicago

(Reviewed Sunday Matinee, November 9)

Jenny and Nylin opened the bill with fancy and acrobatic skating and, in spite of two spills, gave good account of themselves. Six minutes, in full; one bow.

The audience liked Lee and Romain, who gave a tuneful act, with snappy songs—new and old, their tenor voices blending in a somewhat unusual combination. Fifteen minutes, in one; encore and four bows.

Kitty Diner, impersonating men in her dress and songs, met with a somewhat chilly response, tho part of the audience warmed up to the last numbers. Her hard work and cleverness, with better support and better material, should make her a bigger hit. She is assisted by two people. Twenty-five minutes, in full; encore and three bows.

Jack Benny, with his slow, easy patter, gets his crowd before he is well underway. Benny has the art which would make even a dead one live. His stuff is merely "good", but his manner does the rest. Seventeen minutes, in one; encore and three bows.

Mary Nash and Company presented excellently the dramatic playlet *Fear*. For those who love the tense and the dramatic, with some of the melodrama and considerable emotion, Miss Nash is certainly very satisfying. Her support, also, is good. Three people. Fifteen minutes, in full; five curtains and bow.

Clyde Cook, the screen "pantomedian", with two assistants, followed a display of the movies in which he has appeared and captured the house with a line of comedy, erratic dancing, contortions and fun in general. Fifteen minutes, in full; two bows and more wanted.

Ben Meroff and his nine-piece Band would undoubtedly score highest in the judgment of most of the audience. A good jazz band with several feature players—an acrobatic violinist, xylophone, etc. Ben, himself a wonderful dancer of the acrobatic type, is quite unique. They stopped the show and gave two encores, seven curtains and three bows. Twenty-four minutes, in full.

Ed Healy and Allan Cross gave in a musical miscellany. Good voices and good numbers. Fifteen minutes, in one; five bows and two encores.

Donald Kerr and Effie Weston in dance and song. The "surprise program" was a surprisingly poor imitation of Van and Schenck. Kerr and Weston can improve their act greatly. Kerr had some clever athletic dances. Fourteen minutes, in full; one curtain and two bows.

AL FLUDE.

Majestic, Chicago

(Reviewed Sunday Matinee, November 9)

Carol and Louise Dore opened the new bill. Two attractive girls, with violin and piano. Both are good. Popular repertory. Eight minutes, in one; two bows.

Minor and Brownie, two men, have a line of comedy material and songs. Material is light but fairly well put over. Ten minutes, in one; two bows.

Henry B. Toomer and Company, man and girl, have a comedy sketch with the uncertainties of domestic life for a basis. Quite well acted, with sufficient plot for its purpose. Twelve minutes, in full; two bows.

Restina weighs 98 pounds and is easily lifted until she wills that she can't be lifted and then she can't. Anyhow, her woman manager says so and two men from the audience who were invited to lift her seemed to find it that way. It is a good novelty offering and its psychological element makes it attractive. Nine minutes, half stage; three bows.

Holliday and Willette, man and girl, have a line of comedy and songs. The material is nondescript, but they deliver it effectively. Ten minutes, in one and a half; two bows.

Harry A. Kessler and Company, man and four girls, have something in the nature of a miniature revue. Man and one girl sing, two girls dance and one is at the piano. Plenty of life and color. The act pleased. Costly special settings; 11 minutes, in full; three bows.

Creedon and Davis, man and girl, have an offering in which the old-fashioned crossfire is the fuel. They entertain well and are funny and fast. Twelve minutes, in one and a half; three bows.

The Syncopated Seven, a colored band, closed the bill. The man at the traps alone in a whole show. Two men are flash dancers. Two women among the instrumentalists. If the band lacks anything it certainly is not lacking in speed. Good entertainment. Twelve minutes, in full; three bows. FRED HOLLMAN.

many women planted in the audience come astage and do their stuff after the "tango shooes" are laced on their nimble feet. Seventeen minutes, special in full stage; prolonged applause.

Jerry and Gretchen O'Meare, in *Pebbles*, were the hit of the afternoon. They have a crackerjack line of comedy talk woven around a seaside bather and a pretty and shapely young lady. Fifteen minutes, special drop and drapes, in full; three curtains.

Devitt and Fletcher, "Dance medians", are unusually agile and acrobatic in a soft-shoe routine that has speed and variety. Seven minutes, in one; two bows.

Around the Corner, a dramalet, seen here before, concerns itself with the love-making of a society "swell" and a lad from the masses. The two meet their "sweeties" on opposite sides of the same fence, which divides the stage into two parts. Billy Chase and Charlotte Latour are pleasing and do all that can be expected of them, but the vehicle is nothing to brag about. It has a weak ending. Alma Wall and Russell Clark are good in the supporting roles. Ten minutes, special set; three curtains and bows.

Arco Brothers, finished athletes, performed a number of difficult gymnastic feats. Five minutes, in full stage; two bows.

THOS. MCNEARNEY.

Keith's, Cincinnati
(Reviewed Sunday Matinee, Nov. 9)

Ted and Betty Healy sent the house into convulsions. It isn't so much what Ted says or does but the way he does it that brings on the attack of aching ribs. This turn, with its accompanying act, *Syncope Toes*, proved the bright spot on a bill that was much better than usual.

Eddie Nelson, the "Femologist", spills his customary line about the ladies and then sings *Charlie, My Boy*; *Memory Lane*; *Follow the Swallow Back Home*; *All Alone* and *Mandalay* with telling effect. As a comedian and songster Eddie is "there". Seventeen minutes, in one; three bows and return.

James Mullen and Anna Francis in *Take a Chance*, a comedy sketch, made sidesplitting thru the kittenish comedy of

the portly Francis. The turn has some good lines that weren't old when the Pyramids were young either. The infectious laugh of Miss Francis and her bright personality help not a little. Thirteen minutes, in one; four bows.

Miacahua, Brazilian wire walker, who appeared as an opener here last season, (Continued on page 16)

Palace, Cincinnati

(Reviewed Sunday Matinee, November 9)

Comedy overlaps itself on this week's 90-minute bill as presented in several obviously classified turns of laugh-evokers, as offered by two comedienne impersonators. At the top and bottom of the program are a slack-wire act and a high-class dance presentation. All very entertaining, all scored. Photoplay: *Worldly Goods*. Act not "caught": Freda and Anthony.

Roope and Frances, man and woman, opened "in one", scotching past the olio and then working in full. Roope is very clever on the slack wire, handling himself nicely on stilts, in a large hoop, pedaling a wheel and staggering and swinging. The woman's dancing is amateurish. Eight minutes; two bows.

Maud Ryan sauntered into the spot "in one". A dashing red dress and hat, some personality and much nerve quickly won for her the warmth of applause. She also made two quick changes, revealing some pretty wardrobe. *Ann and Her Little Sedan* was plugged, as was *Go 'Long Mie*, with the words of the latter flashed on the olio. We suggest that this comedienne sing the verses as they are printed on the slides. Incidentally, the operator didn't know what it was all about at this show. Much fun from her material. Fourteen minutes, three bows, one being forced.

Primrose Smart and Company followed in several scenes, specials. We understand Cincinnati is Miss Smart's home-town. At least she received an ovation on her appearance. She sings *Home, James, Hard-Boiled Rose*, *She's Such a Nice Girl* and talks with a man for the laughs this comedienne gets. The pair closed dancing, singing together. Fifteen minutes, in one and one-half and two; three bows.

Billy ("Swede") Hall and Company added more comedy and laughter and despite the fun turns ahead worked fast and realized full value out of the material in Hall's sketch, with staging in a hotel lobby. Hall is assisted by a woman and a youth. His impersonation of "Hilda", Swedish girl, scored heavily. As is, the act runs too long and might be cut to advantage, bunching the laughs. Twenty-two minutes, special in three; four curtains.

Adams and Griffith, two men, supplied the next course of comedy, making the day's portion a heaping quantity if there ever was at this house. Their straight-to-comic gags went over for plenty of laughter. Adams' facial expressions tickled funny bones and his impersonation work drew applause. Real harmony was offered in *Go to Sleep, My Baby*. More singing wouldn't hurt this turn. They yodeled off to a hand. This act is also too long for what they've to offer. Seventeen minutes, in one; two bows.

The Gypsy Wanderers left a pleasant taste for entertainment. Nine people including musical director in the pit. The six ballet girls in uniform stepping looked fine and demonstrate the result of much tutoring with able instructors. They have grace, rhythm, youth, personality and pep. The team also worked fast and was appreciated. Truly finished artistes. The girl's toe work was very clever and the man's spinning and Russian steps excellent. Staged in three, drapes; in olio and in full, woods special. Thirteen minutes; curtains and bows.

PHIL LAMAR ANDERSON.

Orpheum, St. Louis

(Reviewed Sunday Evening, November 9)

Van and Schenck, held over for a second week, are surrounded by another well-balanced bill.

Topics of the Day, Aesop Fable.

The Stewart Girls, Margaret, Beulah and Blanche, opened with their "Artistic Treat". This trio of tall and shapely models, without the move of a muscle, gave 10 different studies on a platform before a full stage setting with subdued lighting effects. Six minutes; two curtains.

Vai Harris and Vera Griffin have a good turn. Harris does a pipkin Toby and has some good comedy material, while Miss Griffin sings and dances in jazzy fashion between their cross talk. Sixteen minutes, special comedy drop, in one; two bows.

Harry Hines works hard and peppy and has a fast line of funny chatter and song numbers with which he always scores heavily. Duplicated his annual hit here with some of his old stuff, enlivened with new material. Eighteen minutes, in one; four bows.

Howard Kyle in *The House at the Crossroads*. A one-act dramatic playlet, by Paul Gerard Smith, containing many thrilling moments and unfolding a real moral with a happy ending. Kyle is a finished dramatic artist and the other roles are well taken care of by two men and two ladies, unbilled. Seventeen minutes, interior; three bows.

Van and Schenck. Again they stopped the show. This "pennant-winning battery of songland" surely can pitch to and receive their audience. They are supersalesmen. Their entirely new repertoire of songs today included *Tomorrow, Jimbo Jumbo*, *Big Bad Bill Is Sweet William Now*, *I Wonder What's Become of Sally*, *When I Catch Mr. Gallagher and Mr. Shean, You Know Me Alabam*, *Big-Hearted Bennie, Who Stayed To Cheer Mrs. Paul Revere*, *Hard-Hearted Hannah*, and *No One Knows What It's All About*. They

HIPPODROME, N.Y.

(Reviewed Monday Matinee, November 10)

Pantages, San Francisco

(Reviewed Sunday Matinee, Nov. 9)

Last week it was Mme. Johanna Gadski. This week it is Mme. Sophie Tucker. That's vaudeville. There's no disputing the fact that they're showing a great line of that brand of entertainment at the Hippodrome these days. Take this week's bill for instance. In addition to Mme. Tucker there's the Picchiani Troupe in mid-air numbers; The Texas Four, a quartet of droll songsters; Charles Purcell, musical comedy star; Frank Farnum and his company of nimble steppers; Charles Kellogg, celebrated nature singer, and Gaston Palmer, a juggling Van Hoven. They make up the new features. Continuing, there are Takka-Takka, the Javanese dancer, and her spouse, Yoga-Tara; DeHaven and Nice, hokum artistes, and the pretentious ice ballet, featuring Willie Frick, Cathleen Pope and Fred Gerner. A finely balanced, finely presented and thoroly diverting program.

The Picchiani Troupe, direct from the Ringling-Barnum Circus, scored solidly, opening with a sensational exhibition of mid-air tumbling. What an act! There's noboby that can equal them in vaudeville. The four-high somersault from a teeter board for the finish was a knockout. There's no stalling in this act. It's the fastest turn of its kind we have ever seen. Our hat's in the air to the Picchianis.

The Texas Four eased their way thru the spot following with "Oozin' Melodies", which fell upon not unappreciative ears. These lads sing mighty well and get a lot of fun out of it. They were a unanimous hit.

Next came Takka-Takka and Yoga-Tara. Opening, the former made a little speech in her native tongue, later translating it into English. This was something new. It served probably to get the audience into a proper atmosphere for what was to follow. We note that Yoga-Tara has cut out the amorous bit of business with which he topped off the opening hypnotic dance heretofore. The bit of business in question came at the climax of the dance, when, with passions aroused, the naughty Hindu fakir fell upon the outstretched body of the dancing girl as the curtain closed in on the scene. We characterized this as objectionable in our new-act review of this act, and apparently the management concurs.

DeHaven and Nice followed with their hokum hodge-podge, "The Follies of 1776", scoring on laughs.

Then came Charles Purcell in a routine of character and musical comedy songs. Purcell has a light tenor of pleasing quality. His program was warmly received and, in addition to being a corking good songster, everybody voted him a jolly good fellow as well. He was assisted at the piano by Harry Storar.

Frank Farnum closed intermission with the second edition of his youthful revue, in which he was ably supported by Dorothy Wood, The Love Twins and Miller and Marks. The Hippodrome chorus is also in the cast. Farnum proves himself a nimble stepper and Miller and Marks doubly so. The Love Twins harmonize nicely, and Miss Wood disports herself in several strenuous specialties in which endurance rather than grace feature. Then there are Jones' Eight American Boys. They supply the music and make a good job of it.

Opening the second part of the bill was Charles Kellogg, one of the most interesting personalities vaudeville has ever seen. Mr. Kellogg's specialty is bird songs. He claims it's a gift of nature, not an accomplishment. After witnessing this afternoon's performance we agree with him. His various impersonations are truly marvelous. He also performs experiments in physics to demonstrate his uncanny talent. In these he shows the effect of bird tones upon flame. In producing tones in which the vibrations are so high that the human ear is unable to catch them these tones extinguish the flames. This experiment held rapt attention. Mr. Kellogg proves himself a real backwoodsman by concluding his act with firemaking by rubbing sticks Indian fashion. This is his first appearance in vaudeville for five years. His engagement is for two weeks' duration only, following which he returns to his home in California Sierras. The Hippodrome ballet clutters up the stage on several occasions during this act attired in moth-eaten, feathered garments that looked as if they belonged to some bird ballet produced at this house in the far distant past.

Gaston Palmer followed. This clever chap, making his first appearance in this country is a juggling Van Hoven, altho he proves more than once that he really can juggle. His misses are better than his tricks. He keeps up a running fire of comedy patter that is productive of a steady stream of laughs. A great act. One that well merited the hit he proved.

Mme. Sophie Tucker, in a routine of typical Sophie Tucker ditties, cleaned up as usual. Mme. Tucker is without a rival as a singer of jazz. She proved this more than once during the course of this afternoon's performance. She is assisted at the piano by Ted Shapiro and Jack Carroll, who acquit themselves most creditably. She also introduces a Master Something-or-other, who fiddles like a demon. We're sorry we didn't catch his name, but no doubt you'll hear it a lot before he is much older.

Closing are Willis Frick, Cathleen Pope and Fred Garner, ice skaters.

ED. HAFFEL.

were forced to do five encores, and brought out Mr. Gallagher, of the famous team, who sang one verse of their well-known song. Thirty minutes, in one.

Joe Fejer and His Famous Hungarian Orchestra were next with a program of high-class numbers. This is a seven-piece stringed orchestra, all experts on their respective instruments. Fejer's violin solo was exquisitely done. Fifteen minutes, special gaudy hanging, in four; encore and curtains.

Mel Klee, well-known black-face monologist, has collection of jokes and songs good for continuous laughs. Finished with a line of confidential talk concerning the turns backstage. For an encore he sang Sunshine. Eighteen minutes, in one.

Eddie Weber and Marlon Ridnor are a nifty pair and show some real talent. "Dogs" is in their comedy eccentric dance numbers. Their individual and double numbers are cleverly executed and they render several songs in neat fashion. Eight minutes, special, in full stage; held prattishly everyone in.

Pathé News. F. B. JOERLING.

fairly crowded with the vocal form of entertainment, the major portion of which is contributed by Joseph Howard and his company.

Strobel and Mertens give a fine exhibition of strong-arm stunts, done with no apparent effort. They work in unison on a suspended pole, with foot caught in loops. Real skill is shown in their group of layouts, which won some good hands.

Winnie and Ed Shaw offered several Hawaiian numbers, the latter accompanying on a guitar. Miss Shaw was good in a South Sea Island dance, while her partner played well on a one-stringed instrument.

Race and Edge appear in a comedy skit, in which not a few laughs are harvested in Britisher's description of baseball playing. They succeed fairly well in their closing song number, *London Is Making a Wild Man Out of Us*. Judging by their style of work Race and Edge hail from the English music halls.

Arturo Bernardi presents a swift-moving protean act entailing 35 changes. He plays male and female characters in a one-man play, the scene of which is laid in a public dining room. Bernardi is first seen as a maitre d'hôtel and in rapid succession as a waiter, patron, the wife, the other woman, a beggar and a policeman. He shows remarkable speed effecting his changes and permits no stage waits in unfolding his drama. Bernardi impersonates Wagner, Mascagni, Liszt, Suppe and Sousa, and, by means of a

A short vaudeville bill, with the running time approximately 90 minutes, holds the boards at Pantages' Theater this week. There was a crowded house at the matinee today, with about 95 per cent of the audience men. In all it was a fair show, but some of the acts got more applause than their work deserved. An immense crowd was in front of the house at the close of the matinee performance waiting for the supper show.

Following the screen feature, *Behold This Woman*, the Jackson Troupe, bicyclists, three women and two men, started the proceedings, using both bicycles and unicycles. A fair act and eliciting more applause than an opening turn usually gets.

The Two Stearnards, xylophonists, were well received. Especially was this true of the playing of the *Poet and Peasant* solo by the male member of the duo.

Alexander and Lewis, billed as "Two of the Idle Rich", dished out clever patter and sang funny parodies, registering big. Three curtain calls.

Maurice Barrett with John Reinhardt and Company in the playlet, *On the Road to Calcutta*. A dramatic episode of India, well staged and acted, and receiving three curtain calls. It probably would have gone over even bigger had it not been that the crowd was anxious to see Arbuckle.

Roscoe (Fatty) Arbuckle, headliner, preceded by a short screen feature showing him, Buster Keaton and Al St. John backstage, put the audience in good humor. In a monolog, *New Fan Letters*, Arbuckle offered a budget of new fan stories, bringing down the house. His reappearance on the stage here last June after an absence of many years was undone today. He looks a little thinner than the last time here and he has regained most of his old-time assurance. He made a good short curtain speech and is now thoroly re-established in this city. Four curtain calls.

The closing act, Harvard, Winyfred and Bruce, assisted by Arbuckle in comedy, did clever work, holding the crowd better than closing turns usually do and receiving a good hand.

E. J. WOOD.

B. S. Moss' Flatbush, Brooklyn, N. Y.

(Reviewed Thursday evening, Nov. 6)

For the last half of the week the patrons are being treated to some high-caliber entertainment furnished in the main by Frances White and Glenn Jenkins. The two acts have so much material to work with that had they given heed to the numerous calls for encores the rest of the bill could well nigh have been thrown into the discard.

Seville and Phillips, who were reviewed several weeks ago at the Broadway, present their wire act in a workmanlike manner. The wearing of satin jockey costumes and boots may be reason for labeling the act Hunting, but it would be more to the point to have a title that bears a direct reference to the nature of their offering.

Joe McFarlan and Johnny Palace pour out a volume of songs of the popular variety, including *My Papa Don't Two Time No Time*, *My Dumb Dora*, *When I Was a Dandy* and others. One professes to like the classics while the other has an ear for blues and "hot" tunes, which results in the combined singing of all three. The act was well received.

Leon Kimberly and Helen Page round up a neat pile of laughs in their comedy skit, *The Heart Broker*. Miss Page, in expounding expert advice to the lovelorn, is guilty of using some pretty ancient material. Kimberly does well with several love ballads.

Frances White puts personality and charm into her varied group of songs. She was particularly good in her kiddy numbers, such as *Gee, I'm Glad I'm Small*; *Monkey in the Zoo* and *Round on the Ends*. Her repertoire included *Dancing Shoes*, *Figtail*, *My Village Sheik*, *Look What I Got Now* and *Jealous*. Miss White was ably assisted at the piano by Billy Joyce, who played several of his own compositions.

Glenn and Jenkins score heavily with their darktown frolic. They literally ruined the audience with such expressions as "You cloud up but don't say nothin'"; "Everlastin' vacation," "Is you is or ain't you are?" "No more brains than a weasel has hips," "I'm the horse's knuckles" and other side-splitting phrases. Weird effects are derived from a harmonica and their board-massaging dance is unusually clever.

Fred Berrens is not exactly a virtuoso with the violin but he does some interesting bits with a recording piano. Laura Foster adds considerably to the act with her dancing.

GEORGE BURTON.

scrims, allows his audience to look in while making his lightning changes.

Juan Cardo and Agnes Noll render selections from *La Gioconda* and other well-known operas. They appear first as Italian street singers and finish in conventional evening attire.

Joseph Howard consumes 25 minutes in unfolding his revue, entitled *Etchings From (Continued on page 16)*

Loew's State, New York

(Reviewed Monday Matinee, Nov. 10)

The outstanding feature for the first half of this week's bill is Arturo Bernardi, who takes the audience behind the scenes in the course of his many character changes. The rest of the program is

Keith's Hamilton, N. Y.

(Reviewed Thursday evening, Nov. 6)

The Hamilton had another crack bill the last half headed by Jay Dillon and Betty Parker in a pretentious musical offering called *The Little Revue*. The show was cut from six to five acts for this particular week owing to the lengthy picture feature, *Feet of Clay*.

The opening spot had one of the best attractions ever seen in this position, Torino, a master juggler, who is said to be the only pupil of the world-famed Paul Clinquevall. He is not only consummately skilled in his line but a clever showman as well. An extraordinarily fine hand was accorded the act.

Elsie White made much of the deuce spot in a routine of character ditties that found deep favor with the audience. Miss White puts her stuff over in good style, projects a good deal of ingratiating personality and knows something of the art of using to good advantage a voice that lacks any high degree of quality so far as vocal talent is concerned. Ester Le Rette ably assists Miss White at the ivories, but refrains from the proverbial solo.

The hoisting honors of the evening went most indubitably to Bill Farrell and Company in the center of the bill. Farrell is an oldtimer, proficient in clog dancing, while Mrs. Farrell, who is announced as 74 years old, is far from atrophied in the pedals. Son and daughter, who complete the quartet of steppers, register solidly in their specialties, the son particularly being an accomplished tap, clog and eccentric dancer. The act went over so good the auditors got into one of those applause exhibitions where they kept time in the handclapping, finally stopping the show cold.

Ethel Sinclair and Marie Gasper, the two peregrinating record breakers, filled the comedy requirements of the show adequately in their vehicle, *The Long, Long Trail*, by Paul Gerard Smith. The act packs a pretty good punch.

The Little Revue, with Jay Dillon and Betty Parker featured, is a big act—in fact, might be called a pocket edition of a musical comedy show and one that'd only fit overcoat pockets. Joseph Santley presents the offering, according to the billing, and others in it besides Dillon and Parker are William Clifton, Helene Handin, Juanita Wray, James Galligan and Ella Paganova. Beautifully and pretentiously staged, artistically dressed, tastefully costumed, effectively enacted, sufficient in comedy, song and dance, and novel in structure and design briefly epitomizes this act. A deluge of applause sounded on its finish.

ROY CHARTIER.

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

(Reviewed Friday Evening, November 7)

Great business here, due to the feature picture, *Feet of Clay*, and five fine acts that did better in the show than the names on paper would indicate. The show is cut to five acts on account of the length of the picture.

W. H. Groh and Michael Adonis, in *The Piano Hounds*, proved an interesting opener, Groh doing his specialty of one-arm and other balancing feats on the piano, while Adonis, a clever little terrier, did much to make the latter part of the offering a success. Groh, being quite a contortionist, made his stunts that much better.

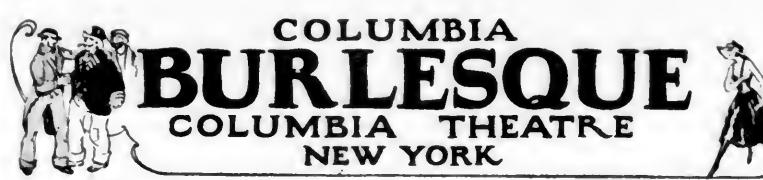
In the second spot Dixie Hamilton sang several songs in a manner not productive of too much joy to the patrons. While she sings her selections in peppy style, somehow she misses in getting them over. She not only needs better material, but more showmanship in selling it. All of the act sounds the same, despite the different styles of songs and method of putting them over.

Sam Mann and Company, in *Three Flats*, proved one of the best comedy novelties of its kind ever seen at this house. Mann is the janitor who searches for a leak and manages to straighten out serious affairs thru his ability to grasp a situation and work it out in philosophic manner. The author is not mentioned in the program, but whoever it was wrote sure-fire clever stuff that would do credit to Aaron Hoffman or Montague Glass. It is their style of writing. Will be further reviewed under *New Turns*.

Al Raymond and Walter Kaufman, in the next-to-closing spot, scored a hit of considerable proportions with their talk concerning wives, women and songs. Both have excellent voices that harmonize well, and some comedy is derived from one boasting of a divorce and the other his marriage day. Of course, the photograph of the newlywed wife proves to be the woman recently divorced. There is quite a little strength to the routine, and the few off-color spots might be eliminated for the good of the act. There is a tendency to overdo it and get away with too much.

The Co-Eds, with Galle Beverly and a cast of four boys and a girl, closed the show in an unusually fine dancing turn, refreshing for the most part and excellent entertainment throughout. Miss Beverly is a sort of Charlotte Greenwood comedienne-dancer and her co-workers surely can step. Will be further reviewed under *New Turns*.

S. H. MYER.



COLLINS AND PILLARD, in "HOLLYWOOD FOLLIES"

(Reviewed Monday Matinee, November 10)

A "Columbia Burlesque" attraction. Book by Frank Dufra. Music and lyrics by James Johnson. Numbers and dances by Dan Dody. Produced and presented under the direction of Joseph Hurtig week of November 10.

THE CAST—Marty Collins, Jack Pillard, Al Stern, Jimmy Connors, Jacque Wilson, Juliet Belmont, Mae Kennedy, Margie Williams, Ray Vee, Joe Bush, Fred Adolson, Paddy Cliff, William Riley.

CHORUS—Jerry Hodgson, Ruth Hallam, Kitty Smith, Edna Zarra, Irene Zarra, Pearl Morris, Yvonne La Tour, Florence Adonia, Rose Collins, Estelle Pillard, Margie Williams, Mickey Meade, Betty Rough, Ruth Lee, Nora Peat, Beulah Hollin, Billee Lamona, Winifred Weston, Anna Britton, Eva Brown, Vic Guyer, Geraldine Corry, Mabel Lynest, Irene Newman.

Review

This is practically a repetition of the supplemental summer-run show at the Columbia during the past summer, in which the scenic lighting process effects, gowning and costuming are equal to any of the shows seen so far on the circuit. This is especially applicable to the bizarre gowning of Jacque Wilson and the choristers, for the latter in their each and every number were notable for harmony in color schemes of their costumes, which were apparently as fresh as they were at the opening of the season.

Marty Collins as the comique-in-chief is far funnier in this show than we have ever seen him in previous presentations, and his catchline, "You're a wise guy," is used to far better advantage in evoking laughter and applause than ever before. There was not a minute that Marty was not in it while on the stage singly and in combination with his partner, Jack Pillard.

Jack Pillard also shows a great improvement in his work, for in his various scenes with Comique Collins he humors his lines more emphatically, and in his dramatic scenes he runs the gamut from the light comedian to the modified tragedian. Never have we seen Pillard in previous presentations display the dramatic ability that he does in this show.

Al Stern, co-comique, is doing a modified Hebrew characterization and doing it far better than we have ever seen him do it before. He gets more laughter and applause on his own account and in co-operation with the other principals than he has ever received previously in other shows.

Jimmy Connors is the same likable straight man that he always proved himself to be with his natty attire and clear diction and delivery of lines in all his scenes, with the exception of his appearance in a jazz band finale, in which his grotesque makeup and mannerism show his versatility.

Paddy Cliff and William Riley as singing and dancing juveniles are two nattily attired fellows who can sing in harmony and put over intricate dancing steps in their specialty seldom if ever seen heretofore in burlesque.

Ray-Vee, Joe Bush and Fred Adolson, in bits, handled themselves admirably.

Jacque Wilson, a tall, slender, stately, symmetrically formed, black-haired, vanishing actress, proved herself a leading lady in scenes and a talented singer and graceful dancer in numbers, and she dominated the feminines in her every scene and number.

Juliet Belmont, a pleasingly plump, bobbed brunet, personally likable prima donna, handled her numbers vocalistically and her scenes actively.

Mae Kennedy, a pretty-faced, slender-formed, bobbed brunet ingenue-soubrette, put her songs over for encores and supplemented with several high-kicking dances, and if this personally attractive girl devotes some of her leisure time with a competent dancing instructor she will in time become a leader in soubretism.

Margie Williams, an ever-smiling, modelesque-formed soubrette, has a likable personality, but was somewhat weak in her vocalism and dancing routine.

Collins and Pillard, as "the wise guy and the fool", never evoked more laughter and applause with their fast and funny cross-fire patter than they did at today's matinee, nor did they evoke more laughter and applause in their specialty with Collins playing the cornet to Pillard's ragging than they did this afternoon, and in the finale of the first part with Collins as the leader and Pillard as the drummer in the Jazz Band Burlesquers. They appeared as advantageously in the second part with Collins as the judge and Pillard as the defendant, running the gamut with Collins' comedy and Pillard's dramatic appeal to the judge, and the same is equally applicable to their appearance in the moving picture scene with Collins as the comique and Pillard as the director.

The Misses Belmont and Clymer in a specialty open with Miss Clymer at the piano and Miss Belmont with violin, then into a vocalistic duet and at the close of the specialty with piano and violin again, but it didn't mean much to the show. However, Miss Belmont redeemed herself in her violin number in lyrics better suited to her voice than any of her other numbers, and Miss Clymer in the jazz band at the piano was admirable.

The chorus in this show is equal to the best in burlesque, for they have pep, personality and the talent and ability to sing in harmony and dance in unison, and never have we seen an ensemble of more conscientious workers who apparently take a delight in their work, for there wasn't a girl in the chorus who lacked a smiling countenance in each and every number. This chorus is a credit to Dan Dody, who is credited with the dances and ensemble, which were picturesque at all times.

Taking the show in its entirety, it is a series of episodes cleanly and cleverly burlesqued, and, strange as it may appear, the outstanding comedy feature of the entire show was a scene à la Irish justice, which is indisputable proof that the patrons of burlesque want burlesque far more than they do poor imitations of musical comedy and small-time vaudeville, which so many of the misguided producers of the Columbia Circuit have been giving patrons of Columbia Circuit houses this season.

The jazz band burlesquing finale sent everyone out for intermission commenting on the laugh-evoking situations in the show, and the Irish justice comedy kept the house in a continuous uproar of laughter and applause.

Taking the company collectively, it is of the kind that appeals to patrons of burlesque. If this show does not come in among the leaders of the profit-paying presentations this season, it will not be the fault of the producers or those in the presentation.

ALFRED NELSON (NELSE).

Lafayette, New York

For election week the house in the colored district of New York had the *Bob Russell Revue* as the big card. The tabloid of 21 people offered a 40-minute show substantially the same as was presented at the Lincoln, a competitive theater, two months since when it was reviewed in these columns.

Nine principals and a dozen choristers, some of whom do effective bits, presented *Ragtime Sailors*. The back drop needs some help in the way of wings and set

pieces to get over the illusion of a ship. The costumes are neat and there is a change with each of the seven song numbers. The chorus maneuvers are good and the piece is absolutely clean.

E. E. (Turkeyboson) Pugh, Arthur Roykin and Sam Robinson furnish the comedy. James Williams does what dancing is done. There could be more of this to advantage. A female quartet, composed of Freeman and McGinty, Petrona Lazzo and Mahel Brown, took three encores. Vivian Brown is a good prima donna, and Eleanor Wilson contributes a dramatic song number, *At Twelve O'Clock at Night*, that establishes

her among the good actresses of her race. Clarice, Loretto, Lillian, Enaline and Ethel Watts, choristers, help this number by characterizations that are good.

Three white acts precede the tab. The DeKochl Trio, balancers with a trained dog, made a corking good opener. They have been in this house before.

Lynch and Mayo, a typical mixed team, had a routine of song numbers that kept them busy in "one" for ten minutes with three changes of costume by the woman, who is good looking, has personality and can dance gracefully.

The Girls' Band, a seven-piece orchestra, some of the members of which suggest mothers rather than girls, presented a routine of three jazz numbers interspersed with a piano and a violin solo and a medley that provided opportunity for a single singer, a trio singing one chorus, a violin duo and a tife solo. This number was very good and the classical interludes went over much better than did the jazz efforts. This perhaps because of the innate love of the Negro for good music and his familiarity with a better grade of jazz stuff than the girls can produce. The little banjo player can sing and if she would stand to do it her bit would be enhanced greatly.

A comedy and a Paramount feature film completed the bill.

J. A. JACKSON.

KEITH'S, CINCINNATI

(Continued from page 14)

has been moved to a good spot and deservedly. She executes her feats without the aid of a balancing pole or parrson. While performing on the wire it is changed from taut to slack, something that we haven't seen another wire walker attempt. Six minutes, special drapes and drop, in full; three curtains.

Ted and Betty Healy in *Fun in the Healy Manner*. Healy is a droll lad, difficult to describe in words, and he is assisted by an attractive partner. How well his comedy was liked may be judged from the fact that the audience kept insisting on an encore, but he didn't reappear—just then. Seventeen minutes, in one.

Syncopated Toes, man and woman, in an attractive dance sketch. Suddenly Healy burst into the scene and was joined by two comic lads from the audience, then some more comedy. Healy is a born comedian and doesn't have to depend on gags and wise cracks, tho he has plenty of 'em and good ones. We almost forgot to mention Ted's "trick" dog that helps the preceding act by not doing tricks. A "wow" that would wake up the dead. Twelve minutes, special drapes and drop; applause.

CARL G. GOELZ.

LOEW'S STATE, NEW YORK

(Continued from page 15)

Life. It is presented in three scenes, the first opening on a black drop with a door of gold trimmings in the center. *Maracheta* is sung to the accompaniment of spinet, harp and violin. This is followed by a dance specialty calling for numerous lifts and splits. A popular song number, *Down in My Home Town*, was well received. Howard himself sang *Dear Old Pal of Mine* and some of his own compositions. The *Wedding Day* number was tastefully presented with the company appearing in Colonial costumes. GEORGE BURTON.

VAUDEVILLE IN REVIEW

(Continued from page 11)

shows, parks, universities, lodges, clubs, etc., with addresses being given.

On one side of the pamphlet a list of neighboring stores and shops with addresses are given for the use of those artists who wish to make purchases between performances.

Egan's stunt is working out nicely, and there is a possibility that a similar "cue sheet" will be printed for the other theaters of the Keith chain.

HOUDINI HAVING GREAT TIME

Houdini's having a great time on his present lecture tour. From all appearances the fake mediums he is attacking in his expose of spiritualistic tricksters are out to make it hot for him. He doesn't make an appearance without someone of their kind attempting to stop him.

Recently in San Francisco several challenged him from the floor, but when Houdini showed that he meant business in accepting and posting a large forfeit should he fail to detect these alleged mediums in trickery they backed water.

SEEN AND HEARD

George Relfe's *Take a Look* show on the Columbia Circuit was the last show to play Indianapolis, Saturday, November 1.

Tom Phillips, straight man, repences Harry Young, and Charles Goldie, co-quine, replaces Murray Barton in Ben Levine's *Smiles and Kisses* Company on the Mutual Circuit. Phillips joins at the Star Theater, Brooklyn, and Goldie joins at the Lyric Theater, Newark.

CHANGES BY E. F. ALBEE DELAY OPENING OF HIS NEW THEATER

Policy of Orpheum, Brooklyn's Popular Big-Time House, Will Be Altered in Endeavor To Make Latest Keith Link Flop-Proof

NEW YORK, Nov. 10.—The Albee Theater in Brooklyn, now being completed as a memorial to E. F. Albee, head of the Keith Circuit, will not be opened to the public much before Christmas week. It was originally intended to have the house open early this fall, but interior decorations and other specifications not being up to Mr. Albee's idea of what they should be resulted in close to \$50,000 worth of work being torn out and done over. Various objects d'art are being collected by Mr. Albee for his newest house, including many paintings, vases and pieces of furniture.

The actions of Mr. Albee in having so much work done over at the Albee Theater is not considered unusual, inasmuch as almost twice as costly a fest was performed by him when the Palace Theater, Cleveland, was in course of construction. The same personal supervision was prevalent during the renovation of the Hippodrome in this city. At the Albee Theater the marble, it is said, failed to suit.

With the opening of the new Albee Theater comes the disposition of the Orpheum Theater's policy. This house is the most popular big-time vaudeville place in Brooklyn and has a great following. The Albee is located but a few blocks from the Orpheum. According to present plans the Orpheum will try a policy along the same lines as the Moss Broadway Theater in New York, where continuous vaudeville and pictures are played. It is also planned to have the manager and his staff from the Orpheum take over the new Albee when it opens its doors as a modern \$3,000,000 vaudeville theater. Other houses in Brooklyn may be affected in a change of policy when the new house opens in order to make it as flop-proof as possible. The more changing of the Orpheum policy, however, is considered sufficient for the occasion.

AUTHOR IN ACT

NEW YORK, Nov. 10.—Philip J. Lewis, vaudeville author when he isn't an actor, opened today in a new offering by himself and his writing partner, Lloyd Belmore. Early in August Lewis was operated on and confined to a hospital for two months, having gotten out only recently. The authoring team of Lewis and Belmore recently wrote acts for the Harmony Quartet, Lou Brice, Edith Burt and Le Clair and Company.

GROH AND ADONIS OPEN

NEW YORK, Nov. 10.—W. H. Groh and Adonis, the latter being the moniker of a performing dog in Groh's act, opened last week at the Regent here to show for the Keith Circuit bookers. Groh is a brother of the Le Grohs, novelty contortionists, who have played the Keith Circuit for many years and at present are working in Ed Wynn's show, *Groh Bag*. Groh recently finished a tour of the Orpheum Time.

MAYO GETS KEITH ROUTE

NEW YORK, Nov. 10.—Harry Mayo, once a member of the old Empire City Quartet but of late years in vaudeville as a single, doing a tramp act, monolog and singing, has been signed by the Keith Circuit for a tour, opening at the Keystone Theater, Philadelphia, the week of November 17.

CONLIN TO SHOW ACT IN EAST

NEW YORK, Nov. 10.—Ray Conlin, ventriloquist, who has been playing some time in the West and Middle West, will come here the latter part of this month to prepare for a showing of his net to Keith bookers at one of the Proctor houses December 1. Morris & Fell represent Conlin.

BARTON'S NEW ACT

NEW YORK, Nov. 10.—Arthur Barton, cousin of the well-known comedian, Jim, is having a monolog written for his forthcoming vaudeville tour by Eddie Hayden O'Connor, who makes a specialty of blackface material. Barton is going to play the Loew Circuit.

OWENS AND DE VERE TEAM

NEW YORK, Nov. 10.—Garry Owens left *Compliments of the Season*, Paul Gerard Smith's act, recently, and is now teamed with Billy De Vere. They opened last week at the Greenpoint Theater to whip into shape for the bigger houses of the Keith chain.

ACTOR LOSES TONSILS

NEW YORK, Nov. 10.—Harry Rose, of the dance team Rose and Maye, was laid up last week at the Hayes Sanitarium, in West 70th street, where his tonsils were removed. The net resumed Keith dates at Washington yesterday.

MORE VAUDEVILLE HOUSES CONVERTED TO OTHER USES

LONDON, Nov. 9 (Special Cable to The Billboard).—What with Moss Empires having sold the Olympia Theater, Liverpool, for conversion into a motion picture house after Christmas, now comes the announcement that the Coliseum, Glasgow, has been sold to a cinema company for a like purpose, while Hengler's Circus in Glasgow has been sold to a London department store for commercial purposes.

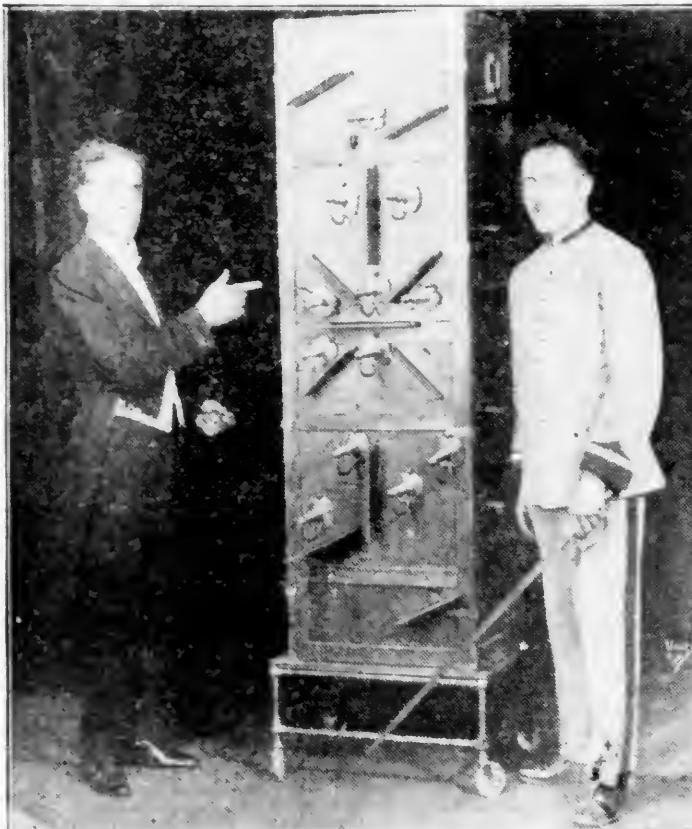
DANCER QUILTS SHOW IN HAVANA

NEW YORK, Nov. 10.—Ameta, fire dancer, whose act has been playing the big time for several years, returned here last week from Havana, Cuba, after having worked there two weeks on a two-year contract. Dissatisfaction with the treatment accorded her by Felix Blie and George Maguire, producers of the show with whom her act was signed, are the reasons for her return, she says. She stated she obtained her release from the two-year contract from the producers and was furnished with carfare back to New York.

Ameta is to open January 19 for the Keith Circuit and has an offer from Santos & Artigas, Cuban theater owners, to work for them beginning December 1, 1925. She states she will accept it if free at that time.

E. F. ALBEE BUYS ART WORK AT AUCTION

NEW YORK, Nov. 9.—At a public auction, yesterday, at Anderson Galleries, here, of Chinese antiques and other art objects of the collection of Bernard Glick, E. F. Albee, head of the Keith Circuit, was among the buyers. He paid \$125 for a pair of white porcelain temple jars, decorated with Foo dogs, flowers, leaves, and rocks under and over glaze, and \$138 for a Kang-Hi Sang-dou bowl in brilliant glaze.



LA VIOLETTE and his new sword cabinet illusion, which is attracting a lot of attention among New York magicians. It is a variation of "Sawing a Woman in Half". Seventeen swords and sixteen flat pieces of wood are passed thru the cabinet, which contains an assistant. La Violette will be remembered as having performed the "Sawing" illusion (Selbit version) several seasons back.

ANOTHER CONSTANCE EVANS

NEW YORK, Nov. 10.—The report recently that Norman Prescott had split with Hope Eden and was teaming with Constance Evans, published in a recent issue of *The Billboard*, does not concern the Constance Evans who is at present with *Artists and Models*. This Miss Evans is an athletic, high-kicking dancer, who has confined herself almost entirely to the legit field.

Her father, S. L. Mabey, arrived here recently on the Mauritania from England, where he spent several months and reports that business is picking up in cabarets and variety there.

BROOKE JOHNS' PALACE DATE

NEW YORK, Nov. 10.—Brooke Johns, who went across the briny deep four months ago and has since been playing at the Pledge Hall in London, returned here last week and will be seen soon at the Palace Theater here. Johns is to return to London next season under the direction of William Morris, his manager.

TYPIST CHAMP. ON ORPHEUM

NEW YORK, Nov. 10.—Birdie Reeve, typist, typist and mentalist, opened yesterday at the Orpheum Theater, Kansas City, Mo., starting a tour of the Orpheum Circuit.

RECORD HUNG UP AT LOEW'S STATE

JACK DEMPSEY DRAWS GROSS OF APPROXIMATELY \$40,000 AND CLOSE TO 75,000 PATRONS IN WEEK'S TIME

NEW YORK, Nov. 10.—Loew's State hung up a new Broadway vaudeville record last week when Jack Dempsey, world's champ, drew a gross of approximately \$40,000 and close to 75,000 patrons. Admission prices were the same as usual, 55 cents for matinee performances during the week and 50 cents at night. Saturday and Sunday four shows were done instead of three at a scale of 75-cent top.

Election day, when the week-end policy was in force, proved a great help, with an additional day of four shows and holiday prices. On that day it is estimated the box-office sold tickets to more than 13,000 patrons, the capacity of the house being 3,351 seats.

Two seasons ago the previous record for the house was established by Eva Tanguay, who grossed more than \$28,000. The comedienne drew many feminine folk, while Jack drew admirers of both sexes, particularly men, who stood up in the rear and side aisles of the house for all shows. Each of the seven days that the champion played the house ticket selling had to be stopped soon after the show got under way and sometimes before that period.

An offer was made to Dempsey to do four shows each day during the week in place of three with a pro-rata salary, which was turned down on account of the routine being too strenuous. This week the act is playing Loew's Metropolitan, Brooklyn, where capacity business at all performances is also indicated.

Actually the State is not Dempsey's first appearance for Loew in New York, inasmuch as he broke in at the Avenue B three weeks ago and did turn-away business, altho he was not advertised beyond the theater itself. Since then he played Newark and Buffalo, also to unusual returns. His present contract calls for one more week after this one, which will be played in Boston at the Orpheum.

In vaudeville circles Marcus Loew is being pointed out as a more astute showman than Tex Rickard. The fight promoter handed over more than a quarter of a million dollars to Dempsey for doing two rounds at the Polo Grounds, whereas, it is jokingly set forth, Dempsey is now doing 72 rounds a week for the \$10,000 he is said to be getting from Loew.

NEW DICKSON-BARR ACT

NEW YORK, Nov. 10.—Mac Dickson and Shirley Barr have rounded out rehearsals of their new novelty act, *Memoirs*, by Eddie Hayden O'Connor, and are scheduled to open the last half of this week to break in. Dickson was formerly of the team Dickson and Walker. Ben Edwards is handling the bookings for the act.

IRISH SKIT NEXT

NEW YORK, Nov. 10.—Thornton Flynn is rehearsing an Irish skit with music, produced by M. Thor, for opening in two or three weeks on the Keith Time. Flynn has three people in his support, as yet not definitely engaged.

ASHLEY GETS KEITH ROUTE

NEW YORK, Nov. 10.—Arthur Ashley, who hasn't worked for the Keith Circuit since January, 1923, has been routed for a tour, opening November 17 at Erie, Pa. Ashley does characterizations.

BANKRUPTCY PETITION AGAINST HORACE GOLDIN

LONDON, Nov. 9 (Special Cable to The Billboard).—Horace Goldin, illusionist, had a bankruptcy petition filed against him November 5.

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The Devil
The Man in the Moon
The Wonderful World
Bringing Home the Bacon
Bobbed Head
Better Keep Away

Chicago
Toronto

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AGENT'S BROTHER A CONGRESSMAN

NEW YORK, Nov. 8.—Ben Golder, brother of Lew, Keith agent, was elected to Congress Tuesday on the Republican ticket from the Fourth Congressional District, Philadelphia. He was formerly State Representative at Harrisburg, Pa., and is well known as an attorney in the Quaker City.

DAVID PERKINS IN LOWELL

BOSTON, Nov. 10.—David Perkins, formerly general manager of the William A. Gray Circuit of theaters in New England, with offices in this city, is now managing the Merrimack Square Theater, Lowell.

NOLAN ON ORPHEUM

NEW YORK, Nov. 10.—Paul Nolan, juggler, has been routed thru Edward A. Keller's office for a tour of the Orpheum Circuit, opening today at Sioux City, Ia., for the first half of the week. He is booked until March 1.

TASMANIA'S GOVERNOR KNIGHTED

London, Nov. 9 (Special Cable to The Billboard).—Governor O'Grady, of Tasmania, was knighted by the king November 4 as Knight Commander of St. Michael and St. George.

THREE-SCORE RADIO STATIONS NOW LICENSED BY A. S. C. A. P.

This Includes Nearly All of the Commercial Broadcasters---
Many of the Stations Have Come in
Within Past Few Months

NEW YORK, Nov. 10.—Radio stations licensed by the American Society of Composers, Authors and Publishers, including those coming in during the past several months, total three score commercial broadcasting plants operated by various concerns thruout the country. The stations vary from such powerful ones as WEAF, operated by the American Telephone and Telegraph Company, where many products are advertised, to smaller ones operated by newspapers and department stores.

As fast as new commercial stations are being opened they are now taking out licenses, with the result that hardly any part of the country is without a station licensed to use the catalog of the society.

The complete list of stations, printed below, does not include those operated by religious and educational institutions, which are empowered to use the society's catalog without payment of a performing rights fee.

Commercial broadcasting stations licensed by the A. S. C. A. P. are: KFEL, Winner Radio Corporation, Denver, Col.; KFI, Earle C. Anthony, Inc., Los Angeles; KPO, Hale Brothers, San Francisco; KSD, The Post-Dispatch, St. Louis; KZN, The Deseret News, Salt Lake City; WAAM, I. R. Nelson Company, Newark, N. J.; WBAH, the Dayton Company, Minneapolis, Minn.; WBAV, Earner & Hopkins Company, Columbus, O.; WBAY, American Telephone and Telegraph Company, New York; WBS, D. W. May, Inc., Newark, N. J.; WCAE, Kaufman & Baer Company, Pittsburgh, Pa.; WCAO, Sanders & Stayman Company, Baltimore.

WCAP, Chesapeake & Potomac Telephone Company, Washington, D. C.; WCAY, Milwaukee Civic Broadcasting Association, Inc., Milwaukee, Wis.; WCK, Stix, Baer & Fuller, St. Louis; WCX, Detroit Free Press, Detroit; WDAF, Kansas City Star, Kansas City, Mo.; WDAR, Lit Brothers, Philadelphia; WEAF, American Telephone and Telegraph Company, New York; WEAN, Shepard Company, Providence, R. I.; WEAR, Baltimore American and News Publishing Company, Baltimore; WEB, Benson Radio Station, St. Louis; WEBJ, Third Avenue Railway Company, New York; WEEL, Edison Electric and Illuminating Company, Boston; WFAB, Carl F. Woese, Syracuse, N. Y.; WFBH, Concourse Radio Corporation, New York; WFI, Strawbridge & Clothier, Philadelphia.

WGN, The Tribune Company, Chicago; WHB, Sweeney Automotive and Electrical School, Kansas City, Mo.; WHK, the Radiovox Company, Cleveland, O.; WHN, Loew's Broadcasting Station, New York; WHO, Banker's Life Company, Des Moines, Ia.; WIP, Gimbel Brothers, Philadelphia; WJAR, the Outlet Company, Providence, R. I.; WJAX, Union Trust Company and Cleveland News, Cleveland, O.; WJAZ, Edgewater Beach Hotel, Chicago; WEBH, Sears, Roebuck & Company, Chicago; WLX, Calumet Rainbow Broadcasting Company, Chicago; WMAF, Round Hills Radio Corporation, South Dartmouth, Mass.; WMAQ, Chicago Daily News, Chicago.

WNAC, Shepard-Norwell Company, Boston; WOAO, Sovereign Camp Woodmen of the World, Omaha, Neb.; WOC, Palmer School of Chiropractic, Davenport, Ia.; WOO, Wanamaker's, Philadelphia; WOR, L. Bamberger & Company, Newark, N. J.; WQAM, Electrical Equipment Company, Miami, Fla.; WRAS, Radio Shop of Newark, Newark, N. J.; WSAD, Foster's, Providence, R. I.; WSAI, U. S. Playing Card Company, Norwood, O.; WTAJ, the Radio Shop, Portland, Me.; WTAM, Willard Storage Battery Company, Cleveland, O.

WTAT, Boston Electric and Illuminating Company, Boston; WWJ, The Detroit News, Detroit; KFOA, the Rhodes Company, Seattle, Wash.; WCCO, the Washburn Crosby Company, Minneapolis, Minn.; WCEM, Hotel Chateau, Baltimore; KFQH, Radio Service Company, Burlingame, Calif.

BUREAU OF ALL TALENT

New York, Nov. 10.—Louis Lustman, musical director and composer, who recently joined Yarmark, the Russian act, left the offering Saturday and announces he will open a booking office in the Times Square section in a week or ten days. Lustman proposes calling his agency the International Bureau of All Talent.

He also expects to open a music studio here soon for teaching music. He is the author of many songs, including *I Love You Best of All*, a new number soon to be published by a New York house.

The Wandering Musician, a musical dramatic play in two acts and four scenes, by Lustman, and a revue called *Sicily Girls*, also by him, will be produced some time this season.

A C T S MONOLOGUES, Sketches written to order. Also Parades, Writer of Hits! W. JOHNSON, 5428 & Wells, Chicago.

BENEFIT FOR FRIEDLANDER

Chicago, Nov. 8.—A benefit performance for William (Pop) Friedlander, for 3½ years a well-known figure in the theatrical circles of Chicago, will be given this Tuesday afternoon, November 25, at the Star Theater, on the northwest side. Mr. Friedlander, formerly one of the biggest independent agents here, has been ill health for the past two years. Some days ago several performers in Loop vaudeville houses and other show people hearing of Mr. Friedlander's state of health, quietly made up a purse for him in the form of a nice check and sent it to him. Mr. Friedlander, as a mark of appreciation and thanks, has asked *The Billboard* to publish the names of his donor friends which are as follows: Francis Murphy, Billy Diamond, Eddie Lewis, Schallinan Bros., Tyler and Ingalls, Harry Rogers, Sam Roberts, J. K. Hubb, Seymour Shapiro, George H. Winter, Rea Samuels, Gus Sun and Mart Infield. Any friends who wish to mail checks to aid the above benefit are asked to send same to Billy Diamond, Delaware Building, Chicago.

WHAT THE NEW YORK CRITICS SAY

(Continued from page 10)
pageant of lovely girls and Billie Burke."—Alexander Woolcott.

EVENING WORLD: "Regal's promise a long season of special merriment in West 42d street," E. W. Odison.

WORLD: "First act . . . a high tide on the beaches of delight. Second act is well enough. The third, barring a rough-and-tumble interlude in which Miss Kummer had no hand, is dreadful."—Heywood Broun.

"Peter Pan"
(Knickerbocker Theater)

WORLD: "On the whole, 'Peter Pan' has been badly cast for this revival."—Heywood Broun.

TELES: "There were parts of the play that seemed to drag in some places. I am afraid, the most characteristically Barrie parts, but the performer went off at a good rate."—Stark Young.

SUN: "To those of us who were brought up on 'Peter Pan' as the play flourished at the Empire the new retelling brings only an acute sense of an intolerable discrepancy."—Alander Woolcott.

TELEGRAM-MAIL: "Peter proved himself metamorphosed to quite a full-blown revue. His much interpolated song and dance and Yankoodoodleens, sumptuous settings, at least one extra scene, and many other profuse proofs of a strange taste and heavy hand."—Gerald W. Gabriel.

DETAINED BY POLICE

New York, Nov. 10.—Edward Foss and wife, said to be a former musical comedy actress, are being detained by the police on charges of being fugitives from New Orleans and bringing stolen property into this State in connection with the theft of \$100,000 worth of jewelry last Tuesday night from Henry Azate, a salesman in a New Orleans hotel.

J. L. & S. 20TH ANNIVERSARY

Chicago, Nov. 8.—All of the Jones, Linick & Schaefer theaters will have special programs week of November 17, celebrating the 20th anniversary of the firm in Chicago theatricals.

BUSINESS RECORDS

NEW INCORPORATIONS

New York

Buffalo Concert Lyceum Bureau & Booking Exchange, Buffalo, 100 shares preferred stock, \$100 each; 50 common, no par value; J. P. Quinn, R. H. Mahaney, J. C. Dickens.

European-American Theatrical Film Enterprises, Manhattan, \$10,000; R. Rosenberg, G. B. Garfield, L. Kahn.

Little Opera of America, Manhattan, motion pictures, \$50,000; H. Drusbach, F. J. Hershfield, M. V. Kress.

Aldene Theatrical Photographer, Manhattan, \$25,000; G. Hoffberg, H. R. Zipkin, C. Krauss.

Anatole Producing Company, Manhattan, amusement park, \$10,000; S. Friedman, M. S. Brotnan, D. J. Madigan.

Harlem Casino Company, Manhattan, dance halls, etc., \$6,000; M. Wollner, E. Gang, M. Silverman.

Landrahn Corporation, Manhattan, securities, motion pictures, \$20,000; H. Houdini, N. Saland, A. G. Stein.

Layman, Manhattan, operatic, dramatic concerts, 100 shares common stock, no par value; P. E. Layman, G. Weinstein, R. Flecht.

E. H. and D. Theater Corporation, Manhattan, \$25,000; A. L. Erlanger, S. H. Harris, A. Levy.

National Vaudeville Exchange of Buffalo, Buffalo, \$10,000; C. T. Griffith, D. Buss, J. Birman, Buffalo.

Coney Island Skooter Corporation, Brooklyn, amusement devices, \$24,000; L. Gordon, R. Linsse, W. Long.

Palace Brooklyn Corporation, Manhattan, moving pictures, \$10,000; D. Blum, I. H. Greenfield, M. Humersteins.

Metropole Film Studio Corporation, Manhattan, 1,000 shares common stock, no par value; A. and G. Werner, A. Diamond.

Murray Hill Amusement Company, Queens Borough, moving pictures, \$10,000; I. and S. Sklar, S. Seelenfreund.

Aeon Productions, Manhattan, theatrical and cinema productions, \$30,000; S. Gerard, F. D. Yuengling, H. Gantzvoort.

Edwards Faiss Amusement Company, Manlius, restaurant, \$30,000; F. W. Seakle, C. W. Judge, L. E. Lippitt.

New Theater Company, Manhattan, \$35,000; H. Manheimer, M. Cohen, S. Furman.

I. D. A. Film, Bronx, \$25,000; G. Mazzaglia, L. di Legge, V. Fiocco.

Indiana

Lincoln Amusement Company, Peterburg; capital, \$25,000; to operate picture shows, playhouses, etc.; directors, O. A. Myers, William Lubs, H. R. Whitelock, J. A. Higgins, L. C. Higgins, Henry Read, J. S. Bonshot, John K. Chappell.

Ohio

The Ashland Fair and Racing Company, Ashland, \$50,000; William S. Evans, Thomas H. Moore, E. T. Boies, C. E. Breridge, Alice Salle.

The Cleveland Civic Music Association, Incorporated, Cleveland, 250 shares, no par value; Paul J. Bleckel, F. S. Whitecock, Howard L. Barkduil, John I. Thompson, E. M. Douglass.

Wisconsin

Davidson Theater Company, Milwaukee, \$25,000; 250 shares, par \$100; Sherman Brown, Herbert C. Brown and Sherman Brown, Jr.

Texas

Theater Garage, Dallas, capital stock, \$25,000; incorporators, W. W. Carter, L. M. Caster, D. D. Harris.

Deep Eddy Amusement Company, Austin, capital stock, \$6,500; incorporators, Walter Streetly, A. J. Ellers, Roy L. Rutherford, George A. Bowley.

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HEAVY DEMAND FOR ORCHESTRA LEADERS, SAY BOOKING AGENCIES

Big Money Waiting for Leaders Who Look and Act Part and Are Satisfied To Know Their Place and Keep It

New York, Nov. 8.—Declaring that they can only book as many high-class engagements as there are competent leaders, prominent orchestra-booking men are scouting for such musical directors to fill the bill and are willing to pay them unprecedented salaries for their services. There are any number of good musicians, say the orchestra men, but a leader who knows his business is getting to be more scarce than ever.

One booking office turned down three big jobs this week, because it could not find the leader suitable for the respective resorts, altho he had first-class orchestras ready to go in. A certain type of leader for a certain type of position is the thing on which depends the longevity of the contract.

Another leading organization is now at the point where jobs are taken according to the musical directors available and the orchestra and job is practically built around the leader, for the reason that he may be of a type that can draw a following of a certain class of patronage.

The standard set by offices that cater to society and high-class hotel patronage is about the same in most instances. The first requisite is that the leader be an excellent musician, and possess an attractive personality. He must know how to get the best out of his men, and not afraid to get down to work ahead of his men.

Other requirements are that the leader must be well-spoken, speak only when spoken to and always act the part of a gentleman. He must be willing to get new "numbers" in his books continually and rehearse religiously. Request numbers are to be played whenever possible, with all due courtesy. An important feature also, is that the men under him should be constantly improved as they go along, in short, he has to be an executive very much as the he was in an office and head of a company.

At the same time it is pointed out that many fine leaders get intimate with the manager of the hotel at which they are employed, or mistress, if at a social function, and it results in the leader grabbing of the job for himself. The continued practice of such leaders virtually placed one of the best-known orchestra men out of the running last season, and the contracts of the leaders on their own proved to be short-lived af-

BOUND FOR LABOR CONVENTION

New York, Nov. 10.—The four delegates of the American Federation of Musicians chosen to represent the union at the American Federation of Labor Convention in El Paso, Tex., November 17, left here today for points South. They are Jos. N. Weber, national president of the A. F. of M.; Edward Canavan, head of Local 802, of this city; C. A. Weaver, of Des Moines, and D. A. C. of Toronto.

En route to El Paso, the four will stop at Buffalo, N. Y., where they intend to make arrangements for the next convention of musicians, to be held in May in that city. At present nothing of special importance is expected to arise concerning the musicians, but some business may come up on the floor of the convention affecting the A. F. of M.

LOPEZ ORCHESTRA IN "BIG BOY"

New York, Nov. 10.—Vincent Lopez, Inc., is placing a 10-piece colored combination in Al Jolson's new show, *Big Boy*. The show opens out of town next week, and the orchestra is spotted to appear in a plantation scene. Unlike other jazz orchestras booked for musical comedy, it will not work in the pit.

RECORDING ORCHESTRAS

New York, Nov. 10.—"Salt and Pepper," novelty singers appearing in vaudeville, have been signed to make records exclusively for the Cameo Record Corporation. The Nat Martin orchestra, appearing in the musical show, *I'll Say She Is*, has been engaged to record for the Edison company. Lew Gold's Wigwam Orchestra is now free-lancing and records for the Pathé, Regal, Banner, Cameo and other concerns.

VIOLINIST

Experienced in Vaudeville, Pictures, Dance, Hotel or anything you want me for. Nat, congenial, no adjustor, unison. Can give references. Furnished music for the last year at Sheraton Hotel, here, which has discontinued music entirely. Filled in last three weeks at National Theatre, Greenbrier, first chair. Conductor sick. Am no mediocre violinist. Middle aged, family, good-looking, of good address and a gentleman. Have a library good for a year without repeats. Can cue and lead orchestra for pictures in A-1 manner. Prefer Chico, but will go any place where there is a first-class orchestra. Pay my own fares. Also fares. Member of Elks and Moose. Address A. J. PARSONS, 311 Montague Ave., High Point, N. C.

excellence of the staging and the beauty of the costuming. A comedy bit added to the turn helps round it out wonderfully well. John O'Keefe, Edward Loofus and Jack Rafferty lend excellent support.

When reviewed Mr. Patton and Miss Marks delivered a curtain speech in response to the continuous applause, Patton explaining that Miss Marks had become Mrs. Patton since their last appearance in Cincinnati. Two very superior artistes in a very superior act.

CARL G. GOELZ.

HONORS HUSBAND'S MEMORY

While playing Philadelphia recently the members of the *Tango Shoes* act visited the grave of the late Michael J. Needham, for nine seasons a member of the turn, in Holy Cross Cemetery. Mrs. Needham, who is still a member of the net, has erected a stone of polished granite to the memory of her husband.

PETRO CANCELS BOOKINGS?

York, Pa., Nov. 6.—Petro, the piano-accordionist, has canceled all his vaudeville engagements and left to enter a New York hospital for treatment for a nervous breakdown. It is said. He filled a week's engagement at the York Opera House, ending last Saturday night, when illness necessitated the cancellation of other engagements, the report goes.

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ACTS written to order H. P. HALBRAN, 530 First Avenue, Clean, N. Y.

TULSA SISTERS

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Song-dance-violin novelty. Setting—in two. Time—Twelve minutes.

The Tulsa Sisters come out with grips, announcing they are salesladies and will attempt to market their goods, please the customers, etc. They remove the black and yellow outer costumes worn, revealing negligee, continuing, in song, their introduction re the selling gag. If the Tulsa girls expect to make much of a showing, they'll have to change their line to a better selling proposition and take a course in salesmanship.

Following the opening number the sisters sing *Sadie O'Grady* and then a special song, giving way to a violin solo of a couple ballads, topped by specialty dances, one an imitation of Eddie Leonard. The team lacks pep in everything it does and is far from unctuous in the singing and dancing. The act might get along all right with a little more work and the injection of more life into the performance.

R. C.

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"Love and Lie" Criss and May
"Love at First Sight" James and Marge
"Christiferfer Cross" Criss
"I'd Give My All and More for You" Marge and James
"Yes and No" May and Criss
"Love at First Sight" Company

Reviewed Thursday evening, November 6, at Regent Theater, New York. Style—Musical comedy playlet. Setting—in three, special. Time—Twenty minutes.

Daniels is a performer who shows considerable promise as a comedian, both with song and monolog. He hasn't any voice to speak of, but knows something of the knack in putting over comedy numbers, as evidenced by the way he did *We've Got Bananas Now*, a sequel to *Yes, We Have No Bananas*. This opening number plants Daniels solidly, but, in view of the weakness of the closing of his act, ought to be used to wind up.

Some talk about women—a little risqué—and a burlesque trick of magic intersplice this and the other songs of the routine, *Reprise, Be Yourself*, and *Clawence*, the latter of last year's number.

Following his rendition of *Clawence*, Daniels comes out with a book, on the outside of which is written "Dirty Stories". He reads from this book, but the jokes he tells are not exactly "dirty".

Vaudeville will see more of Daniels, and it won't be small-time vaudeville either.

R. C.

BERRY, BLACK AND BERRY

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Musical novelty. Setting—in one, two and three. Time—Seventeen minutes.

A trio of two men and a woman, one of the men doing blackface, working in a little comedy here and there, while all three play various musical instruments, including the trumpet, saxophone and horns.

On the opening some comedy cross-fire between the comedian and the others is offered. Among the gags is the chestnut about coming to work at 12, taking an hour for lunch and quitting at one.

Following this bit the drop in "one" is raised to positions "two" and "three", which are supposed to represent a studio. Here the trio engages in instrumental selections, first on trumpets, then on saxophone and horns. Various novelty instruments, some used for comedy effect, others for imitations of the Scotch bagpipe, are also included. In winding up the trio plays trumpets and trombone, using the selection, *There's Yes, Yes in Your Eyes*. On this occasion the girl is attired in a dazzling abbreviated costume.

The act is fair entertainment. It could be made a pretty good little offering with the running time cut and the routine speeded up, eliminating such old gags as the one mentioned and bolstering the comedy features.

R. C.

MARJORIE HAYES

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Dancing and singing. Setting—Special drop, in two. Time—Nine minutes.

A good dancer who displays excellent technique in her work and offers a variegated routine of toe, acrobatic, jazz, Charleston and Russian steps, sandwiched by a couple comedy songs. Miss Hayes' opening, playing a uke and singing *Red-Hot Mama*, is a bit weak, but the toe dance following, in which she demonstrates unusual ability, puts a different slant on her possibilities. A special song, *In the Old Towne Hall*, her next vocal specialty, was much better than the first. She tops this number with a jazz dance, and, changing for "struttin' regalia", does *Big Boy*, leading into some Charleston dancing. A Russian hooping specialty serves to wind up.

Miss Hayes is very slender and small in build, consequently does not make an extra good appearance. This should not interfere much in the way of her success as a dancer, however, for she is an ultimate artiste in that line.

R. C.

THE CROWELL SISTERS

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Musical. Setting—Special drops, in three and a half. Time—Twelve minutes.

The Crowell Sisters, three, one of whom plays the piano and violin, another the cello and sax., and a third the flute and piccolo, offer a diversified routine of musical selections, including a Beethoven

NEW TURNS AND RETURNS.

minuet, with which they open; *Wonderful One*, a cello solo; *Hungarian Dance*, by Victor Herbert, a piccolo solo; *I'm Goin' South*, also piccolo, a popular medley, piccolo and saxophones, and Sousa's *Stars and Stripes Forever*, same combination of instruments.

The music these girls play is pleasing and entertaining, and the act ought to prove capable to satisfying audiences wherever it plays. It's a perfect deuce-spot turn. When reviewed the offering was let down somewhat unconvincingly, but that doesn't mean it isn't good.

R. C.

comedy, *George White's Scandals*. While it may be all right for the orchestra to play a selection from a show, the copyright law insists that the producers have the exclusive right to perform parts of the score at a public performance. Probably the orchestra overlooked this end of it. They did the number slowly and in a finished program. Under the right guidance the orchestra ought to settle in a comfortable berth, either in vaudeville or a steady job at a dance hall or cabaret. They are there strong enough and need a little exploitation to make them known.

S. H. M.

"PURPLE, WHITE AND BLACK REVUE"
Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Minstrel novelty. Setting—Special cyc., in three. Time—Nineteen minutes.

The *Purple, White and Black Revue*, so named because the members of the act wear purple and white costumes and work under burnt cork, is composed of the three Johnson Brothers, Jess, Mortimer and Willard, in addition to the team, Judson and Williams. The Johnsons used to do an act billed as the Johnson Brothers and Johnson.

The tri-colored revue they are doing now is a minstrel novelty, which includes in addition to various singing, dancing and comedy specialties imitations of such minstrels as George Primrose, George (Honeyboy) Evans and Eddie Leonard. Each of the Johnsons, with the exception of Jess, does specialties, singing songs and doing dances. Willard is very good in his rendition of *Morning*, and the other Johnson makes a good deal of a hit on *Hula Lou*, by now a pretty old song. The dancing, particularly the Charleston stepping, which winds up, scores easily.

The offering is big-time material throughout, nicely staged and presented.

R. C.

HENRY AND MOORE

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy, singing, dancing novelty. Setting—Special drop, in one. Time—Eighteen minutes.

The comedy is not so new nor startling. Most of it depends upon the flashy clothes of the comedian and a repetition of his lines, "Yes and no". Another alleged comedy bit is the groom standing in the doorway, calling to his wife, "Darling, you know you're my wife now," whereupon she joins him and they disappear into the house. Then the comedian, after obeying that impulse to peek in the house, reminds his hard-boiled better half of their marital relations. This feminine member of the cast is a dancer, but has a role allotted of a real tough baby. For the most part it is overdone and too unreal, even for a farce.

The songs don't mean much, with one exception. This was a duet between the singer and juvenile, and they did this very well. The music, especially the theme song, is a straight appropriation, not even a transcription, of Grieg. Of course there are worse composers than Grieg, but the particular *Morning Song*, from Peer Gynt, has been heard often enough. Outside of that the offering might do well enough in some of the three-a-day and other intermediate-time houses. Better gags here and there in the book would hurt.

S. H. M.

BARRABAN AND GROHS

Reviewed Monday matinee, November 3, at Proctor's Twenty-Third Street Theater, New York. Style—Dancing and singing. Setting—Specials, in full. Time—Eight minutes.

Barraban and Grohs, dancing team, assisted by Junkin Hawe, who sings, present a dance offering in full stage that is of mediocre quality. Hawe opens with the song, *A Son of the Desert*, wearing an Arabian costume. This number gives way to a terpsichorean bit by Barraban and Grohs in which the man did his part well, but the girl could have been much better. As a whole the dance is just fair. Hawe does another song, *Love Me*, in costume of an Indian warrior. The team tops the specialty with another dance, this one no better than the first.

The act can tackle the small time only in its present shape.

R. C.

PAUL ZIMM'S CHICAGOANS

Reviewed Thursday evening, November 6, at B. S. Moss' Regent Theater, New York. Style—Orchestra. Setting—in two (cycs.). Time—Fifteen minutes.

The orchestra is billed as originator of the "jilt" stuff, which it features, but not any more than the average good 12-piece combination. Of the 12, the instrumentation includes three in the brass section and equal number at the saxophones. Their routine opens with *Chicago*, and several newer selections popular in the Middle West, altho not unknown in this vicinity.

Some of the members sing various choruses, etc., and an old-time minstrel bit proved good entertainment. Most of the hot-solists got a chance to shine in the Chicago *Hotsy Totsy* number. Toward the close they played and sang *Somebody Loves Me*, from the current musical

Dempsey in black silk togs strikes a pose to the imaginary clicking of the camera. The spell is broken when the fighter rushes around the square ring, doing a shadow-boxing trifle. He goes thru a varied assortment of punches, such as the solar plexus, rabbit and the famous Dempsey shift.

A scrapper of the half-pint dimension, garbed in green trunks, is pitted against Dempsey, who playfully fans him with one hand. This is done purely for a laugh. Several local lightweights are brought on, and to each one Dempsey doles out a few of his nifty passes. For a comedy finish a Brooklyn favorite comes on with a baseball mask and padded chest protector. Dempsey goes thru a series of lightning passes with his last victim, which brings down the curtain.

G. B.

SUMMERS AND HUNT

Reviewed Monday matinee, November 3, at Loew's State Theater, New York. Style—Singing and dance. Setting—in two. Time—Twelve minutes.

Sam Summers and Estelle Hunt do a song-and-dance skit, entitled *Giggles*. They use a gingham drop and make their changes on the stage in improvised dressing rooms. The act opens with a song which calls for titterings and giggles on the part of Miss Hunt, who is dressed in a voluminous gown of an early period. She makes a strip change in full view of the audience and while putting on her evening gown imitates Summers, who slides into dinner clothes. Miss Hunt goes thru the motions of a man putting on trousers, suspenders, tightening up of the belt, etc. Follows a nondescript song, a simple modern dance and more giggles.

G. B.

DAN JARRETT AND COMPANY

Reviewed Monday matinee, November 3, at Loew's State Theater, New York. Style—Comedy sketch. Setting—in one and two. Time—Twenty-two minutes.

The sketch is styled *Just a Pal* and involves a married couple who accuse each other of being selfish, which culminates eventually in a strong embrace. The scene opens with a painted drop of a cottage. The husband is pacifying a baby when a friend makes a call. Husband tells how happy he is believed to be.

(Continued on page 23)



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THE Post Office Department issued a fraud order closing the mails to the New York Melody Corporation, the Broadway Composing Studios and the World Music Corporation following a hearing held recently in the office of the Solicitor General in Washington when charges were presented by Inspector R. P. Allen of New York. Heads of the above-mentioned concerns, Alphon S. Keller and George Graff, Jr., were indicted some time ago by a Federal Grand Jury on evidence showing the mails were used to defraud, but until now they still retained the privilege of using the mails to conduct their business.

Due to the activities of the Music Industries Chamber of Commerce, this is the second group to be deprived of the use of the mails within a month, the other being in St. Louis, which operated under the names of the New Era Music Company and Music Sales Company, both owned by R. A. Bell.

The New York case, however, is the first decisive victory against the song sharks in their greatest center of operations since the campaign of exposure was undertaken by the M. I. C. of C. two years ago. In Chicago the situation was cleared up earlier this year by the investigation of Post Office Inspector R. N. Davis, who was successful in securing sentences and fines thru the Federal Courts. The St. Louis case disposed of the chief offender outside of New York and Chicago. A few small operators are said to be working from New York and these are under investigation by Inspector Allen, who is co-operating with the Better Business Bureau of the Chamber in behalf of the legitimate music publishing business.

In connection with the two New York concerns it is pointed out by the Chamber of Commerce for the music men that the reputation of George Graff, Jr., was used to promote the scheme to take money from unsuspecting amateurs. Graff was advertised as "Chief Composer and Lyric Editor", altho he is known in the legitimate field as a writer of words and not music. Thus he was presented to the gullible ones as a composer. Thousands of ambitious writers of song poems are listed in the copyright records as having collaborated with Graff, "Words by John Blank, Music by Geo. Graff, Jr.".

About 6,000 of these amateur songwriters paid money for the Graff "Music" in amounts ranging from \$30 to \$96. If the larger amount was not secured at first, a systematic follow-up offered the "services" until the price got as low as \$30. None of the songs was ever successful, it was admitted to the Post Office authorities.

Not unlike other methods was one used by the Graff organizations. The first letter to the victim who sent in a song-poem said that "In our opinion the subject or idea contained in it will be suitable, after a few revisions, for use in a song." And it was to be revised, with a new melody by Graff. The booklet advertised Graff as follows:

"Mr. George Graff, Jr., our chief composer and lyric editor, was born in New York City 36 years ago, the son of a retired Methodist clergyman. His ambition to become a musician and song-writer was due to the fact that his father was often visited by such famous hymn-makers as Ira D. Sankey of Moody and Sankey, D. B. Towner and Fannie Crosby.

"Mr. Graff studied music under Prof. Erickson, harmony and composition under Prof. H. Parkhurst, brother of the famous reformer, Rev. Chas. H. Parkhurst, and voice under Prof. Karl Bren-

nerman. He has collaborated with Chauncey Olcott, Ernest R. Ball, Mrs. Vernon Castle and other well-known actors and song-writers in writing such popular successes as *Till the Sands of the Desert Grow Cold*, *When Irish Eyes Are Smiling*, *Wake Up America*, *Blue Bird*, *To the End of the World With You*, *Patria I Love the Name of Mary* and many others.

"Mr. Graff is, in every sense of the word, a present-day song-writer. He is right now in the midst of an exceptional career and has not passed the pinnacle of his success.

"Mr. Graff has had songs published by most of the leading New York publishers of popular songs, and this fact is a testimonial to his standing as a song-writer of national reputation. He was selected to write the music for the songs *Empty Arms* and *Idle Hands*, which are used in connection with the two photoplay productions of the same names that are about to be released in all parts of the country.

"Several years previous to his signing a contract with us Mr. Graff was under contract to allow the sole publishing rights of all his songs to the firm of Waterson, Berlin & Snyder, where he was a member of the writing staff together with Irving Berlin and Jean Schwartz.

"All of Mr. Graff's song successes have been reproduced by all the principal manufacturers of phonograph records and player-piano rolls, most of them have been published in England by English publishers following their original publication in the United States, and many have enjoyed popularity in other foreign countries and have been translated and published in foreign languages.

"His songs have furnished the subjects for many cartoons printed in newspapers and magazines throughout the United States and drawn by such well-known artists as James Montgomery Flagg, Winsor McKay, Nell Brinkley, L. Rae-makers, the famous Dutch cartoonist, Tad, Goldberg, Hal Coffman and Swinton."

Bob Schafer, formerly with the Broadway Music Corporation, has joined the New York staff of the Hearst Music Publishers, Ltd., in the capacity of radio department head. Schafer is not only a writer but also a popular singing entertainer who is among the first three in a local newspaper radio popularity contest. His style of singing has distinctive features and he has mapped out a campaign which will place the four plug songs of the concern in the air continually. *Broken Dreams*, *In a Wonderful World*, *All Our Own*, *Better Keep Away* and *Tallahassee* are leading the Hearst catalog.

Edgar Leslie and Harry Woods' song, *Oh, How I Love My Darling*, altho but a few days old, is taking on the aspect of a sure enough "natural", inasmuch as the song readily lends itself to numerous extra verses of a comedy order. In addition to such stars as Eddie Cantor singing the song, several of the big singing orchestras have it in their routine. It seems to be moving unusually fast for its tender age.

Sigmund Romberg's score for the new musical comedy, *In Heidelberg*, which comes into New York soon, is said to have several numbers of hit caliber very much along the lines of his other successes, *Maytime*, *The Blue Paradise* and *Blossom Time*. Harms, Inc., will publish the music by arrangement with M. Witmark & Sons, with whom Romberg is under exclusive contract.

How Do You Do, novelty song by Charles Harrison and Cal DeVoll, and published by the Ted Browne Music Company, Chicago, created a sensation during election week as a campaign song for Robert E. Crowe, State Attorney, at Chicago.

Hey, Feller, Bring Your Umbrella, by Billy James, has been taken over by the Phil Ponce Publications from the Melody Lane Publishing Company. The singing novelty started in Philadelphia and has been made on several mechanicals already. It is the first effort of Billy James since his *Carolina Mammy* and *Cut Yourself a Piece of Cake*.

"Tubby" Garron, formerly of the vaudeville team of Garron and West, and for years a member of the Three Chums act, is now connected in the Chicago office of Ager, Yellen & Bornstein, Inc., where he is assisting Lew Pollack in the professional department.

Phil Ohman and Victor Arden, popular recording pianists, who recently completed engagements at big motion picture houses, have been added to the cast of a new musical comedy, *Lady Be Good*, which starts in Philadelphia November 17. They have a spot toward the close of the first act in a novel and attractive specialty and later play an important part in the finale.

Four new members have been added to the professional department staff of Jack Mills, Inc., working under direction of Jimmie McHugh, head of the department. They are Miss "Syd" Wolf, Billy Pagin, Irving Weli and Sam Ward. The last mentioned was with Irving Berlin, Inc., for several years. They will all concentrate on late additions to the Mills catalog.

Popular music composers are working hard on compositions to submit to Paul Whiteman for his concert at Aeolian Hall, November 28, when he will devote his program entirely to such works. While there is nothing definite yet as to most of the pieces being written, some of the writers who have written especially for the novel concert are Irving Berlin, who has a symphony ready; Ferde Grofe, with a tone poem; George Gershwin, Irene Lodge and Edgar Leslie, Al Mitchel, Con Conrad and others. Mama Zucca has also written something for the occasion and will preside at the piano when her composition is rendered.

Maurice Abrahams Music Company has two fast moving songs in the catalog, both going so rapidly that the staff has to keep on the jump continually. Those *Panama Mammas*, by Howard Johnson and Irving Bibo, is one and the other *Sweet Little You* by Irving Bibo. The latter sold more than 150,000 records of one mechanical release alone, while it has been done two ways by other concerns, including the Victor. The former song is showing up so strong that the concern woke up to find two real hits on its hands, both made in a comparatively short time.

W. C. Tirrell, of Columbus, O., is publishing *The Old Silk Shawl*, written around a 200-year-old heirloom by Katherine West Ogden. The shawl in question has had considerable local publicity and the poem was selected from many contributions in a prize contest.

The E. B. Marks Music Company will continue to keep Eddie Leonard's song, *Oh, Didn't It Rain*, in the current catalog, due to the song being in its second season of Leonard's vaudeville act. The publishers and the old-time minstrel say it is the original rain song and in the long run expected to outsell all others.

The Movie Multi Company, Inc., 251 Superior Arcade, Cleveland, O., has published *Ohio's Seven Presidents*. The words and music are by Charles L. Alton and the arrangement is by Herman A. Hummel.

How Do You Do, novelty song by Charles Harrison and Cal DeVoll, and published by the Ted Browne Music Company, Chicago, created a sensation during election week as a campaign song for Robert E. Crowe, State Attorney, at Chicago.

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VAUDEVILLE NOTES

(Continued from page 19)

cluding BILL MUNAY, VIRGINIA MAY and HELEN VAN HOOSE.

MAY WIRTH, equestrienne, who with BROTHER PHIL has been on tour with the RINGLING-BARNUM Circus, comes back to vaudeville for a short tour next Monday at Morristown, Pa., playing for the Keith Circuit.



May Wirth

IKE ROSE and His Royal Midgets opened this week at the Colonial Theater, Alliance, O., playing some Middle Western time.

FRED SWEENEY, formerly of DUFFY and SWEENEY, has been engaged to play a part in a picture now being made with RICHARD TALMADGE heading the cast.

BUDDIE WALKER, character comedian, and whistler, is touring the South on the Panhandle Time.

JACK BENNY, signed for a tour of the Orpheum Circuit, opened this week at the Palace Theater, Chicago.

HENRY HULL and JUNE WALKER, well-known legit players, got themselves set for opening in the two-a-day in *The Honeymoon*, a comedy playlet by AARON HOFFMAN, and then at the eleventh hour HULL changed his mind and the act was taken out of the Keith Hamilton Theater, New York, where it was to have opened last week.



Henry Hull

The Avon Comedy Four have been booked to play the Keith New England Time, opening in Boston November 17.

ANTHONY and MARCELLE, presenting a novelty musical act, have been routed for the Poll Time by ALF T. WILTON.

MEL KLEE will wind up his present W. V. M. A., Interstate and Orpheum bookings at Chicago the week of May 10 with a return engagement at the State-Lake Theater. Keith dates in the East are to follow.

NEW TURNS AND RETURNS

(Continued from page 21)

married and invites the friend to dinner. The stage is blacked out and the scene changes to that of a living room. Husband announces to the wife that his friend is outside and that he has invited him for dinner. They quarrel, after which the scene changes to the cottage door. The friend is told that the dinner is off as the stove is out of commission. He later confides that being married is not all that it cracked up to be. The wife overhears the conversation, steps out of the house, expresses surprise at seeing the friend and subsequently invites him to stay. The friend remembers he has an appointment to keep and exits. The couple continue their quarrel. She is going back to her mother, and the husband, in desperation, pleads with his arms around her to think it over. While embracing the wife husband is stuck by a pin. He tells her he is bleeding; bleeding to death, in fact. The wife softens at this and they kiss and go into a fond embrace.

G. B.

TORINO

Assisted by Doris Whitley

Reviewed Thursday evening, November 6, at Keith's Hamilton Theater, New York. Style—Juggling. Setting—Spots, in full. Time—Eleven minutes.

The program heralds Torino as the only pupil of the world-famous Paul Cinequavall. It might have added that Torino has made a study of Kara, another world-famed juggler, who originated a number of feats that are included in Torino's routine.

Whoever he has studied or been tutored by, Torino is a marvel and executes his juggling feats with ultimate skill, second to none in the vaudeville business at the present time. His routine includes Kara tricks, such as lighting the match on a box flung in the air, cutting envelope

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open, and placing a folded letter in open envelope, also while in the air; swinging of a glass of water set on a billiard rack, spinning of a half dollar on Japanese umbrella, cue balancing, juggling, etc. Perhaps the cleverest feat Torino does is with two billiard cues and two billiard balls, placing the balls one on top of the other, holding them between the two cues, which are parallel, and permitting them to roll back and forth.

Torino's offering is beautifully staged and presented, and Doris Whitley, who assists, lends it a touch of prettiness. When reviewed the act got a tremendous hand, threatening to stop the show. It is not an opening act, altho cast in this spot when caught, being strong enough to close a show.

R. C.

GORDON AND YOUNG

Reviewed Monday matinee, November 3, at Loew's State Theater, New York. Style—Singing, talk and dance. Setting—In one. Time—Twelve minutes.

The act, billed *Is Zat So!*, derives its title from a gag line which Gordon pipes out a number of times in a high-pitched, squeaky voice. Dressed in oversize clothes, he enters while Young is singing *Does the Spearmint Lose Its Flavor*. Gordon goes thru lot of clowning during the course of the number and does some neat acrobatic falls. There is a stripping scene in which, piece by piece, he is deprived of his outer garments. He is finally reduced to female attire when he makes his exit. Young puts pep and zest in *Morning*, a popular number, following which Gordon enters in a blond wig and a slashed black-velvet skirt. He drapes himself on a park bench and a comedy flirtation scene ensues. Young, as an apache, makes overtures to Gordon. The pair goes into a hokum apache dance, Gordon executing a series of trips into the footlights.

G. B.

New Theaters

Another theater was added to the fine array of photoplay houses at Cleveland, O., in the recent opening of the Hough-79th Theater. It has a seating capacity of 1,000, with all seats on the main floor.

The new Saenger Theater, Pine Bluff, Ark., will be formally opened November 17, according to announcement made by B. W. Bickert, special representative of the Saenger Amusement Company.

Plans have been completed and bids will be taken shortly for the construction of a \$40,000 store and theater building to be erected in East Cherry street, Seattle, Wash., for G. F. Bessinger. It will be known as the Madrona Garden.

Construction is to start at once on an 800-seat theater at Hillsboro, Ore., according to an announcement of O. Phelps, owner of the Liberty Theater there. The building as planned will represent an investment of more than \$25,000.

A motion picture theater, embodying many new ideas in show house design and estimated by its owner to cost \$60,000, will be constructed for L. R. Stradley at 1527 Queen Anne avenue, Seattle, Wash.

Interior furnishings and equipment costing approximately \$75,000 have been ordered for the Columbia Theater, Longview, Wash., to be opened New Year's eve. A Kimball pipe organ made especially for the house and costing \$35,000 has been ordered. George B. Purvis is in charge of construction and arrangements for the building.

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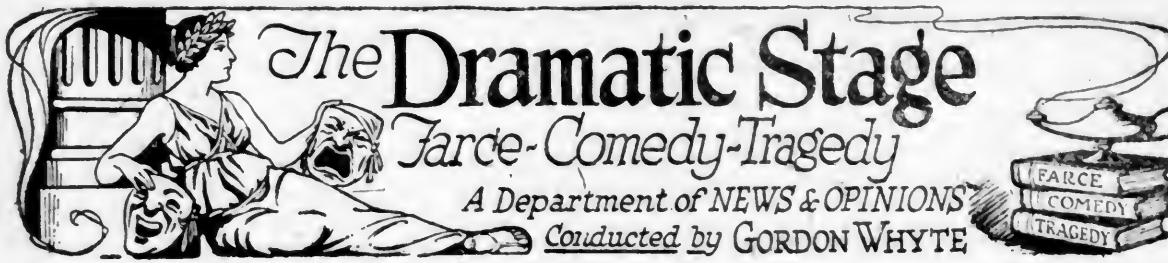
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(COMMUNICATIONS TO THE BILLBOARD, 1493 BROADWAY, NEW YORK, N. Y.)

Big Broadway Week Following Election

Six New Dramatic Shows Come in; Business Picks Up

New York, Nov. 8.—The usual Election Day slump hit the Broadway theaters hard early this week, but after the returns were in business took a good turn upward. One indication of the upturn is the sudden decision to bring shows to Broadway from the road, for where only two or three new plays have been offered weekly for the past few weeks, six new dramatic offerings and one musical comedy will be started next week.

The Election Day business was good for those shows that played special matinees, but the night business was very bad, except in the case of musical shows and light comedies. The serious plays, as a whole, did bad business, tho *What Price Glory?* sold out to capacity.

Another indication that business is picking up is the putting into rehearsal of a number of plays which have been held off by the producers. There was quite a rush this week to get rehearsals started and the dramatic agencies had many calls for players.

The openings next week include one of the most important engagements of the year, opening Monday at the Wilson Theater. This is the season of French repertoire, modern and classic, to be presented by Firmin Gemier and his associates from the *Theatre de l'Odeon de Paris*. The opening bill will be *L'Homme qui Assassina* (The Man Who Killed), by Pierre Frondale, to be played Monday and Tuesday nights and Tuesday matinee; Wednesday and Friday nights and Saturday matinees. *Le Procureur Haller* (Attorney Haller), by H. R. Lenormand, will be presented and *L'Homme et ses Fantomes* (Man and His Phantoms), by the same author, will be done Thursday and Saturday nights. Besides Firmin Gemier the company includes Mme. Varennes, Vanel, Rozet, Girard, Dubosq, Pasquali, Donnlo, Morin, Chabrier, Raymond, Vieville, Tricot and Mmes. Rouer, Koretzky, Clasie, Mirval, Renee-Devilliers, Parizet, Cayrol and Brechon.

Monday night, tho this date may be changed, *A Steam Roller*, a new play by Laurence Eyre, will open at the Princess Theater. Janet Beecher and Bruce McRae will be starred and the supporting company includes Olive Wyndham, Ernest Cossart, Thais Magrane, Catherine Proctor, Helen Chandler, Fairfax Burgher, Zelma Tilden, Lillian Brennen and William S. Rathbun. The piece is under the management of George Baker.

William A. Brady will also bring *Simon Called Peter* to town Monday night at the Klaw Theater. This piece, which has been playing on the road for quite a time, is a dramatization of Robert Keable's book of the same name made by Jules Eckert Goodman and Edward Knoblock. The cast includes Leonard Willey, Catherine Willard, June Webster, H. Tyrrell Davis, Herbert Bunston, Josephine Evans, John Gray, Richard de Silva and Harry Ullock.

Tuesday night *Desire Under the Elms*, Eugene O'Neill's latest drama, will be presented at the Greenwich Village Theta by the Provincetown Players. In the cast are Walter Huston, Charles Ellis, Mary Morris and Allen Nagle. Robert Edmond Jones has supplied both the settings and the stage direction.

Shipwrecked, a spectacular drama by Landan McCormick, will open at Wallack's Theater, until this engagement known as the Frazee, Wednesday night. Daniel Kusell is presenting the play with a cast which includes Gilda Leary, Edmund Elton, Thomas E. Jackson, Joseph Selman, Joseph R. Garry, Ethel Stoddard-Taylor, Walter Law, Max Von

"BEGGAR" TO LEAVE CHI.

Chicago, Nov. 8.—The *Beggar on Horseback*, after 15 prosperous weeks at the Adelphi, will close its run November 29. Theatrical prophets gave the piece four weeks at most when it opened here. Winthrop Ames, producer, and A. H. Woods, owner of the Adelphi, sought in vain the cancellation of contracts for time entered into a year ago with Mrs. Henry B. Harris, for the Lyric Theater, Philadelphia, from November 30, whereby the *Beggar* could tarry longer in Chicago. As it is now, the show will be taken intact to the Philly playhouse for an indefinite engagement. Box-office figures show that the *Beggar* has taken in about a quarter-million-dollar gross at the Adelphi.

Mitzel, Robert Williamson and Gordon Hamilton.

Wednesday night, also, Crosby Gaige will present *Silence*, a new play by Max Marcin, at the National Theater. The cast will be headed by H. B. Warner and it will be this player's first appearance on Broadway in two years. The supporting cast includes Flora Sheffield, Frederick Perry, H. Cooper Cliffe, John Wray and John Stokes.

In addition to these dramatic plays the opening of the New Martin Beck Theater will take place Tuesday night with *Madame Pompadour*, a musical comedy. Altogether, next week is the biggest week of premières since the opening of the season, when productions held up by the managers' tiff with Equity were all suddenly rushed to Broadway.

"THE HAREM" OPENING

New York, Nov. 8.—David Belasco, accompanied by Lenore Ulric and the members of her company in *The Harem*, will go to Atlantic City today, where Mr. Belasco will present Miss Ulric in this play at the Apollo Theater next Monday evening. William Courtenay has been especially engaged to support Miss Ulric. The other members of the notable company include Lennox Pawle, Robert Fischer, Virginia Hammond, Marjorie Vongugut, Arthur Bowler.

The Harem is by Ernest Vajda, adapted by Avery Hopwood. Miss Ulric will appear in New York in this comedy early next month, after a brief preliminary tour.

"THE DEPTHS" FOR CHICAGO

New York, Nov. 8.—Instead of waiting until the holidays and showing *The Depths* to New York at that time, Jane Cowell has decided to give it a whirl in Chicago, where she is now playing in *Romeo and Juliet*. Miss Cowell tried this play out last season in Boston, where its reception was good enough to warrant its inclusion in her repertoire. She then decided to show it to Broadway late this season. Apparently, Miss Cowell has changed her mind about this, for orders were received here this week to ship the scenery to Chicago.

START EQUITY ALTERATIONS

New York, Nov. 8.—A force of workmen started altering the building which Equity bought at 45 West 47th street, to suit the organization's requirements. The first two floors will be extended to the building line and the street floor will include two shops, which will be rented. The alterations are to be completed by the middle of December, when the organizations will move from its present quarters.

SKINNER RECOVERING

Chicago, Nov. 8.—Otis Skinner, who was taken seriously ill some days ago in Birmingham, Ala., is rapidly recovering at the Drake Hotel. Mr. Skinner is able to take walks along the lake front during the day and said today that he feels he will be all right soon. He was forced to cancel his tour for three weeks. Mr. Skinner hopes to reopen his engagements in Buffalo, N. Y., shortly, if his recovery from inflammatory neuritis is sufficiently rapid.

ELSIE FERGUSON ILL

New York, Nov. 8.—Rehearsals of *Carnival*, the Molnar play in which Elsie Ferguson is to be starred by the Charles Frohman Company, have been held up on account of the illness of the star. When the piece goes into rehearsal Frank Reicher will be in charge of the staging instead of W. H. Gilmore, as originally announced.

CELEBRATES WITH CAKE

New York, Nov. 8.—Earl Carroll chose a novel way of letting the dramatic critics of this city know that *White Cargo* is one year old. He sent each one of them a birthday cake in a decorated box. The cake bore the inscription in frosting, *White Cargo, One Year*, and there was a single candle sent along with it. The stunt netted a good deal of newspaper space.

MILDRED FLORENCE



Appearing in "The Busybody" at the Bijou Theater, New York.

BARRYMORE FOR "PARSIFAL"

New York, Nov. 8.—John Barrymore sailed Wednesday for London aboard the *Bengaluru*. Before departing he said he would confer in London with certain moving picture and theatrical managers regarding the production of a dramatic version of Wagner's *Parsifal*. If the production is looked on as being practical, he stated he would like to appear in the title role himself. He expressed the opinion that medieval and churchly plays were having a large public appeal at present and cited the success of *The Miracle* in proof of this.

HAMMERSTEIN GETS "PRISONER"

New York, Nov. 8.—*The Prisoner*, the play by Dana Burnet which John Cromwell was to produce but which subsequently was transferred to Wagnenhaus & Kemper, only to be withdrawn by the author when changes were made in it, is now in Arthur Hammerstein's hands. He is contemplating a production of it with Dorothy Dalton and Henry Hull. Hull has an interest in the show and is playing vaudeville until a final decision is arrived at regarding the piece.

"MONEY-LENDER" OPENING

New York, Nov. 8.—Sam H. Harris will open *The Money-Lender* at the Apollo Theater, Atlantic City, November 17 and the following week will be played at the Broad Street Theater, Philadelphia. After the play is slated to be shown on Broadway.

The Money-Lender is an English play and James Dale will have the principal role in it. The piece has been in rehearsals here for the past week or so, under the direction of Sam Forrest.

FRAZEE CHANGES HANDS

New York, Nov. 8.—The Frazee Theater, which changed hands only last week, has been leased to The Earth Productions, Inc., of which John Cort is the general manager, and possession was taken immediately. The aggregate rental for the term of ten years for which the theater was leased is said to be \$750,000.

With the Cort occupancy the name of the house will be changed from the Frazee to Wallack's Theater and the first attraction to play there will be *Shipwrecked*, which opens Wednesday night.

ARRIVE WITH NEW PLAY

New York, Nov. 8.—John Emerson and Anita Loos arrived on Broadway Thursday from Hollywood with a new play. It is a comedy called *Aren't Men Brutal?* and it will be given a production during the holidays.

Mildred Florence Made Her First Stage Curtsey at Age of Three

Mildred Florence, who plays the role of the beautiful young highbrow, Minerva, of the interesting and restless family of Culpepper (accent on the pepper), whose doings are chronicled uproariously by Dorrance Davis in his play, *The Busybody*, presented perfectly by George Choate at the Bijou, New York, made her first stage curtsey at the tender age of three.

This early advent to the stage, we reasoned, was responsible for her infinite deftness in handling the difficult role of the icy Minerva, who must thaw gradually into a state of warm grace. Her deftness of movement, each gesture flowing gracefully into the other like the tones of a violin, made us curious to know from what school of pantomime she had graduated. So we went backstage to ask her.

She received us with an easy indifference, which we afterward learned was inspired by the belief that we were "the family press agent". Feeling thoroly at home we sat back and appraised her blond loveliness, deciding that she resembled Violet Henning. After watching her dress her own coiffure very becomingly in less than five minutes, we came to the conclusion that deftness was born in Mildred Florence. She is deftness to her very finger tips.

"A soft person usually has definite ideas about the way she should do things," said we, "have you?"

Miss Florence turned her purple eyes, about the size of tea cups, in our direction and asked.

"What do you mean, exactly?"

"Well, you seem to have a definite conception of pantomime, a flowing rhythm."

"On the contrary," interrupted Miss Florence, deftly outlining her cupid's bow with a rouge pencil. "I have learned that an actress, in these days of diversified direction, can entertain no set or definite ideas about anything. If she does entertain them they are bound to be dispossessed by disillusioning experience. An open, plastic mind is about the best asset the actress of the hour can have. She must adapt herself to other people's ideas and to act on them gracefully."

"But your movements are so beautifully deft," we persisted, "like those of Gambarelli—perhaps you study the ballet."

"No," replied Miss Florence, aimlessly, as she deftly beaded her lashes, "I indulge in every form of sport and drive a car several hours a day."

"Oh," said we, recalling the case of a woman who had been transformed from a nervous wreck to a person of perfect poise thru learning to drive a car, "that in a measure explains it. You have overcome the fear of dashing thru New York's traffic congestion and have acquired perfect poise."

"Yes," replied Miss Florence, a roguish twinkle in her eye, "it does require poise to get thru New York's traffic congestion and keep out of jail."

Then, as the half hour was called, we decided to question Miss Florence about her career, learning the following:

She was born in Boston, Mass., made her stage debut at the age of three and was for a long while a member of the Dorothy Dix Children's Club in Boston, which put on Shakespearean plays. After graduating from high school she attended the Emerson School of Oratory and went into stock, playing engagements in Portland, Me.; Union Hill, Newark, Jersey City, N. J., and New York City (Prospect and McKinley). Her first role was the ingenue in *Polly of the Circus* and she continued to play ingenues until three years ago, when she assumed leading roles.

At the end of last season, after closing an engagement with Ann Nichols' stock company at Union Hill, N. J., she studied Jeanne Eagels' role in *Rain*, but Miss Eagels is back in *Rain* and Miss Florence is now the flower of the busy-body family at the Bijou.

"Do you ever expect to go into motion pictures?" we asked, admiring the pleasing regularity of her features.

"Oh," replied Miss Florence, "I've been in pictures, with Herbert Brown—*The Downfall of the Romanoffs* and *Empty Pockets*."

As it was time for Miss Florence to trek to the wings and listen for her cue, we bade her adieu.

"Are you our press agent?" she asked graciously, as we stepped to the door.

"No," said we, "a reporter from—"

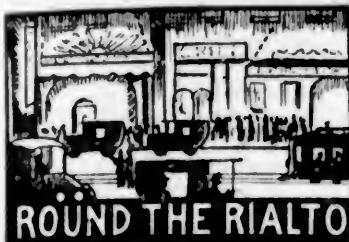
"Oh," chided she, "why didn't you let me know I was being interviewed?"

"To make it more interesting, my child," said we, fibbing glibly and wondering just what the doorman had done with our card.

ELITA MILLER LENZ.

PLAGIARISM SUIT

New York, Nov. 8.—Another suit charging plagiarism is due to start here November 17. This is the action brought by Ossip Dymow against Comstock & Gest, producers, and Guy Bolton, author of *Polly Preferred*, in which Dymow charges them with plagiarizing his work. The defendants have entered a general denial.



NOW that the election fuss is over, we can settle down to work. And, wonder what it was all about anyway. Let us on to more important things! Louis Weylyn dropped in to see us and said he had left the film game and was returning to song and act writing. Louis is a good one at both and should prosper. He says the trouble lies not so much in writing acts as collecting the royalties. We attended the "Midnite" given by The Green Room Club to Sol Bloom and it was a great affair, with laughs galore. Congressman Bloom, who has been re-elected, seemed to have a thoroly good time, tho the lads did kid him unmercifully. The next "Midnite" the Green Roomers give will be to Paul Whiteman and we cannot think of anyone more worthy of the honor. It takes place November 22. Tom met Gilbert Seldes and his wife, lately returned from Europe. Gert says he likes married life. He will do more or less writing on the theater during the winter, says he. We met Kenneth Macgowan, very busy getting two productions under way. Kenneth tells us Eugene O'Neill's new play is a corker. As to that, we shall see next week. We recently had a pleasant chat with William A. Brady. In the course of it he told us he would appear this winter at a club benefit as an actor. He will play Fagin in a scene from Oliver Twist. If it is anything like Bill's King Lear, it will be a riot. Louis Wolheim, hearing of this, volunteered to play Bill Sikes, but Bill declined. He claimed Sikes and Fagan had no good scenes together. So that's that. Meeting E. G. Robinson, he showed us a handsome silver cigarette case which Joseph Schildkraut had presented to him. Ed was very proud of it. Ed is supporting Joseph in The Firebrand and it was in recognition of Ed's fine work that he got the case. A graceful act, say we. Thus, having called attention to a good deed, like the good Boy Scout we are, we leave you.

TOM PEPPER

"HIGH TIDES" TO START

New York, Nov. 8.—L. Lawrence Weber will shortly start rehearsals of *High Tides*, now that he has found a suitable leading woman for the piece. The play has been held up for some time because of difficulty in filling the part but now Ann Mason has been engaged and rehearsals are due to commence. Louis Calhern, now in *Cobra*, may also join the company.

ACTORS' THEATER MEETING

New York, Nov. 8.—The first public meeting of the Actors' Theater (Equity Players), will be held at the 48th Street Theater, Sunday evening, November 16, at 8:15 o'clock. The subject is to be: *The Theater, Present and Future*, and the speakers are announced as follows: Chrystal Herne, Ernest Boyd, Cosmo Hamilton and Hendrik Van Loon. Allen McCurdy is to preside.

"CHEAPER TO MARRY" ON ROAD

New York, Nov. 8.—A road company of *Cheaper to Marry* has been organized and it opened in Albany, N. Y., this week. It is headed for Chicago. The cast includes Frank Thomas, Mona Burns, Mary Fowler, John Maurice Sullivan and Vera Tompkins.

BENEFIT FOR GUILD

New York, Nov. 8.—The Episcopal Actors' Guild will hold a benefit at the Knickerbocker Theater, November 23, in aid of a resident school for actors' children and to establish a fund to assist the needy of the profession. Many stars have promised to assist in the benefit.

FILM HURTS PLAY

New York, Nov. 8.—John Cromwell is closing his production of *Tarnish* in Philadelphia tonight. The reason is the release of the film based on the play, which cut into the receipts to such an extent that the tour was made unprofitable.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 8.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
Able's Irish Rose	Republic	May 22	1,056	
*Alloy	Princess	Oct. 27	16	
Ashes	National	Oct. 29	23	
Best People, The	Lyceum	Aug. 19	106	
Busybody, The	Bijou	Sep. 29	49	
Cobra	Longacre	Apr. 22	232	
Conscience	Belmont	Sep. 11	68	
Dancing Mothers	Maxine Elliott	Aug. 11	103	
Desire Under the Elm	Greenwich Village Nov.	11		
Easy Mark, The	Flirt	Aug. 26	50	
Expressing Willie	Forty-Eighth St.	Apr. 16	238	
Fake, The	Hudson	Oct. 6	41	
Farmer's Wife, The	Comedy	Oct. 9	38	
Firebrand, The	Morosco	Oct. 15	30	
Great Music	Earl Carroll	Oct. 2	44	
Grounds for Divorce	Ina Claire	Sep. 23	51	
Guard-man, The	Empire	Oct. 13	33	
Haunted House, The	Garrick	Sep. 2	79	
High Stakes	Geo. M. Cohan	Sep. 2	79	
In His Arms	Lowell Sherman	Sep. 9	72	
Izzy	Margaret Lawrence	Fulton	Oct. 13	32
Judy Dope, In	Thirty-Ninth St.	Sep. 16	63	
Lazybones	Punch & Judy	Oct. 4	43	
*Little Angel, The	Vanderbilt	Sep. 22	56	
Minck	Fraze	Sep. 27	49	
Miracle, The	Booth	Sep. 24	53	
Mme. Sans Gene	Century	Aug. 18	98	
My Son	Henry Miller	Sep. 3	8	
Peter Pan	Nora Bayes	Sep. 17	63	
Pigs	Knickbocker	Sep. 6	4	
Rain	Little	Sep. 1	50	
*Rising Son, The	Gaely	Sep. 1	50	
Second Mrs. Tammany, The	Klaw	Oct. 27	15	
Shipwrecked	Wallack's	Sep. 11	—	
Show-off, The	Playhouse	Feb. 5	323	
Simon Called Peter	Klaw	Sep. 10	—	
S. S. Glenalair	Provincetown	Sep. 3	7	
Steam Roller, A	Princess	Sep. 10	—	
Theatre National de l'Odéon	Jolson	Sep. 10	—	
Tiger Cat	Belasco	Oct. 21	24	
Uncle Tom's Cabin	Triangle	Sep. 4	3	
Werewolf, The	Forty-Ninth St.	Aug. 23	88	
What Price Glory	Plymouth	Sep. 3	77	
White Cargo	Daly's	Sep. 5	432	

*Closed Nov. 8.

IN CHICAGO

Able's Irish Rose	Studebaker	Dec. 23	423	
Aleppasause	Allen Daichant	La Salle	Sep. 28	54
Beggar on Horseback	Roland Young	Adelphi	Aug. 24	99
Goose Hangs High	Norman Trevor	Princess	Sep. 2	9
Potters, The	Donald Meek	Great Northern	Oct. 12	36
Romeo and Juliet	Jane Cowl	Garrick	Sep. 19	27
Seventh Heaven	Helen Menken	Cohan's Grand	Sep. 14	72
Strange Bedfellows	Wm. Courtleigh	Playhouse	Sep. 26	18
Swan, The	Eva Le Gallienne	Blackstone	Sep. 21	63
Welcome Stranger	Central	Central	Sep. 7	81
White Cargo	Cort	Cort	Sep. 5	45

IN BOSTON

For All of Us	William Hodge	Selwyn	Sep. 29	49
Nervous Wreck, The	Otto Kruger	Ullman	Sep. 3	8
Potters, The	Julia Arthur	Plymouth	Sep. 3	8
Saint Joan		Tremont	Sep. 3	8

IN PHILADELPHIA

Aren't We All	Cyril Maude	Garrick	Sep. 3	8
Spring Cleaning	Lyrics	Sep. 3	8	
*Tarnish	Walnut	Sep. 13	32	

*Closed Nov. 8.

IN LOS ANGELES

First Year, The	Everette Horton	Majestic	Oct. 26	18
Open Gate, The	Morosco	Oct. 3	45	
White Collars	Egan	Sep. 31	361	

DRAMATIC NOTES

John Peter Toohey is another who has written a new play. This one is to be done by Kilborn Gordon and rehearsals will begin ere long.

Tin Gods has again been delayed, due to the author, William Anthony McGuire, being called to Chicago, where his mother is very ill.

Gail Kane has been engaged by Oliver Morosco for a new play. She was last seen on Broadway in *Two Strangers From Nowhere*.

Dallas Welford has replaced Lennox Pawle in *The Werewolf*, now at the 49th Street Theater, New York. Mr. Pawle will next be seen under the Belasco banner.

Frederic Burt is doing splendid work in *Minick*, current at the Booth Theater, New York. There are few players who typify the business man quite so well as Mr. Burt does.

Eugene McDonald is replacing Walter Huston, who is in *Desire Under the Elm*. This piece is doing very nicely, at the 52d Street Theater, New York.

Arthur Hopkins is about to start rehearsals of *Soft Music*, the play he required from Philip Goodman. James Spottiswood is to have the leading male role.

Arthur Previn has written a new play and it has been accepted for early production by Walter Huston. Huston's last venture was *Clubs Are Trumps*, which met an early fate.

Dorothy Burgess is to succeed Helen Hayes in *Dancing Mothers*, now current at the Maxine Elliott Theater, New York. Miss Hayes is leaving to appear in *Quarantine* with Sidney Blackmer.

March On (don't confuse this with *Mah Jong*) opened in Scranton last week and within a fortnight is promised for Broadway. Clarke Silvernail and Carol McComas are heading the cast.

Jane Meredith heads the cast of *Blind Alleys*, a play being sponsored by the Disabled American Veterans. The producers are negotiating for a Broadway theater.

Mrs. Charles Coburn, appearing with her husband in *The Farmer's Wife* at the Princess Theater, New York, is always programmed as Mrs. Coburn. In case anyone is burning to know her Christian name, it is Iva.

Ernest Vajda, who threatens to be the most popular Hungarian dramatist on Broadway, may have still another production done there. Several managers are considering his play, *The Crown Prince*, for early showing.

Instead of rushing *18 Per* into New York, the production will play out of town. It is booked for Detroit, week of December 15, when the decision will be made as to whether Chicago or New York will see it first.

Dudley Digges is doing an excellent piece of characterization as the Critic in *The Guardsman*, now at the Garrick Theater, New York. Mr. Digges' acting

is always thoroly workmanlike but he has never done anything better than this part.

White Cargo has celebrated its first birthday on Broadway and from all reports it has not come to the end of its run by a long way. This play started slowly but built up all the time, until now it is one of the really big hits of New York.

Beryl Mercer is the latest addition to *Quarantine*, the play in which Charles Wagner and Edgar Selwyn will present Sidney Blackmer. Miss Mercer has just left *A Steam Roller*, in which she was replaced by Olive Wyndham, the sister of Janet Beecher, star of the piece.

The play which Sam Hoffenstein has adapted from the French is *The Tailor of Trouville*. He turned the manuscript over to his boss last week and A. H. Wood says the play will get under way during the holidays. There is a possibility that Lowell Sherman will play the leading role.

Sidney Howard is translating two plays from the French for the Provincetown Playhouse, New York. They are: *The Last Night of Don Juan*, by Edmond Rostand, and *Michel Auclair*, by Charles Vildrac. Another French translation for these players has been done by Rosalind Ivan. It is the Jacques Copeau and Jean Grose version of *The Brothers Karamazoff*.

E. G. Robinson as usual is giving a fine account of himself in *The Firebrand*. This is his first "heavy" part, but he (Continued on page 36)

"DAWN" FOR BROADWAY

New York, Nov. 8.—Wilmer and Vincent will bring *Dawn* to Broadway during the week of November 24. The piece, which is by Tom Barry, will play Jersey City next week. Emma Dunn is heading the cast and in her support are Howard Lang, Rita Johanna, Hartley Power, Helen Strickland, Camelia Campbell, William Williams, Laura Lee, Richard Carlyle, Raymond Van Sickel, P. R. Benton, Lee Smith, Roger Hooker, Josephine Duval and William Morgan. Clifford Brooke has staged the play.

BARRETT ENGAGES CAST

New York, Nov. 8.—Carl Barrett, the Chicago manager who controls the Central Theater there, is in this city engaging a cast for *The Love Test*, a play by J. P. Judge which he is to produce shortly. This play, which has been tried out in stock, will be seen in Chicago first and then will be brought to the East.

MOROSCO IN NEW FIRM

New York, Nov. 8.—Oliver Morosco is back in the producing game with a new firm, the incorporators of which include John H. Springer and Anderson T. Herd. The enterprise is capitalized at \$30,000 and Morosco will shortly produce a new play for it. Rehearsals are to begin next week and Elizabeth Risdon has been engaged.

TO DO "MOON MAGIC"

New York, Nov. 8.—Lewis & Gordon have accepted for production a new three-act play by Rita Welman called *Moon Magic*. The last play of Miss Welman's to be seen here was *The Accidental*.

CRANES MARRIED SINCE 1870

Chicago, Nov. 8.—William H. Crane celebrated Wednesday night, starting with a box party for the Ziegfeld Follies in the Illinois Theater. The affair was in honor of the 5th wedding anniversary of Mr. and Mrs. Crane, both of whom were present. After a few days' visit with friends here the Cranes will return to their home in Hollywood, Calif.

GOODWILLIE ENTERTAINS BOYS

Chicago, Nov. 8.—Fifty boys, members of the Boys' Foundation of the Union League Club, were guests of David Goodwillie, of the Drama League, at the Monday performance of *Jane Cowl's Romeo and Juliet* at the Garrick Theater. Arrangements were made with Miss Cowl to meet the boys after the performance.

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DRAMATIC STOCK

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

MUSICAL COMEDY SUPPLANTS DRAMATIC STOCK IN ATLANTA

Lyric Theater Policy Change Effective November 17--Eleven Favorites Exit

Atlanta, Ga., Nov. 8.—Musical comedy will supplant dramatic stock at the Lyric Theater November 17 following the last two productions, *Home Fires* and *New Toys*. The change in policy, it is emphasized by the management, affects only the players and type of entertainment. The business management will remain under the present capable direction of Montague Salmon with his present staff of assistants.

The change in policy to the inauguration of musical comedy was decided on the ground that the two biggest weeks in the 140 continuous weeks of Lyric Players' success were for *Irene*, last spring, and *Oh, Boy*, last month, the only musical comedies attempted by the dramatic stock company.

"If the people of Atlanta want musical comedy, let's give it to them," recommended Harold B. Franklin, director of more than 1,000 houses in the theater department of the Famous Players-Lasky Corporation during a recent visit here.

Now all the old favorites of the popular dramatic stock company are preparing to close their long stock engagement here in a blaze of glory in the final days. Director Edwin Vall, Wilfred Lytell, Edith King, Marion White, Lorraine Bernard, Ramona Weaver, Will Lloyd, Gus Forbes, Rannikin Mansfield, Gavin Harris, William Macauley, all are to retire in favor of the new players who are to be seen.

STUART BEEBE HOUSE MANAGER

Atlanta, Ga., Nov. 8.—An entirely new position has been created for Stuart Beebe, well-known dramatic stock actor and teacher, by the management of the Howard Theater. Mr. Beebe has been appointed house manager or superintendent, being first assistant under Howard Price Kingsmore, managing director. Perry Spencer remains as publicity representative. Beebe originally came to Atlanta as stage manager and utility man under Walter S. Baldwin with the Forsyth Players, who opened March 20, 1922. He remained with the Forsyth Players, afterward renamed the Lyric Players, until Walter S. Baldwin organized the Baldwin Players this past summer, when he joined the company as character actor. When the Baldwin Players closed, Beebe, with Gus Forbes of the Lyric Players, opened a dramatic school which was moderately successful. Mr. Beebe, being of the old school and with a thorough knowledge of the theater, should prove a valuable asset to the Standard Play Company.

SEVENTH AVENUE THEATER IS POPULAR RENDEZVOUS

New York, Nov. 8.—Harry F. Bodie, manager of Loew's Seventh Avenue Stock Company which opened to such a phenomenal success on October 20, has found his theater to be a popular rendezvous for members of the profession, and, while acting as host, has renewed many old acquaintances of other days. Among visitors have been Sue MacManamy, Mina Gombie, Adelaide Bushnell, Helen Robinson, Myra Dean, Nell Red, Helen Shipman, Alice Buchanan, Kieran Cripps, Walter Dickinson, "Dusty" Miller, Harry Hollingsworth, Edward Van Sloan, Jack Motte, Dwight Mead, Robert Keith, Thomas Macelhenny and many others. This week's play, *Secrets*, is being well received and the entire company, headed by Clara Joel and John Litel, are already established as great favorites. Edward Poland, new character comedian, opened this week.

KAY HAMMOND IN TEXAS

Dallas, Tex., Nov. 8.—Kay Hammond, late of the Boston Stock Company at the St. James Theater, Boston, Mass., has succeeded Dorothy Beardsey as leading lady of the Circle Theater Players at the Circle Theater. Miss Beardsey has been re-engaged to fill a winter's engagement as leading lady with the Ed Robbins Majestic Players, Utica, N. Y. Miss Hammond was leading lady with Director Harry Manners of the Circle Theater while he was at the President Theater, Washington, D. C.

Selected from among the best singing, dancing and musical comedy material available along Broadway. Scenery, music, plays and players will be under control of a new producer, whose name has not yet been announced by Manager Salmon.

PRODUCERS' AND PLAYERS' REPRESENTATIVES

Helen Robinson

Helen Robinson, with her ever-increasing patronage of producers and players, has found it necessary to take in an associate representative in the person of William Postance. Their combined efforts the past week have resulted in the following engagements: Maxwell Kennedy to produce the dance numbers in *Irene* for the Harder-Hall Players at the Palace Theater, Port Richmond, Staten Island, week of November 3; *Irene* tells, Nellie Gray, Marguerite Slavin and Marguerite Tebeau as guest players for same week in *Irene*; J. Garrison Taylor as permanent character man, opens week of November 10 in *A Prince There Was*; Helen Olcott to play *Patience* the same week. Others engaged include: Percy Boiling and Nadine Pauley, as character man and ingenue, for the William Augustin Players, Gloucester, Mass., week of November 10; George Price, for Joseph Shea's *Man to Man*, opening at the Punch and Judy Theater week of November 17; Jimmie Newcomb, with Golden's *Seventh Heaven*; Gwendoline Williams and Boris Karlin, with Selwyn's *The Fool*; William Balfour and Freddie Goodrow, with Helen Goodhue in vaudeville.

STANDARD PLAY COMPANY RELEASES STOCK PRODUCTIONS

New York, Nov. 8.—Harry Clay Blaney, energetic head of the Standard Play Company, announces among other stock releases *The Locked Door*, by Martin Lawton, which was produced last season at the Cort Theater. Mr. Blaney calls this release a "bed-room farce without a bed," and a reckless comedy of love and adventure. Only three men and three women are required for the cast, and it will, no doubt, be used extensively by all stock companies looking for comedy bills. Max Marcin's latest stock release, *Cheating Husbands*, is sought by numerous stock houses, as well as George Gatts' latest, *The Unwanted Child*, which was so popular as a road attraction last season. Mr. Gatts had three touring companies presenting this play. The Eugene Walter play, *The Flapper*, continues to be a box-office bill in stock. *Not Tonight, Dearie*; *My Irish Cinderella* and *Straight Crooks* are also controlled by the Standard Play Company.

DAVID BELASCO CONTINUES DRAMATIC STOCK INTEREST

New York, Nov. 8.—The Boston Stock Company at the St. James Theater, Boston, Mass., has succeeded in securing from David Belasco *The Other Rose*, a comedy by George Middleton, in which Fay Balster made a decided hit. Elsie Hetz, who has succeeded Kay Hammond as leading woman, has been especially engaged for the presentation, together with Bernard Nedell, who succeeds Herbert Hayes. Elmer Walters, resident manager of Loew's, Inc., Alhambra Theater, Brooklyn, presenting the Alhambra Players, has made a lobby display of a telegram from Mr. Belasco to Bernard McOwen and associate players for the successful presentation of McOwen's new play, *Why a Bachelor?*, the attraction at the Alhambra for the current week. Manifestations are made daily of Mr. Belasco's continuous interest in dramatic stock presentations and players.

LOWRY AND GRIGG JOIN GORDINIER

Des Moines, Ia., Nov. 9.—Two players have been added to the cast of the Clyde Gordnier Company at the Princess Theater in the persons of Jack Lowry and Wally Grigg, both experienced in stock. Mr. Lowry came here from Milwaukee after three successful years with the Garrick Stock Company. Prior to that time he was with the National Stock Company in Chicago. Mr. Grigg, who will play juvenile roles, has been with Manager Gordnier for three years. He returns to the company from a vacation.

MARCUS LOEW

Benefactor to Newspaper Men Aspirants to Playwright Honors

New York, Nov. 9.—The play option offered by Marcus Loew to some newspaper man or woman actively engaged on one of Greater New York's dailies is in full swing and a number of manuscripts have already reached the executive offices of Loew's, Inc., at 1540 Broadway.

All identification relative to the authorship of any play will be stripped from the manuscript before being turned over to the play readers. This will not in any way destroy or mutilate them, but safeguard against afterthought conversations in which the subject of favoritism may crop up.

The board of judges which will make the final decision on the play or plays to be produced by Marcus Loew's Seventh Avenue Stock Company includes John Golden, Lee Shubert, Archie Selwyn, R. G. Herndon, Luke Connell and Colonel Jasper Ewing Brady. Colonel Brady will look for the picture possibilities presented in every story.

Since the opening of the Seventh Avenue Stock Company numerous newspaper folk have visited the theater to get some idea of the capabilities of the company members and to try and decide just what type of story would suit Clara Joel and John Litel, the leaders, most advantageously. The time limit has been set for January 1, 1925.

BRYANT PLAYERS PRODUCE "IRENE"

Savannah, Ga., Nov. 8.—Due to repeated requests of the patrons of the Savannah Theater and the Marguerite Bryant Players, Fred G. Weis, manager of the theater in co-operation with Miss Bryant and Director Charles Kramer, produced and presented *Irene* with a cast that included Marguerite Bryant, Hassell Shelton, P. J. O'Connor, Rudolph Paul, Jack Marloe, Nat C. Robinson, Necca Lucree, Jeanette Middleton, Mabel Frost, Mildred Jerger, Nelle Walker, Rebecca Bandy and Charles Kramer.

Prior to rehearsals Messrs. Weis and Kramer issued an invitation to local aspirants for a stage career with musical talent and ability to take part in the presentation and the response was far beyond the expectation of the producer, who finally selected a chorus which included: Mary Dunn, Katherine Rogers, Sarah Buchner, Angela Norton, Dorothy Davis, Frances Ryals, Dorothy Brown, Frances Summers, Nonie Clark, Elsie Lodge, Elizabeth Chapeau, Catherine Thompson, Jeanne Mae Arden, Marcella Moffett, Eulalie McLeod, Margaret Clark, Gene Burroughs, Elizabeth Clark, Charles Du Bois, Robert King, Armand Eylet, Henry L. Bachus, Roy L. Gordon, Billy May, S. L. Barthelness, Rugus Baughn and Elliot Falligant.

Their personality, talent and ability makes manifest that many of them will in the very near future become professionals, for Messrs. Weis and Kramer have listed them for future appearance in several musical comedies that will be produced and presented by the Marguerite Bryant Players.

CHANGES IN CAST

Malden, Mass., Nov. 8.—The Auditorium Players at the Auditorium Theater have had several changes in cast. Edward Elwood succeeds Joseph Daniels as juvenile. James Billing is recovering from his recent attack of illness and in all probability will appear in the cast next week as Kenneth Dodge in *Across the Street*. Director Arthur Ritchie engaged Robert Brister for the part of *The Man in the Net* for the current week. Mr. Brister has been busy between performances renewing acquaintances that he made here several years ago. He is accompanied by Mrs. Brister and at the close of his engagement, tonight both will entrain for Toledo, O., where Mr. Brister has another engagement. Master Walter Miller was especially engaged for the current week's presentation and the cast was further strengthened by James Bliss, Edwin Davidson and Hal Stack. Ann Austin, second woman, was called home on important business and expects to be out of the cast for the next three weeks.

ABANDONS BURLESQUE

New York, Nov. 8.—The old Empire Theater, Hoboken, N. J., for years the home of American Burlesque and later Mutual Burlesque, has been rechristened and is now known as the New Rialto Theater, with dramatic stock presentation policy.

Salem Players Open

Capacity Audience Enthusiastically Receives "Just Married", Season's Initial Offering

Boston, Nov. 8.—The new resident organization at the Empire Theater, Salem, was late in getting started on account of the Gordon interests, which own the theater, attempting to continue it as a picture house, the capacity audience that greeted the company October 27 enthusiastically received *Just Married*, the opening vehicle, and gave the new company its stamp of approval. Ed (Bud) Rafter, theater manager, is to be complimented on the splendid and talented company he has procured for his house and for the fine collection of plays he has announced for presentation during the season.

The entire company is new to Salem with the exception of Joe Thayer, who is an institution with the local stock fans. This is Thayer's ninth season at this house and each year he gets more popular with Salemites. He acquitted himself well as the henpecked but crafty uncle. Character parts will be well taken care of by Thayer, it is easily seen. William Worswick is the other player to return. Last year he acted as stage manager, but this year he is directing and playing bits. With the able assistance of Cliff Boyer he does a very good job of directing, paying great attention to detail in the matter of business, speech and action.

The leading roles are being handled by Del McDermid and Hazel Miller. McDermid's portrayal of the lonely, and sometimes tipsy honeymooner is very satisfying and very finished, and stamps him as an actor of no limited ability. He is of impressive appearance, reads his lines very well and seems to be a hard worker. Miss Miller is bound to win the love of her audiences for her work is delightful. She has a very pleasing personality which gets across the footlights quickly. Her portrayal of the role of Roberta Adams is carefully done and shows her to be an accomplished performer, a true artist.

The supporting members of the company are on a par with the leading man and woman in their respective parts. There is Leah May, the charming second business woman; Helen Kinsel, talented ingenue, who appeared in Salem a few years ago with the Luttringer Players; Jay Holly, clever juvenile; Maud Blair, character woman, whose work is smooth and well done; William Worswick, playing bits to have more time to devote to staging, and, in minor roles, Nan Peach, John Kane, Bert Gordon, Cliff Boyer, Earl Mayne and Edward Varney, the villain, who seems to be just a little behind the others in his work. Perhaps future parts he will portray will show him to better advantage and overcome this first impression. George F. Cole, scenic artist, painted the sets and did a very creditable job. His ship scene was realistic and showed a close attention to detail. He contributes his bit towards the success of the company.

To forget to say that Dr. Joseph P. Trainor is back in the pit directing that corking little orchestra of his would be to give an incomplete story. His programs are well liked by the patrons of the house. The *Salem X-Ray*, a clever newspaper exploitation stunt for the house, is distributed at the door and causes no end of favorable comment. Rafter is a clever showman and is more enterprising than the usual run of stock house managers. The Empire Theater has been done over since the Gordons took it over and attempted to make it a first-run picture house, as it is between seasons, but were finally convinced that Salemites wanted stock, so stock it was. They will never regret the switch with this fine company supplying the entertainment.

J. F. M.

"HAVE PATIENCE, DOCTOR".
JACK BALL'S NEW PLAY

Gary, Ind., Nov. 8.—Jack Ball, of the Hawkins-Ball Stock Company at the Gary Theater, is now fully established as a successful producer of his own plays, for his *Have Patience, Doctor*, was given its premiere production and presentation last week with gratification to his players and satisfaction to his patrons.

Dollie Davis, who was especially engaged to play Lizzie in *The Bat* with the Thomas W. Fowler Company at the Lyceum Theater, Baltimore, is receiving much favorable comment from the press, writes William Webb.

PERSONALITIES Here and There

Bobby St. Clair is taking a few weeks' rest with his parents in Benton Harbor, Mich., before joining the Berkell Players for a season of stock in Waterloo, Ia.

Herbert Treitel, late assistant to Jack Ellis, director of productions for the Louis Werba Players, Montauk Theater, Brooklyn, N. Y., has closed his engagement with that company and has been engaged by Cliff A. Schaufele as stage manager for the Majestic Theater Players, London, Can.

BROCKTON PLAYERS FAVORITES

Brockton, Mass., Nov. 8.—The Brockton Players at Casey & Hayden's City Theater gave *So This Is London* this week with Robert Lynn and Helen Mayon in the leading roles. It was staged true to the original production by Director Carroll Daly, assisted by Frank Mac Donald. Mr. Lynn and Miss Mayon, with their long experience in stock productions, have become great favorites with their audiences. Myrtle Clark has been receiving favorable newspaper mention for her vocal talent, which she has shown in her rendition of songs interpolated into several productions. Manager James J. Hayden recently received an S. O. S. from his partner, Arthur J. Casey, manager of the New Bedford Players, who was in a dilemma. Tho his city had been scoured, no dancing chorus could be found to aid the stock company in support of Tom Martelle in *The Fascinating Widow* playing there this week. Resourceful Mr. Hayden, curbing his partner's anxiety, telephoned Mollie Hurley, teacher and manager of the Four Hurley Dancers, a quartet of clever local girls, and speedily supplied the required step-pers.

LEAVES WALKER PLAYERS

Charles Kling, treasurer for the Stuart Walker Company at the Cox Theater, Cincinnati, O., during the past summer, has returned to his home in New York City for a short vacation preparatory to resuming his work at the Academy of Music in Baltimore. The past winter Mr. Kling was treasurer for the Walker Company in Baltimore and when the company went to Cincinnati in the spring Kling was taken along and put in charge of the box office. Mr. Kling is well and favorably known among box-office men in New York and Baltimore, having in the past worked in a number of Broadway houses. Before taking up theatrical work some years ago he was a professional baseball player, having played with Baltimore and other cities of the International League. Genevieve Paul, formerly with the Walker Company in Cincinnati and Indianapolis, has been playing leads with the Knickerbocker Players in Chester, Pa., for several weeks past. On November 10 Miss Paul will open with the Boston Stock Company at the St. James Theater, Boston. R. W. MacBride, formerly manager of the Walker Company, Cincinnati, has spent the past summer at his home in Versailles, Ky., recuperating from an illness contracted last winter while en route with Walker's production of *The Book of Job*.

BILLBOARD MAN SURPRISED

Jack Murray, *The Billboard* representative in Boston, communicates that he was surprised on entering the lobby of the St. James Theater to find a recent review by Don Carle Gillette, former Boston Billboard representative, on display.

That's nothing new. Nelse's Burlesque reviews are used in the slobbes of Columbia and Mutual circuit houses throughout the country unless, as it sometimes happens, Nelse has occasion to criticize them as he does the *Billy Gilbert White Bang Girls* in the burlesque section in this issue.

During the current season Elmer Walters, resident manager of Loew's Alhambra Theater, and F. James Carroll of the Fifth Avenue Theater, Brooklyn, N. Y., have done the same with *The Billboard* reviews of dramatic stock presentations at those houses.

BOSTON

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With the Shows

Boston, Nov. 6.—There are eight legitimate attractions here this week and all are continuing. This is the first time this season that there hasn't been a change among the shows. Colder weather prevails and with it an appreciable improvement in business. The election over, house managers here expect things theatrically to take a turn for the better. "Laugh, Clown, Laugh"

When Lionel Barrymore appeared here recently in his newest play, *Laugh, Clown, Laugh*, Boston critics attacked both him and Belasco for rewriting the third act so as to eliminate the famous death

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scene. Word reaches here from Worcester that the futile "happy ending" has been eliminated and the original ending restored. One Boston critic remarks: "The more the pity that Boston did not profit by this belated wisdom."

John Luce Made Indian Chief

John Luce, of the executive staff of the Shubert theaters here, had conferred upon him the title of "Chief Happy Winter" during the intermission of *Wildflower* at the Shubert Theater when the Haskell Indians recently came here from Kansas to play football with Boston College. Chief Sitting Sun of the Nodak Tribe of Southern Alaska bestowed the honor. Luce has been known to his friends for years as "Indian". It seems that Luce's grandfather befriended some Nodak Indians in Wyoming in 1843, hence the ceremony.

Business Good at Copley

Edward E. Underhill, manager of the Clive Players at the Copley Theater, reports that business has been excellent since the opening several weeks ago. Three different nights the house records were broken.

Rialto Players

Hoboken, N. J., Nov. 8.—Aileen Poe and the Rialto Players have put this city on the theatrical stock map again. A very excellent company with this talented artist as the leading woman opened a stock season at the New Rialto Theater, formerly the Empire, Monday, and judging from the manner in which play and players were received it should prove a successful venture. The opening bill was Anne Nichols' clever comedy, *Just Married*. Aileen Poe has about everything that seems necessary for a popular leading woman: youth, beauty and talent. She has the indefinable something usually called personality, and puts her comedy points over the footlights like a true comedienne. Miss Poe received many beautiful floral tributes at the opening performance which would indicate that she has a following in this section. Hooper L. Atchley played the leading male character, originally played by Lynn Overman, to the satisfaction of all and will, no doubt, become very popular. Ada Howard, as Mrs. Jack Stanley, proved a charming little ingenue with plenty of pep and ginger. Elsie Brown and Vera Townsend were cast in very agreeable parts. Seth Arnold, a most capable character man, will be a valuable member to the organization. Robert Webb Lawrence is the stage director and much credit is due him for the smooth manner in which the opening performance was given. Every detail regarding the scenic production was in perfect taste and harmony and one could see that a master hand, with a world of experience, was responsible for the smooth performance. It is predicted that some Broadway producer is going to slip over to Hoboken soon and see the new Rialto Players' leading woman, Aileen Poe, and give her an opportunity on the Great White Way, and when they do it may be seen that another star has been "made over night", as was the case with Lillian Foster in the play of *Conscience*.

Harkins-Balfour Company

Bermuda, Nov. 9.—The Harkins-Balfour Company opened in Hamilton on November 5 with *The First Year*. This is the earliest that a stock company has ever made its opening here and the probable reason for it is that the Gladys Klark Company is booked to open here in December.

Majestic Players

Utica, N. Y., Nov. 4.—Ed Robbins and his Majestic Players will reopen their annual season of stock at the Majestic Theater on November 17, under the directing management of Ed Robbins, and Harry Horne as director of productions, with Arthur Vincent and Dorothy Beardsley playing leads.

Montauk Players

New York, Nov. 7.—Rumors were ripe on Broadway today that Louis Werba would change the policy of his Montauk Theater, Brooklyn, N. Y., from its present policy of W. H. Wright's dramatic stock presentations to that of burlesque stock, but a telephone inquiry elicited the response of there being no foundation in fact for the rumor, and that while there

Arlington Theater

The Arlington Theater, in the south end of Boston, continues to remain idle since the Jewett Players gave it up. There are many rumors as to what will become of it, but R. H. Allen states that the many propositions had been advanced and discussed nothing definite has been decided upon. When work of widening Tremont street and Arlington street is completed—it is supposed to start next year—this house will be visible from the heart of the Rialto, Boylston and Tremont streets.

George Beban at Fenway

George Beban opened here Saturday at the Fenway in a "spoken motion picture", *The Greatest Love of All*. Several reels of film were shown, bringing the story up to the climax, at which time the screen was raised and Mr. Beban and his original company of 24 people enacted the court room scene.

Hub-Bub

Roland C. Butler, an advance press agent of the Ringling-Barnum Circus, is
(Continued on page 98)

Companies' Openings and Closings

had been several changes in the original cast the presentations were becoming more popular with the patrons and more profitable to the producers, and that the present policy will continue indefinitely.

Forrest Taylor Stock

Portland, Ore., Nov. 3.—The Forrest Taylor Stock Company, under the management of Forrest Taylor, who also played the leads with Anne Berryman and a capable cast for the past 13 weeks to pleasant and profitable business, have closed their season of stock for the reason that the Hellig Theater has been booked for a run of road shows. The success of this company has been sufficient to warrant an indefinite engagement, and many playgoers regret its closing.

Macy-Nord Stock Company

Salt Lake City, Nov. 9.—Otis L. Oliver and W. E. Melosh, Chicago, have leased the Hippodrome Theater and announced that they will establish a dramatic stock polly there, opening November 16 with the Macy-Nord Stock Company of Spokane, Wash. The list of plays so far selected will include *The Balloon Girl*, *The Bobbed Bandit*, *The House That Jack Built*, *The Unloved Wife*, *The Wolf, Kiss the Bride* and *The Honeymoon Highway*. This company includes a number of experienced players who had a successful engagement in Spokane. Howard Macy is the leading man and R. Nord comedian. The company's own orchestra will be brought for the plays. The Hippodrome will be renovated and improved for the opening performance.

Majestic Players, London

New York, Nov. 7.—Cliff A. Schaufele, directing manager of the Temple Theater, Hamilton, Can., visited *The Billboard* office the past week. He was accompanied by Forrest Cummings, director of productions. They organized a new company, to be known as the Majestic Players, for a season of dramatic stock at the Majestic Theater, London, Can., opening November 24 under the directing management of Mr. Schaufele, with the assistance of Richard Ryan, resident manager; Mr. Cummings, director of productions; Herbert Treitel, stage manager, and Walter Sherwood, art director. The cast will include Peggy Caudray, leading woman; Edward Cullen, leading man; Rita Davis and Mae Richards, second business; Lyle Clement, second man; Neily Neil, ingenue; Gordon Anderson, juvenile; Malcolm Arthur, general business, and Mat McHugh, comedian.

Henry Duffy Players

San Francisco, Calif., Nov. 8.—Henry Duffy and Thomas Wilkes have come to an amiable arrangement by which Mr. Duffy will establish a dramatic stock company at the Alcazar Theater, opening with *The Cat and the Canary* tomorrow. Mr. Duffy was last seen here more than three years ago as the young Irish hero in *Wait Till We're Married* and he left a most favorable impression. For the past three years he has been successful in his operation of dramatic stock companies in Washington, D. C.; Baltimore, Md.; Pittsburg, Pa., and Montreal, Can. Richard Marshall will manage the house.

In the company will be Dale Winters, who was seen here in the title role of *Irene*; also Florence Roberts (not the Florence Roberts who was leading woman at the Alcazar Theater 20 years ago, but a younger actress), for second business, and Dorothy Spencer, seen here in *So This Is London*, for the ingenue. Raiph Murphy, for two years stage director with John Golden, will have charge of the stage and will also play character roles. George Lettingwell, of the original cast of *The Cat and the Canary* in New York, will have important roles. Maurice Franklin, David Graham and Henry Fillmore are others who will help bear the burdens of the performances.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Cotton Blossom

Big Showboat Closes Season After 5,000 Miles of River Travel---Hitner in Florida

The Cotton Blossom, one of the largest showboats riding the waters, closed its season a short time ago at Henderson, Ky., according to advices just received from Pal Reed, agent. He reports a most successful season, adding that there was not a single change in the cast all season. Five thousand miles were traveled, with a presentation of matinees and night performances daily with the exception of three dates lost on account of inclement weather. Two bills were used in pleasing the many large audiences.

Thomas A. Danks and his band and orchestra, with instrumental and vocal soloists in a program of much variety, were exceedingly popular on the entire trip.

The work of all members of the company will long be remembered by those who live along the rivers and depend upon floating theaters for diversified entertainment.

The Cotton Blossom now is at its winter quarters in the South. Captain Hitner and a number of the members of his cast will spend the winter in Florida. The boat will be started on its summer season in 1925 at Evansville, Ind., next April.

Mr. Reed states that he will be at his home in Joppa, Ill., for the next few weeks, outfitting his own show for a tour of Florida, Cuba and the Bahamas.

FLO AND LEM THOMPSON'S STOCK RETURNING TO IOWA

The Flo and Lem Thompson Stock Company will open an indefinite engagement in Council Bluffs, Ia., at the Majestic Theater November 16, according to advices to *The Billboard* the past week. The Majestic is the home theater of the company, as it was there that the Thompsons opened in September, 1922, and remained for 24 weeks, playing to big business. The company has been playing from four to ten-week engagements for the past two years and has worked for 127 weeks without closing.

For the past six weeks the Thompsons have played over the Gus Sun Circuit in Missouri and Illinois. To get to Council Bluffs the company was jumped from Moberly, Mo. At Council Bluffs a five-piece jazz orchestra will be added, making a 13-person company. Full shows, without pictures, will be the policy of the Majestic.

In the opening play, George Crawley's *The Dollar Power*, will be seen the following: Lem Thompson, manager and comedian; Flo Russell Thompson, leading woman; Harry S. Warner, Bob Leefer, "Babe" Lewis, Fred Wagner, Jessie Glidie, Harry Ferguson and English and his orchestra.

CRAWFORD'S COMEDIANS CLOSE SEASON IN SOUTH

Crawford's Comedians, under the management of Rush Crawford and Dave Stump, recently closed a very successful season of 20 weeks at Garden City, Mo., where they played under the auspices of the Fair Association to record-breaking business. Another record breaker on the season was at Nevada, Mo., where the company followed two other tent shows within a period of four weeks and did more business on the week than both the other attractions, we are advised. Daily concerts were given by a 12-piece band, and the orchestra, under direction of Prof. Stump, was a featured attraction.

The company the past year was the strongest ever carried and was headed by Irene Blauvelt and Emil Crawford in the leading roles, supported by Chester Hugo, Billy Farrell, Stanley Brown, Jack Stanley, Charles Stanley, Jack Reidy, Margery Pfarr, Fern Pollard, Bobbie Caprice and Matle Stump. All plays were staged under direction of Reidy, assisted by Jack White, stage manager.

PATRONS VISIT BACKSTAGE

Following the matinee performance of the Roberson Players at the Grand Theater, Kewanee, Ill., one day recently, the audience was invited to meet members of the cast and the stage hands backstage. Nearly all of the auditors availed themselves of the opportunity, under the guidance of Mr. Roberson and Claudia White, leading lady. Ice cream and wafers were served. Business continues to be good at the Grand Theater.

THOMAS AITON PUTS OUT NO. 2 UNCLE TOM SHOW

Thomas Aiton, owner of Mason Bros.' Original Uncle Tom's Cabin Company, writes this department that he just started a No. 2 company on the road. The company roster follows: Robert McLaughlin, stage manager; George W. White, stage carpenter; Burt Stoddard, props; Al T. Primrose, business manager; George Wilson, orchestra director; M. H. Whitney, bandmaster; Marie Wells Redfield, Mary Rector, Lucile Whitney, Florence McLaughlin, "Popcorn" Jones, Charles Jones, Walter Winslow, Mrs. Hattie Jones, Carl Lundin, R. H. Phillips, R. W. Williamson, Frank Williams, Charles Murray, Bert Parkinson, Richard Parkinson, Teddy James, Louis Leclerc, Fred J. Smith. This company also is carrying three dogs, two ponies and a donkey for the parade. Eastern territory will be played.

PLAYS AND THEIR AUTHORS

Arthur L. Fanshane, playwright, character man and scenic artist, writes that he has placed his repertoire of plays with A. A. Thompson, dramatic and vaudeville agent of St. Louis, for future leasings. He states that he has written 25 plays with both large and small casts. He and his wife formerly were identified with the Frost & Fanshane Repertoire Company, playing in Canadian territory. Ernest J. Sharpsteen, identified with the Shannon Players this season, playing in the South, advises that his plays are going over nicely, especially his latest, entitled *The Rat*. His manuscripts are being handled by the Central Play Company, Grand Rapids, Mich.; Feist Theatrical Exchange, Kansas City, Mo., and the Hoffman Play Company, San Francisco. He has just finished a two-act comedy drama, entitled *Hate*, with only three characters, yet, he states, it has all the ingredients of a larger cast play, being a comedy having pathos, a strong plot and a "kick" finish. "When you can get all that in a play for two people I'm egotistical enough to say one has done something," he comments. His wife, Seree Sharpsteen, also is with the Shannon Players.

BUD HAWKINS PLAYERS CLOSE

The Repertoire editor was favored with a pleasant visit from Bud Hawkins, for the past two years owner of the Bud Hawkins Players. He stated his show closed a week ago in Kentucky after a season of 26 weeks, all week stands. Business was best after July 4, he declared. He and his wife are visiting in Cincinnati for a few days with relatives and friends.

Lance Davis, leading man, also was in Cincinnati for a few days. Then he motored in his new machine to Unionville, Mo., where he will vacation at home for a few weeks. Laura Chase, character woman, has gone to Chicago. J. P. Land hurried to Ashland, Ky., to attend a trade show immediately upon the show's closing, while Mr. and Mrs. Joe Sawyer are now in Richhill, Mo., where, we understand, Joe has his eyes to the sky looking for ducks.

BROWN'S TRAPEZE GIVES WAY

When the Forrest Brown Stock Company played Bluffton, O., recently, Brown was close to being injured doing a trapeze and iron-jaw act. The stage floor gave way, throwing him 10 feet and into the audience. Brown landed on a woman's lap, he writes, and the rigging fell on several young men in the first row. No one was hurt. Brown's show is playing the smaller towns in Ohio to good business, with a number of return dates booked. Three bills are used with specialties between acts. The Sackets, pianist and saxophonist, recently joined with Mary and Julia Korth in songs and dances. William Louise will be added soon as a singing specialty, says Brown. Alex and Fern Brown are handling the tickets. Forrest Brown is owner and manager.

BROOKS STOCK TO CLOSE SOON

The Brooks Stock Company has just passed its 30th week and expects to be out several more weeks before closing the season under canvas in the Northern States. The show is 100 per cent Equity and in its 18th year over the same territory, principally thru Wisconsin. The roster: Jack Brooks, manager; Mandie Tomlinson, featured; William Wayne, Pat Mills, William P. Kitterman, C. R. Simpson, Larry W. Powers, Mabel Leigh, Nellie Dewey Wood, Winifred Hoskins, Helen Wilbur, Luther Gelsinger.

KENNETH WAYNE

The young man in the reflective mood is a juvenile and general business man, and just passed his 8th consecutive week with the W. I. Scaife Show Company, touring in the South. The season for the company has been both successful and enjoyable.

RECENT BUSINESS BEST FOR BILLY TERRELL CO.

Billy Terrell's Stock Company, a 25-people show under canvas, reports a wonderful season during the past eight weeks, the business up to that time had been light in Southern Illinois. Writing from Manila, Ark., "Brooks", of the show, states that Mr. Terrell recently purchased a new automobile and has already made several trips to Memphis, Tenn. The Livesay Sisters are proving a drawing attraction with their singing and dancing turn. "Babe" Klark and Verne Malone, who recently joined, are going over big with "Babe's" blues and Verne's marimbaphone numbers. The company will be out all winter, with only a short rest during the holidays. A 10-piece band is a feature of the noon-day ballyhoo.

FEIST PLACEMENTS

Kansas City, Nov. 8.—The Ed F. Feist Theatrical Exchange reports the following placements: Charles Hopkirk, Bessie Hale, Jack Benson and 12 chorus girls with Schnitz Seymour's *Midnight Follies* Company; Jack Milton, leading businessman, with Copeland Bros.' Stock Company; Ally Allen with Pamplin & Lewis' Equity Players; Howard Johnson and wife and Charles Rummel with the Constance Kaufman Players; James Pennington with *The Birth of a Nation* picture; "Chick" Chase with Fred Brunk Stock Company; H. Moore with the Hardaway-Benson Comedians; Cliff Bryant with the R. Frank Norton Comedians.

MOVEMENTS OF ACTORS

Chicago, Nov. 8.—William Anthony McGuire, author of *Six Cylinder Love* and a number of other plays, was in Chicago this week on his way back to New York. He had visited his mother in a hospital in Battle Creek, Mich., where she was seriously ill but is now convalescent.

Georgia Edwards (Mrs. Harry Billings), wife of the manager of the Majestic Theater, Milwaukee, Wis., is putting out a tabloid playbill version of *The Divorce Question* in vaudeville, which will open in the Majestic Theater November 15.

Robert Halcott, advance agent, is in Kansas City.

John Lawrence was here early in the week engaging people for a dramatic tabloid stock in Danville, Ill., which will open tomorrow.

William Muivey, character actor and Shakespearean render, is back from New York.

Clarence Griffith and George Wakefield, of Lansing, Mich., are putting out *The Humbug* on one-night stands. It is a new play by Ted and Virginia Maxwell and will open next week at Ludington, Mich. Mr. Wakefield will be featured. He has played in many musical comedies.

TED NORTH'S NUMBER ONE SHOW PASSES THRU K. C.

Kansas City, Mo., Nov. 8.—Larry King and wife, who spent a couple of weeks at their home in St. Joseph, Mo., following the closing of the Mack Stock Company, are here awaiting an opening. Ted North's No. 1 show was here Sunday en route from Beatrice, Neb., to Marshall, Mo. Business for North continues to be the best. Alma Bonzelle arrived Wednesday from Iowa. The M. E. Bybee Stock Company closes its theater season today at Ellinwood, Kan., according to advices received early this week. Carrie Lamont, of New York, is a recent arrival. Bert Nevous and Harry Dunbar expect to open Monday in *The Naughty Husband*, their own one-nighter, with booking thru Northwest Missouri. Bob Hardaway and Ben S. Benson are now in partnership with a one-nighter, entitled *Out of the Dark*. They are heading south for the winter. J. L. Harvey accompanied "Pop" (E. H.) Harrington and family here from California. Mr. Harrington is moving his calliope factory to K. C., and has secured a location at Sixth and Broadway.

TWO SHOWBOATS TIE UP SOON

The Majestic Showboat closed its season October 31 in Ohio, according to Herschell Weiss, a member of the dramatic cast of the America Showboat, which closed the day following at Eddyville, Ky. Both boats made trips up the Cumberland River to Nashville and returned. They were unable to pass the locks at Eddyville and a delay of about ten days in reaching Pittsburgh, Pa., was encountered. William Reynolds and family will remain on the America until it is tied up for the winter. They have had a successful and prosperous season on the Southern rivers.

REP. TATTLES

Rane and Sorenson's Vaudeville Show is now playing halls in Minnesota.

The man who attends strictly to his own business generally has plenty of business to attend to.

The Bennett Medicine Show recently jumped from Glen Haven, Wis., to Olivet, S. D.

Gilbert and Burdeene's Magical Show is making the rounds in Wisconsin, playing week stands.

After a season of excellent business, Forrest Taylor has closed his stock company at Portland, Ore.

Paul Falcony has located in Cincinnati for a time, after a good season on the road doing black and straights, songs and dances.

Leo A. Thompson's Vaudeville Show, with John (Musical) Nelson, featured comedian, is working a number of dates in Minnesota.

Harley Sadler has contracted for *Just Jones, Slow Down* and *The House That Jack Built*, new plays released thru the Repertoire Managers' League.

The Macy and Nord Players have opened their season in houses after rehearsing for several weeks in Spokane, Wash.

The opening of the Hippodrome Players at the Hippodrome Theater in Salt Lake City, Utah, has been delayed owing to many alterations being made in the house.

Freddie Lytell is still with the Johnny Williams Stock Company, which is going along nicely. The company is scheduled to go into stock November 31.

Mrs. Gavin Dorothy, known professionally as Bessie Hawthorne, is resting at her home, Dorovilla, North Baltimore, O., after a summer season in repertoire.

Brunk's Comedians recently played an engagement in the vicinity of Oklahoma City, Ok., under auspices of a post of the American Legion. They are lauded in the papers for presenting clean plays.

Marry Today lately was added to the new repertoire of plays in use this season by Walter Arlington's Players. Arlington played this same piece with success last year.

Hale Goodwin has a new comedy drama, *The House That Jack Built*, which, we understand, is rapidly gaining attention from managers of repertoire companies.

Fire destroyed the hotel at Isabel, Ok., recently. The Morgan Show, No. 2, was playing Isabel at the time and Carl Adamson reports that he and J. R. Applegate lost most of their personal wardrobe in the blaze.

Raymond Ketchum, of the Chase-Lister Stock Company, recently informed Robert J. Sherman that his play, *Sooy San*, was presented to excellent business in Sheridan, Wyo. Competition included the Arlington Stock Company at the Orpheum

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Theater, an Elks' dance and a political speech, he said.

J. R. Feidler was scheduled to open a two-a-week stock company at Salina, Kan., November 10, according to advices reaching this department last week. The company is to be known as the Earl Withrow Players.

Walter Arlington reports two weeks of good business at Sheridan, Wyo., with the Chase-Lister Company in opposition. Known as the Arlington Theater Company, it is playing nearly all two-week stands in the West.

C. Kimball Risley, well known in repertoire circles, is now with The Shepherd of Kingdom Come Company in the West. He is stage manager. Business for the company has been fine, according to reports.

Madelyn Goddard, recently leading woman with the Princess Players in Ft. Dodge, Ia., has made a flying trip home to Oakland, Calif., and it is understood she is now identified with one of the West Coast stock companies.

"Happy" Jack O'Brien, who left Billy Terrell's Stock Company in June at Flora, Ill., writes that he recently underwent two operations and may have to endure another. He would like to hear from old friends. Address him care of Cal Morgan, 4200 Broadway, St. Louis, Mo.

The Frank H. Thompson Tent Show closed a prosperous season in Iowa early this month. Thompson opened April 24 in Wisconsin and lost only two Sundays and three other days on account of storms. October was the best month for business, he states.

Frank L. Leonard, of Des Moines, Ia., called at The Billboard's home in Cincinnati last week. He is a drummer and expects to go on a repertoire show this winter. He was formerly with the C. A. Wortham Shows' band and other musical organizations.

Florence and Violet Kane, who do a sister act under the name of the Bryant Sisters, were Billboard visitors in Cincinnati last week. They just closed on the Bryant showboat and expect to enter vaudeville after a short visit in the Queen City.

Salt Lake City boasts of four permanent organizations, viz.: The Ralph Cloninger Stock Company at the Wilkes Theater, the Al Bridge Players at the Orpheum Theater, a stock company at the Salt Lake Theater and the Hippodrome Players at the Hippodrome.

A traveler, if he is wise, comes home at intervals to meet old friends and to remind himself that a gentler, more conventional world exists, in which events occur and problems arise and in which delightful people live and move and have their being.

Frank Cohen, trap drummer and singer, is now located at the Hotel Henry Watterson in Louisville, Ky., playing with the dining-room orchestra, he advises. He also works with the Kentucky Night Owl Orchestra. He was formerly with the Original Williams Stock Company for two seasons, and others.

The Repertoire Managers' League is booking several repertoire shows into permanent stock, according to Otis L. Oliver, traveling representative for the association, who states he is on his way back to Chicago after an extensive trip thru the West and Midwest, where he inspected a number of theaters available for stock productions.

The Karl F. Simpson Theatrical Exchange announces the following engagements: Jean Rye, ingenue, with the Lawrence Wall Stock Company at Ottumwa, Ia.; Daisy Del Wilcox, ingenue and leading business woman, with Brunk Comedians, of which Sam Bright is manager; Harry Davis, agent, with the Kell and Crawley Players; Fanny Hatfield, with the Al Russell Show at Ft. Dodge, Ia.; Ralph Holland, with Lawrence Wall; Don Shanklin, musical director, with the Irvin Dubinsky Show; Harry Hugo, comedian; Dorris Hugo, leading woman; Ruth Williams, ingenue; Jack Stanley, characters; Mrs. Stanley, characters, all with the Earl Withrow Players for stock in Salina, Kan.; Jes. Goodwin, juveniles, with Ward Hatcher, Red Oak, Ia.

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22x48, with four legs; one Street Car Drop, 22x18, interior view; one Interior Set, 22x18, in blue and yellow, with four legs; Drop Set. All new and must be sold. \$150.00 buys all three pieces.

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Classic Dancing

Dates Announced

For Second National Music Week

C. M. Tremaine, secretary of the National Music Week Committee, has announced the dates chosen for the second observance of National Music Week next year are May 3 to 9. Prior to the first observance last year of a National Music Week, only 150 cities had ever held a special week devoted to music, yet up to the first of the present month, 357 cities and towns have announced their intention to participate in the next national observance, therefore the committee feels the movement has been most successful. Previous to 1924 there had been community-wide celebration of a local Music Week in 460 cities and towns but indications now are that at least 1,000 cities and towns will participate in the 1925 National Music Week when it is inaugurated on the first Sunday in May.

In order that any city or town desiring helpful suggestions, both for starting a Music Week, or, for making a succeeding event more effective than the last one given, there is ready for distribution a revised edition of the *Guide for the Organization of Local Music Weeks* and this can be had by writing to the National Music Week Committee at 45 West 45th street, New York City.

Several new members have been added to the National Music Week Committee and all of them are representative of large national organizations that are co-operating to make National Music Week a great success. Among these are James Drain, national commander of the American Legion; Leon R. Maxwell, president of the Music Teachers' National Association; Jesse H. Newton, president of the National Educational Association; William Breach, president of the Music Supervisors' National Conference, and Victor M. Johnson, president of Kiwanis International.

METROPOLITAN SEASON

Opens With Huge Audience in Attendance

The Metropolitan Opera Company opened the season at the Metropolitan Opera House the evening of November 3 with a huge audience of New Yorkers who as usual were eager to attend the first performance of the season. *Aida*, chosen as the opera to open the season, was given in an excellent manner with Elizabeth Rethberg in the name part, Margarete Matzenauer as Amneris and Giovanni Martinelli as Rhadames. Other operas given during the first week were *La Bohème*, *Tannhäuser*, *Boris Godunoff*, *Tosca*, *La Gioconda* and *Romeo and Juliet*.

During the second week the principal feature will be the revival, after an absence from the Metropolitan's repertoire of 10 years, of Offenbach's comic opera *Tales of Hoffman*, which will be given on Thursday evening with a cast including Lucretia Bori, Joan Ruth (her debut appearance), Kathleen Howard, Henrietta Wakefield, also Flora, DeLuca, D'Angelo, Wolfe, Ananian, Tibbett, Meader, and Mr. Hasselmans as conductor. Other operas for the week are *Lohengrin* on Monday night, *Andrea Chénier* on Wednesday evening, *Fedora* as a special matinee on Friday, *Mephistofele* Friday evening, *Die Meistersinger* at the Saturday matinee, and *Rigoletto* will be the popular Saturday night opera.

NEW BARITONE

To Make New York Debut

Walter McNally, said to be the latest find among Irish singers, will make his debut in this country under the direction of Pat Casey, well-known manager of New York, at the Longacre Theater, New York City, the evening of November 16. Mr. McNally is well known in the field of opera in Europe as he appeared with his own company thru Great Britain, also Italy, and in the latter country toured under Serafin, the new conductor this year with the Metropolitan Opera Company.

On the afternoon of November 13 a recital of piano music is to be given by Ida Deck at the New York Aeolian Hall.

KOCHANSKI AND SPALDING

To Be Soloists With New York Symphony Attend First Concert of Oklahoma City's Scheduled for November Concerts in Chicago

Of much interest is the appearance of Paul Kochanski and Albert Spalding as soloists at the next pair of concerts in New York by the New York Symphony Orchestra. At these concerts, November 20 and 21, the Bach Concerto for two violins will be the feature of the program and as this number will be played by two violinists who are acknowledged as leading artists of the present day, the event is of keen interest to many. Also a violinist, Renee Chenet, will be soloist at the third Sunday afternoon concert of the orchestra on November 23, and Lazar Saminsky will conduct the final scene of the ballet *Lament of Rachel*, written for women's chorus and orchestra.

OPERA RECITAL SERIES

To Be Opened by Charlotte Lund

The series of opera recitals to be given at the Princess Theater, New York, by Charlotte Lund, will be opened on Sunday evening, November 16, with the program devoted to the opera *Thais*. Mme. Lund is well known thru her appearances in many of the principal cities and her series in New York will comprise one recital each during the months November, December, January, February and March.

MORE THAN A THOUSAND

Attend First Concert of Oklahoma City's Scheduled for November Concerts in Chicago

The first concert given by Oklahoma City's own symphony orchestra attracted an audience of almost 1,500 persons, and was a pronounced success, according to all reports. Fredrick Holmberg, director, presented a well chosen program and both he and his men deserved the hearty applause given by the friendly audience. Not only was this first concert a big event musically, but it marks the attainment of a goal for which almost the entire community had been working for a long, long time, and certainly there should be no slackening in the interest in the project, as the concerts by the Civic Symphony Orchestra will do much towards promoting the best interests of the city. The progress of the venture will be keenly watched in many cities.

MENDELSSOHN CHOIR

To Give Concert in Carnegie Music Hall

The Mendelssohn Choir, of Pittsburgh, will present the Oratorio *Elijah* in Carnegie Music Hall on November 21. The choir numbers 175 voices and for this event will be assisted by several noted artists including Fraser Gange, baritone; Arthur Kraft, tenor; Irene Garrison Cramblet, soprano, and A. Schultz, contralto.

DISTINGUISHED ARTISTS

Many distinguished artists will appear in the concert halls and auditoriums of Chicago during the latter half of November, and almost every day brings a concert by some well-known musician. At the Auditorium, on November 16, John McCormick will give a recital and on that same date there will be a chamber music concert at the Playhouse by the Flonzaley Quartet. Likewise on this date occurs the recital of Charles Marshall, tenor, of the Chicago Civic Opera Company, and Reinhard Werenrath, noted baritone, offers one or his notable concerts at Orchestra Hall on the evening of November 16. Roland Hayes, tenor, will be heard in Orchestra Hall on November 17, and again on Sunday, November 23, four concerts will engage the interest of music lovers, and the artists to be heard are Bronislav Huberman, violinist, at the Studebaker Theater; Guglielmo Novaes, pianist, at the Playhouse; Claudia Muzio, soprano, at Arcadia Hall; and Issi Kremer, folk singer, at Orchestra Hall. A joint recital on November 25, at the Blackstone Hotel, will be given by Albert Spalding, violinist, and Dusolina Giannini, soprano. November 27 has been selected for the dance recital by Tamara Karsavina and the Adolph Bolm Ballet Intime, and on the last day of the month occurs the recital of Josef Hofmann, distinguished pianist, at the Studebaker Theater, and the joint recital at the Arcadia by Cyrena Van Gordon, contralto, and Percy Grainger, pianist.

SEATTLE TO RAISE

Endowment Fund for Civic Concerts

Prominent citizens of Seattle, Wash., have completed plans whereby a campaign is to be waged to obtain an endowment fund with which to maintain a symphony orchestra. Mrs. A. H. Kerry, president of the Music and Art Foundation, has announced that proceeding on the belief that those who need good music most are those who have little money to spend in buying tickets, it is planned thru the endowment fund to present a series of civic concerts. The goal set for the endowment fund is \$50,000, and if the campaign is successful, and it is believed it will be, a symphony orchestra will be organized and a series of concerts given, also there will be performances of opera by a civic opera company. The group of people working on the project also hope to develop the work until its scope will include the awarding of scholarships to music students and the loaning of funds to worthy young men and women who otherwise would be unable to continue their musical education.

OPERA SEASON

Launched by Chicago Civic Opera Company

Chicago, too, is now enjoying grand opera for the Chicago Civic Opera Company opened its season the evening of November 5 before an audience that filled every bit of available space in the Auditorium. *La Gioconda* was the opera for the opening night and the name part was sung by Ross Raisa in such a manner as to bring well deserved and enthusiastic applause, and the performance throughout was one of the best given this opera by the Civic Opera organization. Other operas of the week were *Tosca*, *The Prophet*, *The Pearl Fishers* and *Aida*.

For the first of the second week of the season the operas chosen are *Lucia di Lammermoor* (in which Toti dal Monte makes her debut) on Monday, *Tannhäuser* on Tuesday and *Samson and Delilah* on Wednesday.

TUESDAY MUSICAL CLUB

To Give Concert for National Federation Members

The Tuesday Musical Club, of Pittsburgh, Pa., will give a concert in Carnegie Music Hall, Pittsburgh, November 19, to entertain the members of the board of directors of the National Federation of Music Clubs which will hold the semi-annual meeting in Pittsburgh the week of November 17. The program will be given by the Club's Choral Society, under the direction of Charles N. Boyd, and Christine Miller Clemson, contralto, will be the soloist.

CONCERT COURSES.

In Which American Artists Will Be Presented During Season 1924-'25

Chicago	Kinsolving Musicales	Albert Spalding Dusolina Giannini Reinhard Werenrath Ruth St. Denis, Ted Shawn & Denishawn Dancers
Dallas, Tex.		The Marmelins Frances Nash Illi Garrison Thurlow Lieurance Mary Louise Gale Edward Johnson Mabel Garrison Paul Whiteman Ruth St. Denis, Ted Shawn & Denishawn Dancers
Nashville, Tenn.		Florence Macbeth Louise Homer Allen McQuhae Reinhard Werenrath Myrna Sharlow Forrest Lamont Riccardo Martin Rosa Ponselle Reinhard Werenrath
Decatur, Ill.	Milliken University	San Francisco Selby C. Oppenheimer Series Johnstown, Pa. Board of Education..... Boston Steinert Concert Series..... Rochester, N. Y. Eastman Series
Amherst, Mass.	Amherst College Series.....	Decatur, Ill. Milliken University
Wichita, Kan.	Civic Concert Association....	Amherst, Mass. Amherst College Series.....
Boston	Steinert Concert Series.....	Wichita, Kan. Civic Concert Association....
Johnstown, Pa.	Board of Education.....	Boston Steinert Concert Series.....
San Francisco	Selby C. Oppenheimer Series.....	Johnstown, Pa. Board of Education.....
Winnipeg, Can.	Women's Musical Club.....	San Francisco Selby C. Oppenheimer Series.....
Rochester, N. Y.	Eastman Series	Winnipeg, Can. Women's Musical Club.....
Muskogee, Ok.		Rochester, N. Y. Eastman Series
Bartlesville, Ok.		Muskogee, Ok.
Seattle, Wash.		Bartlesville, Ok.
Salt Lake City	Musical Art Society.....	Seattle, Wash.
Denver	Oberfelder Series	Salt Lake City Musical Art Society.....
Washington, D. C.	Mrs. Wilson-Green Series....	Denver Oberfelder Series

(EDITOR'S NOTE—This list is the continuation of that published in last week's issue.)

TWELVE THOUSAND

Attend Opera Mass Meetings in Chicago

Following addresses in various sections of Chicago by Charles D. Isaacson on the educational and entertainment value to be enjoyed by attendance at performances of grand opera, mass meetings were called on several days last week prior to the opening of the opera season by the Chicago Civic Opera Company. The attendance at these meetings reached the astonishing total of 12,000, and if the close attention given Mr. Isaacson's addresses is to be taken as a criterion of the interest in opera, then undoubtedly the attendance at this season's performances by the Chicago Civic Opera Company should show a considerable increase. Mr. Isaacson will continue his work in the furtherance of interest in grand opera in Chicago until the first of the year.

NEW YORK MUSICAL EVENTS

Lynnwood Farnam was heard in an organ recital in the Town Hall on the evening of Monday, November 3. Reger's Opus 52, G Major, served to show Mr. Farnam's ability and in other compositions by Bach, Barnes, Yon and Mulet his playing was marked by skill and good technique.

Nicholas Medtner appeared for the first time in New York in two roles, that of soloist and composer with the Philadelphia Orchestra at the concert in Carnegie Hall the evening of November 4. The composition was his Piano Concerto in C Major, which contains much at times that is most interesting, but on the whole was too long, and thus became tiresome. As a pianist Mr. Medtner possesses fine technique but his playing tends more to the older methods than to those of the present type.

Frederic Lamond, who has become identified as an authoritative interpreter of Beethoven, gave his first recital this season, in Aeolian Hall, the evening of November 5. He chose for his program a Sonata B-Flat Major, Sonata A-Flat Major, Sonata F-Minor and Rondo G-Major, and in each and every number this sterling artist further increased the excellent impression he created upon previous appearances.

Virgil Holmes, basso, made his formal debut at the Town Hall, the evening of November 6, in a program including a group of German songs, also one of Russian and English numbers. He possesses a big voice of a most pleasing quality and when further experience has eliminated the few defects noticeable at this first recital we believe this singer will be heard from in the future.

Sascha Jacobson gave a violin recital at Aeolian Hall, New York, the evening of November 7, assisted by a string orchestra from the Institute of Musical Art, conducted by Franz Kneisel, and L. Gross at the organ. Mr. Jacobson opened the program with the Concerto A Minor, by Vivaldi-Nachez, which was given a commendable reading by the soloist and his assistants. In compositions by Bach, Scott, Rachmaninoff and others there was clarity of tone and skillful playing of the violin, but almost without exception there was lacking warmth, coloring and expression.

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FIFTIETH ANNIVERSARY

Of First Public Appearance To Be Celebrated
by Fannie Bloomfield Zeisler

On November 25 the noted pianist, Fannie Bloomfield Zeisler, will return to Chicago when she will give a concert in celebration of the 50th anniversary of her first public appearance. Miss Zeisler made a brilliant debut in Chicago when but 11 years of age.

Concert and Opera Notes

Shortly after the Christmas holidays the Detroit Light Opera Company, of Detroit, will present *The Bohemian Girl*, and the company, beginning its fourth season, is being rehearsed under the direction of Marcus Kellerman and George H. Lancy.

John Philip Sousa and His Band will give a matinee concert at the Academy of Music, Brooklyn, November 16 and an evening concert at the Manhattan Opera House, New York City.

For the first in the series of Musical Mornings of Andres de Segurola at the Hotel Plaza, New York, Friday, November 13, the soloists will be the young American violinist, Sylvia Lent; Elizabeth Rethberg, soprano of the Metropolitan, and the DeReszke Singers.

For the concerts being played this week by the New York Symphony Orchestra in Washington, Baltimore and Philadelphia Tito Schipa is the soloist.

On the afternoon of December 6 a song recital will be given at the Town Hall, New York, by Julius Bledsoe, Negro baritone. Emil J. Polak will accompany Mr. Bledsoe at the piano.

Stefi Geyer, assisted by Walter Schultheiss at the piano, has announced a violin recital for November 18 in the afternoon. The program will be presented in the New York Town Hall.

Beatrice Eaton, who was engaged by the Philadelphia Civic Opera Company for a number of roles during the presentation of 10 operas announced for this season, is appearing in *Rigoletto* November 13; *Cavalleria Rusticana* December 4 and *Il Trovatore* on February 26.

A song recital has been announced for New York by Francis Rogers, well-known American baritone, Sunday afternoon, November 16. Isidore Luckstone will be at the piano.

A recital by the eminent baritone, Emilio deGogorza, which is always of unusual interest, will be given in Aeolian Hall, New York City, Sunday afternoon, November 16. Mr. deGogorza, who will be assisted by Helen Winslow at the piano, will include in his program a group of Schumann, Cesar Franck compositions by John Alden Carpenter, Geoffrey O'Hara, H. Lane Wilson, Gluck, Alvarez and deFalla.

A new music league was recently formed in Pittsburgh, Pa., by a group of representatives from some of the largest schools of music in the United States. The new organization, which is to be known as the National Association of Schools of Music and Allied Arts, is to establish closer relationship between the schools, State departments of education and other associations as they may affect the cause of music. The following officers were elected to hold office for one year: President, Kenneth M. Bradley, of Chicago; F. L. Butler, of Syracuse; William MacPhail, of Minneapolis; Edwin J. Stringham, of Denver, and Anthony W. Mason, of Louisville, vice-presidents; secretary, Burnett C. Tuthill, of Cincinnati, and treasurer, Charles N. Boyd, of Pittsburgh.

When the first Symphony concert of the season was given by the orchestra in Minneapolis, the latter part of October, the "Sold Out" sign was hung out at the Auditorium hours before the concert began.

Wilma Bonfield, soprano, of Okemah, Ok., a student of the Horner School of Fine Arts of Kansas City, has been engaged by the Redpath Lyceum to sing in the Cathedral Choir during a tour which began the early part of October and will continue until December 18. The choir will be heard in Missouri, Nebraska, Kansas, Oklahoma, Ohio, Kentucky, Pennsylvania, New York, Michigan, Wisconsin, Illinois and Indiana and also one appearance at Chatham, in the province of Ontario, Can.

The DeReszke Singers will give a concert in Dallas, Tex., at the City Temple December 1.

The Russian dancer, Thamar Karsavina, will include Cincinnati in her tour of the United States, her appearance in the Queen City being scheduled for November 20.

Motion Picture Music Notes

In celebration of the fifth anniversary of the Capitol Theater, New York City, S. L. Rothafel arranged and is presenting this week an excellent musical program, opening with the *1812 Overture* of Tchaikovsky, played by the orchestra with David Mendoza conducting. Following this is *The Dance of the Hours*, from *La Gioconda*, with Mile Gambarelli and

the entire Ballet Corps. Commemorating Armistice Day there is a dramatic staging of the theme *There Is No Death*, with Geoffrey O'Hara's well-known song sung by Peter Harrower. There is also a special stage and lighting effects surrounding the presentation of Grieg's *Morning*, which is being sung by the staff of Capitol soloists. Frank Moulton, always a favorite with Capitol audiences, is appearing in the prologue to the feature *He Who Gets Slapped*.

The sextet from *Lucia di Lammermoor* was sung by Geraldine Rhodes, Margaret Stevenson, Neel Ensen, Richard Knost, Albert Saunders and George Segers on the musical program presented at the Eastman Theater, Rochester, N. Y., the week of November 2, and Rimsky-Korsakoff's *Spanish Caprice* was used as the divertissement.

Arrangements were made with Hugo Riesenfeld to broadcast a special Riesenfeld program, which began Armistice Night, and thereafter every Monday night station WNYC. These programs will begin at 8:30 from the Rialto Studios, New York City, and at 9:25 are to be switched to a direct connection with the Rialto Orchestra pit, where it will pick up the organ solo, the overture and conclude with the Riesenfeld Classical Jazz.

An unusually interesting musical production surrounded the showing of the film feature *Abraham Lincoln* at the Criterion Theater, Los Angeles. Hosmer's *Southern Rhapsody* opened the program, played by the Symphony Orchestra, which is under the direction of Adolph Tandler. Herbert Kern, at the organ, rendered selections accompanying the *Out of the Inkwell* feature, and the Criterion Presentation, staged by Harold Horne, with George Billings and Helen Wright, had the assistance of the Criterion Male Quartet. In this number there were three episodes, *On the Auction Block*, during which Burleigh's *Deep River* was used for the first; in the second *Jes' a Prayer Meetin'*, Burleigh's *Heavenly Heaben'*, and for the *Cotton Field Memories* an effective rendition of *Carry Me Back to Ole Virginny* and *Mississippi Dreams*.

Miriam Lax, soprano, and Adrian daSilva, tenor, are singing *Roses of Picardy* at the New York Rivoli Theater this week, and John Wenger, art director for the Riesenfeld theaters, has contributed special settings for this number. Jeni Hubay's *Hejre Katci* is being played by Rosa Polnariow, violinist, and Harold Ramsbottom contributes an organ solo. Under the alternate direction of Irvin Talbot and Emanuel Baer there are the usual good orchestral numbers.

Last Sunday's noon concert at the Capitol Theater, in Detroit, contained Elgar's *Pomp and Circumstance*, two movements of Schubert's *Unfinished Symphony*, selections from Victor Herbert's *Dream Girl* and also orchestral arrangements of MacDowell's *To a Wild Rose* and *Turkey in the Straw* and the overture to Wagner's *Rienzi*.

The Yorquinos, apache dancers, assisted by Rinaldo, violinist, were an added attraction to a bill presented recently at the Newman Theater, Kansas City, Mo. The orchestra at this house is under the direction of Leo F. Forbstein and excellent numbers are played weekly by these men.

Surrounding the feature picture during the current week at the Piccadilly Theater, New York City, Director Guterson is presenting an interesting musical score, with the *Jolly Fellows* overture opening the program. John Hammond at the organ is playing the popular theme *The Haunting Melody*, and Concertmaster E. Beerman is interpreting *Paganini Concerto*. The aria *Vesti La Guiba* is being sung by Joseph Turin, tenor, supplying an appropriate prelude to the feature picture.

At the Cleveland Rialto last week the musical program contained selections from *Rigoletto*, directed by D. Gugliotta, and in the jazz unit were *Copenhagen*, *Traveling Blues* and *Eliza*.

A special Armistice overture heads the program at the Rialto Theater, New York, this week, and Eileen Van Pierne, soprano, former prima donna of *Maytime*, and Seymour Simons are the soloists. There is also a Dance Classique in which Lorelei Kandler, Marguerite Low and Zena Larina are appearing.

An all-Russian program was presented by Mischa Guterson, musical director at the Piccadilly Theater, New York, for the Sunday concert, November 9. Joseph Turin, tenor, was soloist for that day.

An *Indian Fantasy*, featuring Lillian Rosedale and Marie Herron, was presented by Balaban & Katz at the Riviera Theater, Chicago, the week of November 3.

For a week, commencing November 1, an organ novelty *The Singing Contest*, was played by Leonard Leigh at the Capitol Theater, St. Paul, Minn., and for the recessional he used *Me and the Boy Friend*.

The formal debut of McKee's Arcadian Band, the latest musical organization to be used as a feature number at the Heilig Theater, in Seattle, Wash., was made recently. The band appeared on the stage in conjunction with the Heilig Beauty Chorus, an elaborate girl revue. Buster Lorenzo, tenor, and Louise Langden, contralto, were soloists for this program.

The Kansas City Night Hawks Radio Trio were a specialty number on the program given the week of November 1 at the Missouri Theater, St. Louis. The trio, comprised of Steve Cady, Harry Kessel and Elmer McDonald, sang *Maytime*, *Nightingale Waltz*, *Where the Dreamy Wabash Flows* and *Go 'Long Mule*. That

week marked the final one for Don Bestor and his Benson Orchestra of Chicago.

Tim Crawford, formerly of the Newman Theater, Kansas City, Mo., has accepted the position of organist at the California Theater, San Francisco, succeeding Emil Breitenfeld, who resigned to make orchestral arrangements for a large publishing concern in San Francisco. Mr. Crawford had a large following in the Middle West and gained great popularity thru his work at the Newman.

J. Walter Davidson's unique combination of symphony and jazz overtures occupy a prominent place on the musical program at the Sheridan Theater in the Greenwich Village section of New York City. For the latter half of the current week the managing director has added to the program a number of scenic novelties, including a miniature snow and ice divertissement.

Milton Charles at the Tivoli Theater Grand Organ (Chicago) featured recently *You're in Love With Everyone (But the One Who's in Love With You)* and, directed by Albert E. Short, the orchestra used selections from *The Chocolate Soldier*, *A Birdland Fantasy*, with Helen York, Sybil S. Fagan, Virginia Bacon, Everett Leland and the Corps de Ballet, was also introduced at this house on the same program.

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NOVEMBER 15, 1924

MUSICAL



COMEDY

New Leading Lady for "Pompadour"

Wilda Bennett Replaces Hope Hampton in Leo Fall Operetta—Legal Tilt May Result

New York, Nov. 7.—Wilda Bennett and not Hope Hampton will play the leading role in the Leo Fall operetta, *Madame Pompadour*, which is to have its Broadway premiere at the new Martin Beck Theater next Tuesday evening. Miss Hampton, who has been appearing in the Philadelphia tryout of this piece, is reported to have been taken suddenly ill.

Rumors that Miss Hampton was to be replaced in this pretentious musical production have been going up and down Broadway for several weeks, but it was not until yesterday that the Dillingham-Bekk headquarters would verify it. Even then no reason was given, Beck merely stating that Miss Bennett would play the title role instead of Miss Hampton.

Philadelphia critics reported favorably on the manner in which the motion picture star acquitted herself at the opening there, but it was generally intimated that she was not strong enough for the leading duties.

When the announcement was made several months ago that Miss Hampton had been selected for this Viennese operetta much surprise was expressed and the report got about that her husband, Jules Brulatour, was to have a financial interest in the production, which was subsequently denied.

Inasmuch as *Madame Pompadour* opens here on Armistice night, and the event also marks the opening of the new Martin Beck Theater, a gala occasion is looked forward to. Seats are going on sale for eight weeks in advance.

Philadelphia, Nov. 8.—Hope Hampton, movie star, appearing here in *Madame Pompadour*, has been notified by the show management that her engagement as prima donna of this operetta will end tonight. Jules Brulatour, husband of Miss Hampton, states that action will be taken, as the star's contract was not drawn with the usual two weeks' clause. It isn't a matter of salary, but of fame, Brulatour says. Several days ago he invited theatrical friends to witness Miss Hampton's performance with a view to offering expert testimony in the event that the case goes to court. Max D. Steuer, New York attorney, was also summoned and came over Thursday night.

SHOWS UNDER WAY

New York, Nov. 8.—The only new musical show to make its initial announcement this week is *Mary Ann*, which William Sheer is to produce immediately. Book and lyrics are by Ralph Murphy and Harold Lewis composed the score. Sheer is the man who put on *Honor Bright* and *Oh, Look*. Harry Fox and the Dolly Sisters appeared in the latter piece.

Rumor has it that Frances White, who is looking for a suitable vehicle, may be seen in the leading role of a musical comedy by Charles Derickson and Edwin Ludwig, reconstructed by Zelda Sears, the producing rights of which are held by John Murray Anderson.

"Nanette"

The Broadway production of this current Chicago success is expected to be ready for showing in about six weeks. H. H. Frazee has returned from Chicago and is now assembling the cast. Josephine Whittel has been tentatively signed for the role played by Blanche Ring.

"Sweet Rebel"

Casting is now in progress for the Lorenz M. Hart-Richard Rodgers-Herbert Fields musical play. This organization has transferred its executive offices to 145 West 45th street.

"Girl From Kelly's"

Upon the retirement of Daniel Kusell as sponsor of this piece it was announced that Eddie Cantor had taken over the production, but it now develops that George Jessel, star of the piece, will put it on himself.

"Louis the Fourteenth"

Activities on this next Ziegfeld offering have been postponed for about six weeks to enable the star, Leon Errol, to appear in the motion picture version of *Sally*, now being filmed on the West Coast. Meanwhile Arthur Wimperis is completing the book.

RECORD FOR "G. V. FOLLIES"

Chicago, Nov. 8.—The Greenwich Village Follies at the Apollo has in its three weeks here exceeded by \$7,000 any previous three weeks that the show has played in Chicago. The present engagement ends November 22.

BROADWAY BUSINESS-OFF

New York, Nov. 8.—With an unusually large number of musical shows in town for the time of the year—20 all told—business among the song-and-dance attractions took a little tumble this week. Among the shows that resorted to the cut-rates were the Greenwich Village Follies, *Passing Show*, *Top Hole*, *Be Yourself*, *Marjorie* and *The Chocolate Dandies*. Even the big hits were affected by election week, many of them failing to turn up comfortably for the first time in weeks.

The new arrival, Billie Burke in *Annie Dear*, does not appear to be taking a very strong hold. It may last a while, however, thru Ziegfeld's genius, for forcing shows on the public.

Be Yourself is scheduled to close next week, but there will be a substitute on hand in advance, for *Madame Pompadour* opens at the new Martin Beck Theater Tuesday.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 8.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING	NO. OF
			DATE.	PERFS.
Annie Dear.....	Billie Burke.....	Times Square.....	Nov. 4.....	7
Artists and Models of 1924.....	Astor.....	Oct. 12.....	31	
Be Yourself.....	Smith-Donahue.....	Harris.....	Sep. 3.....	70
Carroll's, Earl, Vanities.....	Joe Cook.....	Music Box.....	Sep. 10.....	70
Chocolate Dandies.....	Sissie & Blake.....	Coconut.....	Sep. 1.....	70
Dixie to Broadway.....	Florence Mills.....	Broadhurst.....	Oct. 29.....	15
Dream Girl, The.....	Fay Bainter.....	Ambassador.....	Aug. 20.....	94
Grab Bag, The.....	Ed Wynn.....	Globe.....	Oct. 6.....	40
Grand St. Follies.....	.....	Neighborhood.....	May 20.....	152
Greenwich Village Follies.....	.....	Shubert.....	Sep. 18.....	64
I'll Say She Is.....	Mark Bros.....	Casino.....	May 19.....	203
Kid Boots.....	Eddie Cantor.....	Schwyn.....	Dec. 31.....	361
Madame Pompadour.....	Dorothy Dalton.....	Martin Beck.....	Nov. 10.....	—
Marjorie.....	Elizabeth Hines.....	Forty-Fourth.....	Aug. 11.....	105
Passing Show, The.....	.....	Winter Garden.....	Sep. 3.....	58
Rose Marie.....	Mary Ellis.....	Imperial.....	Sep. 2.....	81
Short's, Hassard, Ritz Revue.....	.....	Ritz.....	Sep. 17.....	63
Top Hole.....	E. Glendinning.....	Liberty.....	Sep. 1.....	90
White's, George, Scandals.....	.....	Apollo.....	June 30.....	155
Ziegfeld Follies, Fall Edition.....	.....	New Amsterdam.....	Oct. 30.....	12

IN CHICAGO

Greenwich Village Follies.....	.....	Apollo.....	Oct. 12.....	36
No, No, Nanette.....	.....	Harris.....	May 4.....	210
Topsy and Eve.....	Duncan Sisters.....	Schwyn.....	Dec. 30.....	413
Ziegfeld Follies.....	.....	Illinois.....	Oct. 20.....	27

IN BOSTON

Charlot's Revue... Beatrice Little-Gertrude Lawrence-Majestic	.....	Apollo.....	Oct. 21.....	16
Moonlight.....	.....	San-Jerome-Crumit.....	Wilbur.....	Oct. 27.....
Stepping Stones.....	Fred Stone.....	Colonial.....	Oct. 5.....	41
Wildflower.....	Edith Day.....	Shubert.....	Oct. 28.....	33

IN PHILADELPHIA

In Heidelberg.....	.....	Shubert.....	Nov. 3.....	8
*Little Jessie James.....	.....	Chestnut St.	Oct. 13.....	32
*Closed Nov. 8.	.....	.....	.....	.....

IN LOS ANGELES

Carroll's, Harry, Pickings....	.....	Orange Grove....	Sep. 5.....	66
Clinging Vine, The.....	Peggy Wood.....	Playhouse.....	Oct. 6.....	45

KING ENTERTAINED

Chicago, Nov. 8.—Charles King, of the Ziegfeld Follies, had a birthday party last Saturday night at the Ambassador Hotel. He was 35 years old. Many fellow players dropped in and did their bit. Among them were: Charles Winninger and Bernard Granville, of *No, No, Nanette*; Johnny and Mrs. Dooley, Edna Leedham and her sister, Irene; John Stanley, Dave Stamper, James Kelso, Ileen Riley, Ruby Stevens, Teddy Poyer, Eloise Shepard, Helen Palme and others. Other guests were: Mr. and Mrs. Howard H. Logan, Donald Edwards, Mort Sanger, H. H. Frazee, Jr.; Mrs. T. A. Rogers and A. W. Fisher.

OUT-OF-TOWN OPENINGS

New York, Nov. 8.—Barry Townly's production, *Princess April*, is being whipped into shape in Hartford and Springfield by Townly and his staff of directors. The name of the piece may be changed to *Tantalizing April* before it opens here November 17.

Hassard Short has been called to Pittsburgh by Henry Miller to put the finishing touches to the ensembles and stage pictures of *The Magnolia Lady*, which opened there Monday. The show is scheduled for New York showing November 24.

Charles Cannefax, of *Artists and Models of 1924*, is a brother of Bob Cannefax, the billiard champion.

NEW DENISHAWN DANCE

Cleveland, O., Nov. 8.—*Tragica*, a narrative dance without music, was introduced by the Denishawn Dancers in their program at the Masonic Auditorium last Saturday night and received generous applause. It is supposed to be an experiment in the dance as an independent art, stressing the depiction of emotion of every sort in gesture, pose, movement and facial expression. A group of 14 dancers, led by Doris Humphrey, who devised the number, and Charles Weldman, took part in the long ballet divertissement.

IN "THAT'S MY BOY"

New York, Nov. 8.—Harold Whittemore, Isabel Winlocke, Frederick Webber and Guelma Baker are among the principals surrounding Karyl Norman in his musical comedy, *That's My Boy*, which opened in Wilmington, Del., last Monday night.

IN "THAT'S MY BOY"

NOTES

Will H. Philbrick has left the touring *Passing Show* to join the new piece, *Gus the Bus*.

Jay Wilson, now appearing in *Be Yourself* at the Harris Theater, New York, lays claim to having played 511 roles in his career.

Mae Dealy, formerly of the Winter Garden, has joined the cast of *Artists and Models* at the Astor Theater, New York.

Dancing Charlie Davis, who assisted in the staging of *The Chocolate Dandies*, is creating dances for Al Jolson's new show, *Big Boy*.

Frank Tours, conductor of *The Music Box Revue*, has written some original dance numbers for the Equity Annual Ball to be held at the Hotel Astor, New York, November 15.

Kathryn Waugh, Texas society girl, has been added to the cast of *The Dream Girl*. Miss Waugh, at one time conducted her own dancing school in Houston.

Bernice Mershon, prima donna contralto, has left the De Wolf Hopper Company after three seasons and will replace Grace Fisher in the Gallagher and Shean show, *In Dutch*, in St. Louis.

Frank Gaby, whose ventriloquial number is one of the biggest laugh getters in the new *Artists and Models*, last week introduced Dave Seed of the cast as his "dummy". The act is going great.

The title of *No Other Girl* has been changed back to its original name, *The Belle of Quakertown*. The show is now on the road in the Middle West, headed for Chicago. Eddie Buzzell tops the company.

Frank Crumit, with Julia Sanderson in *Moonlight*, now playing in Boston, is making Sunday Nauderville appearances around the hub under the direction of the Walters Amusement Agency of Boston.

Will Mahoney, comedian in George White's *Scandals*, has been recorded by the phono-film in his Al Jolson Mammy imitation and is to make a personal appearance in conjunction with this presentation when it is shown at the Rialto Theater, New York.

Jackie Hurlbert, the young specialty dancer in Hassard Short's *Ritz Revue*. (Continued on page 107)

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KAY HAMMOND, formerly at the St. James Theater in Boston, is new leading lady at the Circle Theater in Dallas, Tex., replacing Dorothy Beardsey, who returned to stock in Utica, N. Y.

JACK BURKE'S *Springtime Follies*, playing in the South, haven't been heard from for some time. A letter is in order, Jack.

BERT AND NELDA Lamb closed with Ansdon & Keefe's *French Follies* Company at Covington, Ky., last week and now are at their home in Detroit.

HARRY R. WOOD tells us the *Cuddle Up Company* isn't a tub, or a burlesque attraction, but a full-fledged musical comedy. Beg your pardon, Harry. Now we know.

FRANK SOPHER and the *Nifty Revue* Company is headed thru New England via the Gordon & Poll Circuit. Some very complimentary press comments are being awarded this tabloid.

RICHARD WARD'S Musical Revue is playing the entire chain of houses controlled by F. P. Sharby, with good business reported. The Henderson Family, Jack Ackerman, comic, and Billy Allen, straight, are featured.

HARRY YOUNG, owner of Young's *Frolics*, telephoned the tabloid editor the other night, as he passed thru Cincinnati en route to Springfield, O., where he makes his headquarters, that his show is going along splendidly.

HILBERT W. ENGLISH, business manager for the Vogel & Miller Happy-Go-Lucky Company, visited the *Billboard* in Cincinnati last week en route to Casper, Wyo., where the show is doing eight weeks' stock at the Columbia Theater.

GEORGE LEVY writes that he is not taking out a show this season, tho he had his Boys and Girls Company on the road all summer. He has taken a job producing and doing principal comedy for Marie Wickes and her *Happiness Revue*, playing in the East.

DRAKE & WALKER'S *Bom Bay Girls* and cyclone jazz band revue played two weeks at the Lincoln Theater, Winston-Salem, N. C., to good business, packing 'em in at every performance. Last week they played the Palace Theater, Norfolk, Va.

SAMUEL SHUMAN closed a successful season with the Bernardi Greater Shows and has joined the Bostonia Musical Comedy Company, now on the road, having just left Baltimore, Md. This show is booked thru New England.

SAM SHUMAN, owner and manager of the Bostonian Musical Comedy Company, Boston, was in Cincinnati last week and called at *The Billboard*'s home. He expects to book his company into Canada this winter, playing a number of return engagements.

CARL WILLIAMS writes from Rochester, N. Y., that he is one of the ardent readers of this department every week; also that he recently "caught" Art Owen's *Fads and Follies Revue* at the Bijou Theater, Wausau, Wis., while on a trip in the North. He speaks highly of the show. Let us hear from you, Art.

THE TABLOID EDITOR'S deductions were very close. Ansdon & Keefe's *French Follies* Company, playing at the Rialto Theater, Covington, Ky., closed after a two weeks' stock run. Poor business at the theater was responsible, as the writer commented on in a review in last week's issue.

THE SAUCY BABY FOUR, with Graves Bros' Musical Comedy Company, made their initial bow at the Columbia Theater, Columbia, S. C., a few days ago to hearty applause. Lynn Griffin, tenor; George Graves, lead; Pickens Maloney, baritone, and Chilli Wills, basso, comprise the quartet.

RICHARD NICHOLS manages the *Poppaland Revue* of four people, all Chinese artists known as Ning Toy, Suey Far, Lahn Far and Sing Ah Ho. Singing, dancing, yodeling, guitar and other specialties are presented. The revue is booked solid until January 3, 1925, playing in the Northern States.

SINCE CLOSING with George Levy's summer-time show it would be interesting to know with whom each of the following people are now identified in tabloid: Al Baker, Howard Harrison, Press Carroll, Jimmy Conroy, Margie Armer, Bernadette Smith. Likewise these chorines: Anna May Thomas, Alberta Williams, Marie Gray, Mal Smith, Lillian Josephs, Billie Brady. Letters are in order to the tabloid editor.

THIS IS THE first season in burlesque for Ed and Helen Jackson, well-known tabloid people, who during the last two



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

seasons were identified with Marshall Walker's *Whiz Bang Revue*. The Jacksons, with Ed Ryan's *Round the Town* Company, a Mutual attraction, called at *The Billboard* offices during their engagement last week in Cincinnati. Helen Jackson, ingenue, won some splendid notices in the Cincinnati dailies.

CHARLES V. TURNER, of the *Cute Little Devils* Company, wrote the tabloid editor: "I don't know how to tell you how we (the tabloid managers) appreciate the pep you are putting into the tabloid department. No doubt I am late with my note of appreciation." Thanks, Mr. Turner; we're striving to make this department more to everyone's liking and enjoyment, and it's gratifying to know the efforts are being observed.

DRANE WALTERS states that the Williford theaters in North and South Carolina will again play tabloids this winter, the policy having just been decided. Lyons & Walters' *Bobbed-Hair Revue* opened the Princess Theater at Spartanburg, S. C., recently, when manager Roy Williford gave them a contract for all of his houses. Gladys Furinston, singing comedienne, has joined the revue. Ora Fane, chorister, has replaced Jackie Brown.

HERE'S THE LINEUP for Sam Loeb's *Hip, Hip, Hooray, Girls*, Company, playing its fifth year at the Gem Theater, Little Rock, Ark. Loeb opened there February 2, 1919, and is still going strong. Our congratulations. The roster: Comles, Dan Russell, Frank Martin and Rea Walters. Billy Miller does straights, Ruby Walters ingenue, Clara Russell and Lillian Mack soubrettes. The chorus: Gracie Peguni, Vernan Latino, Effie Harrled, Mickey Dimock, Essie Moore and Blanche Cunard.

IN MARY BROWN'S *Tropical Maids*

Company are to be found the following entertainers: Miss Brown, leads and producer; Silla Winters, prima donna; Essie Calvert, characters; Lew Hershey, general business and specialties; Jack Simmonds, character comedy; Harry Reader, light comedy; Bill Dyer, characters. M. Ward is musical director. Gladys Gordon dances and offers a pianodog. The chorus: Peggy Morse, Babe Reader, Anna Barr, Dorothy Woods, Edith Ross, Barbara Brown, Dorothy Brown and Ruth Cortell.

L. P. WALL writes he just passed his eighth week in stock in Ottumwa, Ia., as manager of the *Styles and Smiles* Company, playing at the Orpheum Theater. The roster: Al F. Harris, producer; Wall, principal comic; Tommy Willard, character comedian; Charles Shunk, general business; Harry H. Hodges, juveniles; James B. McNarry, straights; Arcola Proy, prima donna; Jeanette Ray, soubrette; Maybelle Mellon, ingenue; Dorothy Ernst, chorus producer. The chorus: Della Miller, Dorothy Jonstone, Peggy Dreano, Jane Stith, Frances Renoyer, Tine Collins, Jinx Jennings.

THE RIALTO THEATER is the permanent address in Waterloo, Ia., of Harry ("Ike") Evans and his *Rainbow Girls* Company, where the show has been playing to good business since its opening August 31. Evans is producing comedian, assisted in the fun by Barney Hogan. Harvey Maxwell is straight man, Jacque Renard characters, Dollie Davis soubrette, Donna Lee leads, Claudia Evans ingenue, and Robert Hillston musical director. The chorus: Norma Hinkle, Tracey Davis, Pearl Hillston, Velma Harder, Lillian Hardy, Mary Taylor. A quartet is featured, as is a male team of wooden-shoe eccentric dancers.

BROADCASTING from Station WLW.

Cincinnati, the Clark Sisters' *Revue* was widely advertised Tuesday night October 28. Their Imperial Saxophone Quartet composed of Agnes, Rose, Mary and "Biff," was featured, with Mary Clark, violinist, and Alice Melvin, vocalist. The Tabloid editor attended the concert as the guest of Fred Smith, courteous station director. The alternating broadcasting from twin studios of WLW is an innovation in the radio field.

PERMANENT is the address of the *Dominion Follies*, managed by E. E. McLasky, at the Dominion Theater in

(Continued on page 35)

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11 and 35

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

HERK EXPRESSES APPRECIATION OF LOYALTY AND CO-OPERATION

Mutual President Indorses Humanitarianism of M. W. Pickens, Manager of Empress Theater, St. Paul

New York, Nov. 8.—On his recent return from his tour of inspection of the theaters and companies of the Mutual Circuit, President I. H. Herk took occasion to express his appreciation of the spirit of loyalty and co-operation he found manifest in every branch of his organization. He remarked upon the enterprise and initiative of several managers of theaters, and stated that in some of the cities the house managers had done much to popularize their theaters by inviting patients of the veterans' hospitals to attend performances. That such acts are thoroughly appreciated is evidenced by a letter received from the director of the Red Cross service in St. Paul, in which the writer expressed gratitude for the pleasure afforded patients of the U. S. Veterans' Hospital, who attended a performance at the Empress Theater in that city upon the invitation of Manager M. W. Pickens. Busses were provided for the transportation of the men and the accompanying attendants from the hospital to the theater and return at the instance of Manager Pickens.

Keep Informed on Changes

Company managers of all Mutual Burlesque shows have been directed by President I. H. Herk to notify him at once of all changes that have been made in the personnel of the various companies since the opening of the season. They have also been instructed to send to the New York office correct programs and to keep the general offices immediately informed of any company changes.

It is stated that so far as officials in New York have been informed very few changes have been made in the memberships of the 34 companies since the opening of the season, and it has seemed to President Herk incredible that the shows should have gone along so many weeks with such a small percentage of replacements in the ranks of the chorus.

From reports so far received it would appear that the choristers of the Mutual shows are a contented lot, since less than a dozen girls have been reported as having resigned or being replaced for other reasons. This is believed to be a record in theatrical annals. Vast improvement in working conditions, better salaries and continuous employment over a long season are pointed out as the reasons for this satisfactory state of affairs.

Oppenheimer a Success

Reports reaching Broadway that the Garrick Theater, St. Louis, gave five performances on election day, and that the gross business was equal to four and one-half times the actual capacity of the house, created much interest. The Garrick is under the management of Joseph Oppenheimer, who recently took a 63-year lease on the Lyric Theater in this city, and will operate it with Mutual Burlesque attractions.

His original ideas of exploitation and presentation have made the Garrick in St. Louis one of the most solidly profitable and popular theaters in America devoted to this type of entertainment. No little speculation has been indulged in as to his probable conduct of the Lyric here, which is located in the block between Broadway and Eighth Avenue, on West 42d street, in which eight big hits are now running, including three Ziegfeld offerings. It is generally agreed, however, that Mr. Oppenheimer will introduce some features of presentation that will astonish his neighbors. Step Lively Girls is this week's attraction at the Garrick.

Flag Commends Herk

Among the many communications that have been received by President Herk congratulating him upon the complete success of his efforts to bring about a more perfect understanding between house and company managers, performers and attaches on the entire Mutual Circuit, it is unlikely that any has given him greater satisfaction than a letter received from Gus Flag, producer of the S. W. Manheim attractions, who is this week in Milwaukee with *The Bandbox Revue*. Mr. Flag wrote:

"Just a line to thank you for the won-

derful treatment you have been the direct cause of. Since playing the circuit this season I have had several cases where girls of my company have been seriously ill with colds, etc., and the house managers after the engagement have paid the girls' salary and not deducted as in other seasons. The following managers should be brought to your favorable attention: Messrs. Finberg, Louisville; Belfrage, St. Louis (Mr. Belfrage is associate manager with Joseph Oppenheimer); Lieberman, Kansas City; Barger, Des Moines; James, Minneapolis, and Pickens, St. Paul.

"It shows that everyone is heart and soul for the Mutual, and the good treatment given our shows has been a godsend.

"Since we opened August 16 we have been playing extra shows, working contests and riding sleepers, so naturally when one gets into a new stand the people are tired. But the house manager greets you with a smile and does everything possible to make one feel at home; also the house crew. That old-time hostile feeling between actor, manager and stagehand has gone. Result—harmony and success.

"I write this to let you know that you are obtaining results and that your orders are being carried out. Here's hoping for a bigger and better understanding between performers, managers and owners. As you said in Des Moines: 'Forget the opposition—there is none.'"

To Manage Empress, Cincinnati

Charlie Bragg, former special advertising agent en route Mutual Circuit, has been appointed resident manager of the Empress Theater, Cincinnati, O., thereby relieving Sam Reider, former manager of both the Empress Theater, Cincinnati, and the Gayety Theater, Louisville.

With the appointment of Bragg and his entry into Cincinnati, Reider will confine himself to the management of the Gayety Theater, Louisville.

Herk Investigates Shows

I. H. Herk, after investigating a secret censor report on the Billy Gilbert *Whiz Bang Girls* presentation at the Prospect Theater, entreated today for Philadelphia to look into local conditions in connection with the Gayety and Trocadero theaters, and the shows playing those houses. On his return Mr. Herk will in all probability announce his findings relative to Billy Gilbert's *Whiz Bang Girls* and conditions as found in Philadelphia.

Changes on Mutual Circuit

Due to reorganization and reconstruction of Eddie Sullivan's *Stolen Sweets* show, there will be a two-week layoff, which necessitates a slight change in the positions of *Stolen Sweets* and *Kandy Kids* on the circuit.

Jake Potar's *Kandy Kids*, playing the Howard this week, will go into the Prospect Theater for week of November 10, playing on the billing of *Stolen Sweets*, and continue over the route on the *Stolen Sweets* time, but with its own "billing" of *Kandy Kids*.

Stolen Sweets will reopen at the Prospect Theater week of November 17, playing under the billing of *Kandy Kids*, and continue over the route on the *Kandy Kids* time, but under its own "billing" of *Stolen Sweets*.

Redelsheimer Reports

Louis Redelsheimer, specializing in engaging people for Mutual Circuit companies, reports engagements, viz.: Billy Pitzer, straight; Billy Kelly and Lou Lederer, comiques; Frank McKay, juvenile, and Mabel McCloud, ingenue, for *Girls From the Follies*.

Larry Francis and Sue Milford, straight man and soubrette in Joe Perry's *Hashful Babies* Company on the Mutual Circuit, are highly elated at the success of little Jimmie Francis, their young heir, who is now taking an active part in the show as part of the quartet, where his treble vocalism makes a decided hit.

ADVANCE AGENTS, NOTICE!

Sam A. Scribner, general manager of the Columbia Amusement Company, on his return from an inspection of houses and shows on the Columbia Circuit, sent out a letter to franchise-holding producing managers, criticizing agents in advance of shows on the Columbia Circuit.

Somewhat familiar with the conditions that confront agents in the various houses and cities on the circuit, we are willing to defend agents if they will advise us more fully relative to the obstacles that beset them and how they can be overcome.

The Press and Advance Agents' column conducted by us weekly in *The Billboard* is open to every agent in advance of every kind of a show for discussion and debates that will prove interesting and instructive to our readers.

Read that column every week and become a contributor of information that can be converted into interesting news for the benefit of producing managers and agents alike.

FEW AT "GET-TOGETHER NITE"

New York, Nov. 8.—The announcement of the house committee of the Burlesque Club that last Sunday night was to be a "Get-Together Nite" met with but little response, as there were only about 30 burlesquers in attendance.

The only entertainment offered those present was the dance music and one lone entertainer furnished by Billy Rohan, who introduced what he considers a rare find for burlesque in the person of Al Moss, a classy appearing juvenile, who put over several intricate dancing steps, including a novel Russian dance and a one-foot tap dance, siedom, if ever, seen before.

Considering the fact that there were seven Columbia shows and six Mutual shows in and within an hour's ride of this city, it is inconceivable why there wasn't a much larger attendance of burlesquers at the "Get-Together Nite".

The Burlesque Club represents an investment of something like \$80,000 and unless there is more interest taken in the club than there has been recently, the valuation of the property is bound to deteriorate with an attendant loss to burlesquers, who in the past have done so much to contribute to its success. Real and fancied grievances should be buried and a more co-operative spirit shown by those who have the best interest of burlesque at heart.

BURLESQUERS AID DAVE KINDLER

New York, Nov. 8.—Meyer Harris is now actively engaged in selling tickets for an entertainment at Central Opera House, 205 East 67th street, Monday evening, November 17, for the benefit of Dave Kindler, formerly of the Jacobs & Jernon show on the Columbia Circuit.

Kindler took an active part in the World War, during which time he was gassed, and since then he has been unable to retain a position for any length of time and is now in need of assistance.

Burlesquers acquainted with Kindler who desire to contribute their services as entertainers, and those who desire to aid by the purchase of tickets at \$1 each for the entertainment can do so by communicating with Meyer Harris, Room 305, Columbia Theater Building.

KOUD IN DEMAND

New York, Nov. 8.—Billy Koud, producer of dances and ensembles, is in great demand these days to doctor up the dances and ensembles in various shows on the burlesque circuits. Koud doctoring up the numbers in Barney Gerard's *Follies of the Day*, with Bozo Snyder, on the Columbia Circuit at Cleveland; Lou Real's *Cuddle Up*, with Rich (Shorty) McAllister, on the Mutual Circuit at Akron, and Dr. Tunison's *Girls of the Polka*, on the Mutual Circuit at Wilkes-Barre. Koud will continue doctoring up numbers in other shows as soon as he can find the time necessary to do so.

Pauline Russell desires it to be known that she is still featured ingenue with Ed J. Ryan's *Round the Town* Company and will continue with that show until the expiration of her contract in 1926.

BERNSTEIN COMES TO RESCUE OF 'COME ALONG'

New York, Nov. 8.—Fred Clark, who made a success of his production and presentation of *Let's Go* last season sufficiently to impress Sam A. Scribner with his capabilities as a producer, became a sharing partner this season with Scribner in the production of *Come Along*, a new show, operated on the Sam A. Scribner franchise.

When the show was presented at the Columbia Theater earlier in the season, featuring James K. Morton and family, *The Billboard* burlesque reviewer was emphatic in his statement that the Mortons were a disappointment and miscast in burlesque.

When this review was commented upon back stage, Fred Clark, producing manager of the show, and James K. Morton, featured comedian in the show, it is alleged, admitted to members of the company that *The Billboard* reviewer was fully justified in his conclusions, and it was further alleged that Messrs. Clark and Morton were negotiating a cancellation of contract by mutual consent, as the business for Monday and Tuesday was far below expectations.

The Wednesday matinee, however, resulted in a full house, and the show, like all other shows given to a full house, went over so well that Sam A. Scribner, in attendance, put his O. K. on the production and presentation, and issued directions not to make any change in the show or cast.

Mr. Scribner's judgment relative to the presentation may and may not be at fault, suffice it to say that during the past week an S. O. S. was sent out and responded to by Rube Bernstein, who knows that patrons of burlesque will not be satisfied with picturesque imitations of musical comedy when they pay their money to see burlesque.

Bernstein, after accepting a sharing partnership with Scribner in the presentation of *Come Along*, entrained for Boston, where he will succeed Clark as partner of Scribner and assume the directing management of the presentation, with every prospect of reconstructing the production and reorganizing the company, for Rube with his worldly wisdom, knowledge and experience in burlesque, has taken along Harry T. Shannon and Artie Leeman as comedies to be featured in *Come Along*. What will become of James K. Morton and family is as problematical as Scribner's O. K. on the show.

"BABY DOLL" STOCK COMPANY

New York, Nov. 8.—Unheralded the Baby Doll Burlesque Stock Company, under the management of Lew Preston, with the assistance of James Klein, a former carnival man, as assistant manager, was organized and established at the Hill Theater at the junction of Springfield and South Orange avenues, Newark, N. J., some eight months ago, with a policy of featured films, vaudeville and burlesque. The cast includes Dave Shafkin and Joe Hill, comedies; John Moore, characters; Billy Bender, straight; Mae Jensen, prima donna; Ellinore Gilcrest, soubrette, and an ensemble of chorus girls.

TWO McNALLY'S

New York, Nov. 8.—Charles (Tramp) McNally, comique of *Dave Marion's Own Show*, has a justifiable grievance due to the fact that there is another Charles McNally in theatricals, who ran afoul of the law on complaint of his wife. Charles (Tramp) McNally desires all his friends and acquaintances in burlesque to know that he is not the Charles McNally referred to in an article in a theatrical journal (not *The Billboard*), and gives every evidence of his happy matrimonial life by the constant companionship of his wife, who is seen with him whenever they are in town.

HOWARD STAYS PUT

New York, Nov. 8.—Jules Howard, after many trials, troubles and tribulations during the perplexing operation and change in producers and presenters of *The Fast Steppers* on the Columbia Circuit, continues as the only one of the original cast after the recent reorganization of the company by John G. Jernon for J. Herbert Mack. The conclusion to be drawn is that super-critical John G. Jernon placed his O. K. on Howard's personality, talent and ability.

MUTUAL CIRCUIT

Prospect Theater, New York

PROSPECT THEATER, NEW YORK
(Reviewed Tuesday Evening, November 4, 1924)

BILLY GILBERT AND HIS "WHIZ BANG BABIES"

A Mutual Burlesque attraction, starring Billy Gilbert. Entire production conceived and staged by Billy Gilbert. Presented by Billy Gilbert. Week of November 3, 1924.

THE CAST—Ruth Shepard, Jack Guth, Alice Carmen, Harry Guhl, Belle Barron, Steve Mills, Sam Bo Cohen, Jack Leonard and Billy Gilbert.

CHORUS—Myra Byrnes, Rae Shattuck, Violet Hart, Mabel Sutton, Vera Walters, Dot Marshall, Jacqueline Ford, Belle Thompson, Dot Mills, Flo Cohen, Loretta Lee, Francis Valentine, Alice Lee, Blanche Brown, Plinky Holmes, Ethel Alberts.

REVIEW

Billy Gilbert, a former featured comique in "Columbia Burlesque", having been given the franchise-holding rights to produce and present a show on the Mutual Circuit, has been heralded by the Mutual Burlesque Association as one of its strongest drawing cards, and has given to the circuit a production that, in scenic and lighting effects, gowns, costuming and comedy material, compares favorably with any show seen so far on the circuit this season.

Gilbert is the comique-in-chief and never leaves any doubt in the minds of the auditors that he is, in his own estimation, entitled to all their laughter and applause.

Gilbert has added a smudgy mustache and overheavy black eyebrows to his facial makeup that robs him of his former jovial juvenility and makes him appear much older than he is. He makes frequent changes of grotesque attire, and, let it be said to his credit, he is as funny as ever in his usual bits, and was at his best in the "O Charlie Haunted House" and the "Ten Whiskies Drinking" bit, but in feminine Oriental makeup and mannerism in the closing scene of the show he is anything but impressive.

Steve Mills, comique to Gilbert, is doing a tramp characterization in make-up similar to Frank X. Silk, but the comparison ends there, for Mills is a defenseless foil for Gilbert, and at no time does Gilbert lose an opportunity to impress that fact on Mills. What Mills could do as a comique, if permitted, is problematic.

Jack and Harry Guth, two clean-cut, nattily attired juveniles, divided straightmen honors throughout the show, but evidenced lack of experience in this particular line of work and appeared to much better advantage as singing juveniles and instrumentalists with banjo and guitar, and in a specialty with steel-string guitars and later in a jazz band as saxophonist and guitarist.

Jack Leonard, programmed as manager of company, appeared as a Shell in the closing scene of the show and handled the role admirably.

Ruth Shepard, dominated the feminines by her pleasing personality, dimpled face, flirty eyes and modelesque form as a singing and dancing ingenue soubrette, supplementing with violin playing specialty. In one of her numbers she stopped the show cold, but wasn't permitted to take her merited encores by Gilbert's motion to the auditors for silence, which brought forth several audible criticisms of Gilbert's action.

Alice Carmen, a slender, bobbed-brunet ingenue, was in scenes frequently and under the proper coaching could develop into a comedienne of notable ability, but as a singer and dancer she is about as awkward as any feminine singer and dancer we have ever seen on the stage. However, this is somewhat overbalanced by a likable personality.

Belle Barron, a pretty-faced, mod-eclesque, bobbed-brunet, in soubrette costume, is probably intended as the soubrette, but if she is she is the poorest apologet for a soubrette that we have ever seen, for her only accomplishment is a disgusting grind on her exits.

The chorus was of the common garden variety, pretty and ugly, short and tall, skinny and fat, and gave every evidence of being amateurs, for they lacked the talent and ability to sing in harmony or dance in unison, and if the show ever had a producer of dances and ensembles there was no evidence of achievement.

The girls were sent out on the running board for several numbers, and for the most part they evidenced their unfamiliarity with this form of entertainment, altho three of them tried to outdo each other in their disgusting, degenerating, immature imitation of Orientalism, entirely lacking in artistry, and concluded with an indecent "cooch" that was an insult to the normal-minded men and women in the audience.

Throughout the show there was evidenced that the comediques were not satisfied with the laughter and applause given them for their clean and clever comedy, for they supplemented it several times with double entendre that neither one was qualified to handle in line or action, and several of

the lines are unprintable in this publication.

During the intermission we counted eight women, gone with escorts, who passed out and failed to return for the opening of the second part.

This is the first time that we have felt called upon for a justifiable criticism of presentations at the Prospect, but the indecency in this presentation is something that *The Billboard* cannot condone.

Barney Kelly, former resident manager of the Prospect, would not stand for indecency of this kind, and why Walter Bachelor, the present resident manager of the house, permits it is problematic.

Be that as it may, the issue is now up to I. H. Herk, president and general manager of the Mutual Burlesque Association, and if President Herk permits a continuance of the indecency exhibited at the Prospect by the Billy Gilbert "Whiz Bang Babies" he will belie all the promises that he made prior to the opening of the current season and stand convicted of not only condoning the offense but of conniving at its continuance.

TABLOIDS

(Continued from page 33)

Winnipeg, Man., Canada. Don Adams is featured comedian and producer. Frank Wade is straight man and producer of numbers. Leslie Moir handles characters and specialties. Clifford Weedham is female impersonator. Mabel Miller, soubrette; Margaret Adams, ingenue; Margaret Ritchie, dancer, and the Maw Sisters complete the cast, while there are eight English Sunshine girls in the chorus.

EDDIE TROUT is the manager of the *Honey Time Revue*, playing in the South. The show, under the management of the Morton Attractions, has the following people: Trout, "Happy" Donaldson, Jack McBride, Lawrence Caldwell, Charles Opunio, Harry Barrow, Eva Gibson, Fio Clark. The chorus: Alice Donaldson, Betty Hopkins, Peggy Smith, June Opunio, Jimmy Richards, Gertrude Carey, Margaret Caldwell. Specialties are offered by the Gibson Sisters, the Hawaiian Duo, the Honey Time Six, and the principals.

THE CAROLINAS have afforded a number of successful dates this season to George Clifford and his *Pep and Ginger Revue*. The company opened September 15, at the Broadway Theater, Richmond, Va. The roster: Marion Mason, featured as "Musical Comedy's Sweetest Singer"; Tommy Burns, first comedy; Harry Pearce, second comedy; George Clifford, straight; Glenn Mason, characters, and Dolly Greenfield, soubrette. The chorus: Marie Burns, Mitzy Rose, Marion Miller, Bobbie Burt, Reina King, Aldora Robinson, May Lang and Trixie Larson.

INTO CABARET work in Cincinnati the past few weeks has been launched the popular Bijou Musical Comedy Company, summertime favorites at Coney Island. With Carl Frank, musical director, Elsie Frank, soubrette; Dee Arrow, prima donna; Charles Museroff, singing comedian, and Naomi, specialty dancer, it is entertaining nightly. Kathleen Wiggins, Naomi Wiggins, Mildred Esberger, Katherine Johnson and Nora Johnson are working the chorus ensembles. Jack Middleton is producing the show, which is at the Peacock Inn, located in the heart of the city.

BILLY RENDON is manager and owner of the Musical Comedy Company which bears his name in Louisville, Ky.,

where the show is playing an indefinite engagement. The company opened February, 1922, at the Hippodrome Theater and continues to have a bright future there. Besides Rendon in the cast are Dan Friendly, producing comedian; Roy Mitchell, straight, and Marle Rue, ingenue-prime. George "Jiggs" Milton does second comedy. Thomas Burns is pianist. In the chorus are Ruby Self, Jackie Craddock, Margaret Mountford, Virginia Smith and Mary Willson.

AL KONRAD is manager of the *Columbine Musical Comedy Company*, playing an indefinite engagement at the Zaza Theater, Denver, Col. The following people comprise the roster: "Happy" Jack Burns, producing comic; Ralph Holland, general business and comedian; Kenneth Cantrill, straight; Carl Fulton, juvenile; Onnie Lee Pierce, soubrette; Alice Walters, ingenue. The chorus: Teddy Maher, Irma Dean, Jo Major, Alma Buhl, Jimmie Hall and Teddy Hessler. In the *Moonlight Orchestra*, which is featured, are Marie Casey, pianist and director; Gerald Campbell, drums and traps; Gavine Irvine, violin; Clark Mason, banjo, and Frank Terrell, saxophone.

THE JAZZ TABLOID Entertainers is the title of Al Konrad's Company, playing a long engagement at the Jazz Theater, Denver, Col. In the roster we find "Jolly" Jack Lord, producer and first comic; "Irish" Jack Lamar, comic; Al Ramset, juvenile; George Dunn, straight man; Billie Meyers, soubrette; Ray Todd, ingenue and characters. The chorus: Cora Layton, Tinie Brennan, Frankie Lozier, Nellie Smith, Cleo Marsh and Hortense Grier. Here's the personnel of the *Mile High Orchestra*: Dimples Gatewood, pianist and director; Jackie Jordan, drummer; Allan Wendell, violinist; Frank Junior, banjoist; Barney Fairbank, trombonist, and Nathan Livingstone, saxophonist.

THOSE WHO COMPRIZE Mary Brown's *Kicky Koo Revue*, managed by "Doc" Paul, and which is playing over the *Gus Sun Time*, are: Paul, featured comic; Joe C. Barrett, Jr., straight (last season with Fred Clark's *Let's Go Company*, which played a long run at the Columbia Theater, New York), Phyllis Whitehouse, prima donna; Billy Morgan, juvenile; Gladys Gordon, soubrette; Walter Brown, characters; Ralph Pence, saxophonist; Mary Moretti, violinist. The quartet, including Barrett, Morgan, Brown and Paul, is said to be one of the big features of the revue. The chorus: Catherine Barrett, Cathlyn Young, Josephine DuKane, Margaret Kennedy, Helen Carson, Rosalie Stibor, Louise Brandt and Ethel Landweir.

BREAKING HOUSE RECORDS is getting to be common with Lew "Red" Mack and his *Sweet Stuff Company*, playing a long engagement at the Lyric Theater, Ft. Wayne, Ind. The company opened there September 7 to capacity houses and business has been excellent continuously. The *Capital City Four* is featured with Eugene Broussard, W. A. Mack, Russell Clutterbuck and "Red" Mack. The roster: Mack, owner and featured comedian; Clutterbuck, Broussard, Mack, William Seldon, Johnnie Knott, Dick Yarvan, Pierre Akey, Frank Clark, Charles Wells, Ruth King, Mae Mack, Beatrice Lewis, Nanette Bennett, Edith Landis. The chorus: June Burroughs, Clara Stead, Helen Broussard, Corinne Earl, Peggy Conroy, Irene Rhinehart, Lela Goldin, Ruth Morris, Dorothy Hill, Grace Mathews, Babette LaRue, Gyp McDonald. The company is under the management of H. E. Stahler.

PRETTY PEGGY was the title of a very entertaining musical comedy presentation "caught" by the Tabloid editor Sunday night, November 2, at the Regent Theater in Hamilton, O., offered by Fred Hurley under the company management of Frank Maley. The show is known as *The Jolly Follies* and truly lives up

to its name. It is strictly a vaudeville review. There was such a thin string of plot that we nearly lost track of it, so absorbed did we become in the snappy chorus work, the comedy effervescent at frequent intervals, and the interpolation of specialties. A piano on the stage, unused, again aroused our spirit of indifference and we suggest that if such a prop dress the platform, then let someone strike at least one key to relieve the wonderment of its whyfore. The chorines did a Spanish number prettily, but it lacked a punch and a team would fit in nicely. The song *Pretty Peggy* is clever enough to be used thruout the bill instead of in one number. Frank Maley, blackface comedian, gathered in the laughs by the armful, ably assisted by Vern Vernon, second comic (who joined the show Sunday), and Jack Noff, straight. Hazel Chamberlain, prima donna, acted a little and sang pleasingly. We enjoyed Vernon's violining of *The Mocking Bird*. Noff's tenor work was liked, while Hope and Durbin proved themselves dapper steppers and are sure comers. The business of several chorines, handling bit lines, deliberately spraying Vernon in pronouncing Pittsburg, with emphasis on the first syllable, is terrible. Mr. Hurley also saw the show. We wonder if he will order that vulgarity cut. Harry Sutton is musical director. The chorus: Opal Noff, Muriel Rose, Billy Hatt, Millie Cornell, Denny Graves, Kathleen Shea, Celia Kendrick, Gertrude Ward. A speedy tabloid with high-class specialties of general interest.

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NOVEMBER 15, 1924

THE NEW PLAYS ON BROADWAY

PROVINCETOWN PLAYHOUSE,
NEW YORK
Beginning Monday Evening, November
3, 1924

The Provincetown Playhouse Presents
"S. S. GLENCAIRN"

Four Episodes of the Sea, by Eugene
O'Neill

Directed by James Light
Settings by Cleon Throckmorton

THE CAST

The Crew of the British Tramp Steamer
Glencairn

Yank	Sidney Macbeth
Driscoll	Lawrence Cecil
Olson	Walter Abel
David	Harold McGee
Cocky	Walter Kingsford
Smitty	E. J. Ballantine
Ivan	James Meighan
Swanson	Samuel Seiden
Scotty	Archie Sinclair
Paul	Abraham Kralins
Lamps, the Lamprinner	Clement O'Loughlin
Old Tom, the Donkeyman	Stanley Howlett
Big Frank, Fireman	William Stahl
Paddy, Fireman	H. L. Remsten
The Captain	Edgar Stehli
The First Mate	Lewis Barrington

WEST INDIAN NEGRESSES

Bella	Mary Johns
Susie	Louise Bradley
Violet	Rilla Rosaline
Pearl	Jeanne Begg

LONDONERS

Joe, Proprietor of a Dive	Stanley Howlett
Nick, a Crimp	Edgar Stehli
Mag, a Barmaid	Barbara Benedict
Kate	Dorothee Nolan
Freda	Ilene Freeman
First Rough	Clement O'Loughlin
Second Rough	H. L. Remsten

For its second bill of the season the Provincetown Playhouse is presenting four one-act plays of the sea, by Eugene O'Neill, grouped under the heading **"S. S. Glencairn"**. The plays have all been seen before but they have always been produced as separate entities and not as parts of a whole, as O'Neill intended. To my mind, they gain in flavor and texture, if not dramatically, by being played all on the one bill.

These four one-act plays are *The Moon of the Caribees*, *The Long Voyage Home*, *In the Zone* and *Bound East for Cardiff*, all long familiar to those acquainted with modern American drama. Did space permit, and it does not, I should not feel inclined to summarize the plots of these plays. If any of my readers have not seen them, I would like to point to their easy availability in the printed form and recommend they get acquainted with them in that way. To miss reading these plays is to pass by four of the best American playlets that have been written.

O'Neill is quite at his best in these plays of the sea. He gets the mood of rough men, toughened in body and soul, into his writing and he gets their language, too. One feels that the incidents portrayed are authentic and there is little sign of them being punched up, or even deliberately planned, for theatrical presentation. Of course, they were, but the artistry of O'Neill conceals this and the plays follow a natural and believable course because he is able to do this. There are few one-act plays with the poignancy of *The Long Voyage Home*, my favorite of the four, and the tragic-comedy of the remaining three. This is the real Eugene O'Neill, the O'Neill who combines a fine sense of the theater with the truth, a result he has not always been able to attain in some of his longer plays.

To make the evening more enjoyable, really fine productions are given to all four of the plays. This is true in the matter of scenery, direction and acting. In the latter field, it is much better than usual at this theater. Truly fine characterization was done by Lawrence Cecil as Driscoll, Walter Abel as Olson, Walter Kingsford as Cocky, James Meighan as Ivan, Stanley Howlett as Old Tom and Joe and Helen Freeman as Freda. These were all sharply in focus and right in detail. The picture of each remains in the mind clearly after one leaves the theater, and that is just about all any player can hope to accomplish with his audience. The remaining parts were well done by those who had them in hand, tho they did not reach the high level set by those mentioned.

The settings, by Cleon Throckmorton, are just about as fine as one could wish. Mr. Throckmorton succeeded in getting atmosphere into his settings and a sense

of the real, despite the handicap of limited space and facilities. These settings may well serve as models of what may be done in a little theater when brain is mixed with paint. Parenthetically, I would like to say that for all its scant stage room and its primitive stage, the Provincetown Playhouse manages to furnish a better sky background than any theater on Broadway.

The direction of **"S. S. Glencairn"** is excellent. James Light has infused motion into the plays and business that is telling in effect. This, too, despite the handicap of his surroundings. Altogether, this bill is admirable entertainment, presented in a way which commands both admiration and respect.

Four O'Neill plays welded into a fine show thru good acting and producing.

GORDON WHYTE

DRAMATIC NOTES

(Continued from page 25)

plays it with as much artistic discretion as he has the other roles Broadway has seen him in.

That play of *Roi Cooper Megue's* is about finished and is slated for production some time during the holidays.

Leslie Howard, now playing in *The Were-owl*, has written a play called *The Gulf*. He is looking forward to an early production of it.

Vincent Astor was the first person to reserve a grand tier box for the Equity Annual Ball, which will be held at the Hotel Astor November 15.

Whitford Kane started out this season with *Outward Bound*, but has been placed by William Harris, Jr., with *The Outsider*. So he is nothing out. Or is he?

Charlotte Hunt is the latest addition to *Poor Richard*, the Louis Evan Shipman play, which the new firm of Gordon & Biddle has in rehearsal.

Glenn Anders did not remain out of a job long after the closing of *Bewitched*. He is to appear with the Theater Guild next in *They Knew What They Wanted*.

Badges, the new Max Marcin play, was produced for the first time last week, playing Springfield and Hartford. Jules Hurtig is the entrepreneur and has in the cast Louis Bennison, Gregory Kelly, Louis Robb and Eleanor Woodruff.

Wagenhals & Kemper will not do *The Prisoner* after all. Dana Burnet, the author, objected to some changes they proposed making in the script and withdrew the piece, with the consequent stopping of rehearsals.

A LONDON LETTER

Treating of the "Legitimate"

By "COCKAIGNE"

Boom Lasts

LONDON, Oct. 24.—Despite the election activity the boom in the theater continues. Many London theater bookings are heavier this week than they were during the past fortnight. With this the continued rush Wemblyards of thousands of provincial visitors has something to do. And the Motor Show at Olympia also is drawing thousands to London Town. But apart from this it would seem that the theater is at last reasserting its right to the attention of the public, and my own opinion is that prosperity, if properly welcomed and fostered by our managers, has come to stay.

With the return of two big houses to theatrical enterprise (Drury Lane gives us the movies for a drama shortly and Gulliver is replacing variety by musical comedy at the New Oxford), it would seem that managers do realize that "the play's the thing" once again.

Rann Kennedy's Play

This year has seen the London production of two plays, *The Chastening* and *The Admiral*, by Charles Rann Kennedy, at the hands of Ben Greet. Next year Greet promises us a chance to view the latest work of this author, *The Salvation*, dealing with the lives of Dante and Beatrice. Edith Wynne Matthison, Margaret Gage and Kennedy himself comprise the cast.

Greet intends to revive the other two pieces when the new work is presented, but as *The Chastening* is at present under the Lord Chamberlain's ban performances of this religious work will have to be of a private nature.

Worrall in a Home

This week when Lechmere Worrall was again brought before the court on a charge of getting four dollars from a taxidriver by false pretenses, he pleaded guilty. After hearing medical evidence the chairman of the magistrates decided that Worrall must go to a home for two months, during which the state of his mind must be examined. If he did not remain in the home, he would be immediately apprehended and sentenced to imprisonment.

At the end of two months a report as to the mental state of the playwright would be made. In the meantime the magistrate said he expected to hear that the various bilked parties had been paid.

It is interesting to note, in regard to this case, that while cabdrivers are afforded full legal protection by the Cab Act, and any offenses against them can be met by summary jurisdiction, similar offenses against actors and actresses have to pass thru the tedious legal tortuousities of civil action and county court proceedings. Thus for bilking a cabman of his fare, a man may get 14 days in jail and be required to re-

Florence Shirley has been engaged by William Harris, Jr., to appear in *Off a Sunday*, the comedy by Homer Miles which is about to open.

Francine Larimore gave her first performances last week at the Majestic Theater, Jersey City, in her new play, *Parasites*. This piece is by Cosmo Hamilton and the Shuberts are presenting it.

L. Lawrence Weber says he is going to costar Miriam Hopkins in *Mister Man* when it is produced early in December. He does not, however, mention the co-star.

Louis Mann has started rehearsals in *Midship's Progress* and his supporting company includes Marie Reichart, Priscilla Knowles, Charles Halton and Robert Williams.

Broadway has it that Helen Gahagan will be seen in *Sunshine*, but as she is under contract to William A. Brady his permission will have to be obtained in order to put the deal thru.

John Meehan will play in *The World's Favorite* and stage the piece as well. Rehearsals will start this week under his direction. James P. Beury is the producer.

Max Marcin's latest play, *Silence*, is slated to open at the National Theater, New York, November 24. That means *Ashes* will have to find another theater or depart.

Carlotta Monterey will next be seen under the management of David Belasco. She will have the title role in *The Dove*, the Willard Mack play which goes into rehearsal shortly.

Badges, the new Max Marcin play, was produced for the first time last week, playing Springfield and Hartford. Jules Hurtig is the entrepreneur and has in the cast Louis Bennison, Gregory Kelly, Louis Robb and Eleanor Woodruff.

Wagenhals & Kemper will not do *The Prisoner* after all. Dana Burnet, the author, objected to some changes they proposed making in the script and withdrew the piece, with the consequent stopping of rehearsals.

on the *Old Kent Road*, and Lottie Colling big hit, *Ta-ra-ra-boom-de-ay*. And Sybil's playing taught many of those assembled to do her honor what a fine musician was sacrificed to make the fine actress. And now I'm waiting to hear what offers the vaudeville men are going to make this versatile, charming and so generous player.

Winston and de Walden

Bruce Winston keeps himself busy these days, for besides his favorite hobby of designing beautiful costumes for the stage and for private use, he is a moving spirit in the new Studio Theater, which holds its select special performances of party plays in Lord Howard de Walden's Belgrave Square residence, Seaford House. There lucky folks who can afford to pay \$20 to sit on Lord Howard's beautiful gilded chairs for the two-hour traffic of a triple bill foregather to see, if not the highest art, at least the highest-browed drama.

And now Bruce, the bland and big, is to present his *Dramatic Players* in a series of plays for special matinees at the Holborn Empire. The first of these will be a historical piece, *Heracles*, by T. E. Ellis. Strange to relate, T. E. Ellis is none other than that same noble lord who has proved such a generous, if unsuccessful, patron of theatrical art.

I hope that the backing of Bruce will prove a most profitable venture to the scion of Norman barons than have previous ventures. For Howard de Walden, besides being a man of great and catholic culture, has been one of the most generous patrons of art here. Unfortunately he has not lighted upon men (and women) who combine good showcraft with good intentions. The curse of these intellectuals is their refusal to believe that good art demands just as much showmanship to "put it over" as does the conventional drivel that passes muster for "what the public wants" with our ordinary, go-as-you-please producers. And when the arty-arty lads and lasses of the theater get a generous patron behind them they seem inclined to let things rip regardless of public and patron alike. Unfortunately again these same generous patrons seem to indulge a passion for the second-rate and incompetent and thus "The higher the brow, the deeper the purse, the shorter the run" is generally the verdict.

De Walden is made of different stuff, however, and altho he has been many times bitten, he has not become shy. So while there's Winston there's hope, for Bruce Winston had not a little to do with that former series of Holborn Empire matinees of Greek and modern English plays which set Sybil Thorndike on the pedestal where she belongs. And any man who had to do with that daring and successful venture has a claim to the respect of theaterdom.

After all, there's no reason why an intelligent and generous millionaire should not make a profit in more than merely artistic fudges out of the theater, and if any man deserves a successful run for his money it is the Baron.

But why he did not jump in to put our one and only Charles Cochran where he belongs remains one of the mysteries of baronial psychology.

Brevities

The Thief of Bagdad has been doing good business at Drury Lane, but it is good news that the grand old house will soon revert to drama. I hear that it was hoped to present W. A. Darlington's highly successful dramatization of his novel, *Alf's Button*, there, but after all this piece will go to the Prince's, where it will open Boxing Day.

Robert MacDonald is presenting *Polyanna* with a strong cast in the provinces for a trial run. This American piece is pronounced a safe thing for the West End.

The Scala, now devoted to amateur productions, begins its new history with a gala week next Monday when *The Gondoliers* will be seen. *The Rebel Maid* is due Thursday. Both are to be given by London amateurs. I hear that bookings are made for next year and part of 1926.

When Basil Dean finishes his production of *Peter Pan* in New York he is to return home to prepare the English staging of Frederick Lonsdale's *Spring Cleaning*.

The Lord Mayor of Liverpool today gives a reception to delegates of the British Drama League whose annual conference takes place there today and tomorrow. A special bill of three short plays by Liverpool amateurs is to be given to-morrow night at the local repertory theater as an event of the B. D. L. meeting.

E. V. Lucas, the famous English essayist, critic and all-round literateur, has at last fallen to the dramatic form and has written a charming little comedy, *The Same Star*.

The failure of the Readeon production, *The Claimant*, at the Queens, releases Fay Compton to appear with her husband, Leon Quartermaine, at the Coliseum in a sketch.

The New Oxford Theater will shortly house Gulliver's production, *The Butterfly*, with music by Pablo Luna and book by Boyle Lawrence.

St. Paul's Church, Covent Garden, resumes its Sunday afternoon drama services with *The Unknown Warrior* and *Gold*, by Miss Creagh-Henry, and later will stage Geoffrey Whitworth's *Father Noah*, which has already been done by amateurs in London and Manchester.

What the New York Critics Say

(*S. S. Glencairn*)

(Provincetown Playhouse)

TIMES: "They reveal a vivid cross-section of life in the forecastle and on the water-front."

WORLD: "Written as they are, intertwining various important characters into each of the succeeding playlets, they provide vivid, pulsating drama."—Quinn Martin.

HERALD-TRIBUNE: "The performed in the world's most uncomfortable theater the bill was entertaining, even to those not of the cult."—Percy Hammond.

SUN: "A richly memorable evening in the theater."—Alexander Woolcott.

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

The Blue Ridge Serenaders report that they are playing to packed houses every night at the St. Regis, Philadelphia.

Carl Hughes asks as to the whereabouts of Marcus C. Brooks, who was playing double drums on Christy Bros.' Circus in 1922.

Youngberg's Entertainers have completed a successful engagement in Tulsa, Ok., and are now working out of Arkansas City, Kan.

O. A. Gilson, bandmaster of the Robins Bros.' Circus, after closing November 1, signed a contract to furnish a 20-piece band for a real estate firm in Florida. He will be located at Oldsmar, Fla.

Paul F. Donnelly reports that L. Ross Guard, saxophonist, who doubles four instruments, has accepted a position with Paul F. Donnelly and His Knights of Harmony, now playing the Cosmopolitan Cafe, Nogales, Sonora, Mexico.

Orville W. Johnston's Orchestra, Ottawa, Ont., which played at the recent dance for the Prince of Wales in that city, opened Ottawa's newest and biggest cabaret and has a seven-month contract there.

The Kentucky Aces, after a six-month engagement at the Bungalow cabaret, Green Bay, Wis., have moved to Appleton, Wis., where they are appearing at the Rainbow Gardens. Bob Farr, trombone, has been added to the outfit.

Martin Stodhill, bandmaster, who closed recently with the Nat Reiss Shows, writes from Tampa, Fla., that he has a 10-piece band contracted until April with a large real estate clearing house and says that it will shortly be enlarged to 22 pieces. The work is very light and pleasant, he states.

Tommy Mahney, of the Royal Palm Entertainers, visited the Muse recently and reported that the outfit, which is now playing club dates, expects to open at one of Toledo's leading resorts next summer. The roster: Glenn Dorn, leader and sax; Ted Williams, banjo; Louis Truno, trumpet; Mabel Weston, soubrette, and Tommy Mahney, traps.

Glenn Kay's Footwarmers, formerly the Atlanta Footwarmers and Carolina Syncopators orchestras combined, with headquarters at the Hotel Clarendon, Daytona Beach, Fla., played at the opening of the new Lakeland Terrace Hotel, Lakeland, Fla. Glenn Kay's Lakeland Terrace Orchestra, a combination dance and concert unit, will furnish the music there for the coming season.

Joey La Palmer, whose hand is featured with the High Speed Comedy Co., reports from Tonkawa, Ok., that the outfit is getting a great deal of favorable comment from audiences attending the show. The personnel of the hand is: Joey La Palmer, cornet and leader; Wayne Barlett, cornet; Tommy Carney, saxophone; Andy Vogel, banjo; J. L. Jacobs, drums and xylophones; Mrs. J. L. Jacobs, piano, and Rob "Klutz" Colefield, trombone, violin, saxophone and one-string gun.

O. A. Peterson writes: "Recently I wrote an article mentioning the 'harmonic seventh' as being a useful tone if we could find a way of making it on our instruments. For the past three weeks I have been associated with a real jazz artist, who uses this tone to harmonize with the key note in his endings. I have never heard it used in that way before. The effect is weird, but pleasing, as a jazz ending. The artist's name is George D. Bartlett, and he has a wonderful ear for harmony and a natural talent for providing.

"I asked him what tone it was that he used in his endings, and he said it was one tone below the key note, but he didn't know what to call it. This got me interested. I had not been able to identify the tone myself, altho I heard him use it frequently.

"He asked me if it was a minor seventh. I told him it was the harmonic seventh, two commas below the minor seventh. Then he became interested and wanted to know if such a tone wasn't in the scale, and when I assured him it was not in the scale he was greatly surprised and confessed that he had to make it as flat as possible in order to satisfy his ear, but did not know that he was right in doing so. He said it was hard to get in tune because it always seemed to be too sharp. Then I explained to him that it was a tone not found in the scale and had to be humored until it was two commas below the minor seventh.

"Many jazz artists will be interested to learn of this tone, which they are unconsciously using. It can be effectively used in chords with the tonic, third and fifth. The four tones would then be in the ratio of 4, 5, 6, 7—to my mind, the most beautiful chord in music."



(Communications to Our New York Offices)

Marie Dressler's Life

THE LIFE STORY OF AN UGLY DUCKLING, by Marie Dressler. Published by Robert M. McBride & Company, 7 West 16th street, New York City. \$3.

Marie Dressler is hardly what one would call an accomplished biographer. The science, or art, of compiling a definitive biography and properly documenting it is evidently not in her line. But she has the saving grace to admit it. She mis-spells names and mixes dates, she forgets incidents and she writes of events in anything but chronological order. But she disarms criticism by telling the reader of her shortcomings in advance. What Miss Dressler has done is to tell her story in much the same way as she made her fame on the stage—by being a good rough-and-tumble artist. The method does not cramp her style and she tells an interesting story.

Miss Dressler is the daughter of a musician, and at an early age embarked on a stage career with a one-night-stand opera company. For years she stayed in the "sticks", playing when she could get the job and leading more or less of a hand-to-mouth existence. The necessity for providing a minimum of comfort for her mother sent her on the stage in the first instance and it served as a spur to her throughout her career.

Finally talent told, and Miss Dressler arrived on Broadway. After a while *Tillie's Nightmare* came her way and brought her fame. Before this she had made a hit in *The Lady Slavey* and other musical shows, but it was as Tillie that she created the part which will live longest in the public's memory. Incidentally, it was this piece which served as her first motion picture vehicle, under the title of *Tillie's Punctured Romance*. The story of her adventures in this field are both amusing and pathetic. Apparently the chicanery she was subjected to there cured her of the films, a field in which she showed to particularly good advantage.

The Life Story of an Ugly Duckling is a straightforward story and an interesting one. I wish it had an index and I wish it was a bit more orderly, for then it would have had value as a reference book. But, as a story of Miss Dressler's life, it is entertaining, and, to some extent, informing. I had a pleasant couple of hours with it, and I feel sure the rest of its readers will too.

A Book of Dances

CLOG AND CHARACTER DANCES, by Helen Frost. Published by A. S. Barnes & Company, 7 West 45th street, New York City.

Some time ago Helen Frost published a book called *The Clog Dance Book*, which was an excellent attempt to furnish dancing instruction thru the printed page. This present volume, *Clog and Character Dances*, might rightly be considered a sequel to the first work.

It is in all respects a worthy sequel, for Miss Frost writes with the same clarity as before, her selections of dance routines is just as good and the music for them as judiciously chosen as in the first volume.

It is not easy to learn dancing from a book, but with persistence I am sure one could do it with the aid of this material. The directions are very plain, there are lots of photographs to illustrate the difficult points, and the music is there as a guide. I also think the professional dancer might get a tip or two from the book. There is always the chance of getting a new angle or idea from such a volume, and, if one is obtained, it is easily worth the price of the book.

In the November Magazines

The Bookman has an article by James Ashmore Creelman, in which this well-known scenarist gives some valuable advice to those who would embrace his profession. It is called *This Business of Writing Scenarios*, and is the first of a series of articles, entitled *How To Stay Out of the Movies*, which Mr. Creelman will write for The Bookman.

In *The Atlantic Monthly* there is an article by Fullerton Waldo, bearing the title of *One Crowded Hour of Clowning*, which describes the author's experiences as a clown. It is interesting.

Brander Matthews is represented in two magazines this month. In *The Century* he has an article entitled *The Well-Made Play Reconsidered*, which is a splendid defense of that type of drama, and in *Scribner's* Mr. Matthews has *Rip Van Winkle Goes to the Play*. This latter is a comparison of the old with the new theater, in which the latter does not come off badly at all.

The American has *The First Fifty Years Were the Hardest for Ben Turpin*, by Neil M. Clark, and *Ernest Williamson's Adventures in Making Motion Pictures Under the Sea*, by Mary B. Mullett. The titles indicate just what they are about. There is also an article by John Howe, called *Are You Among the 30,000,000 Who Play Musical Instruments?* which will give you a good idea of the growth of the musical instrument business.

THEATRICAL MUTUAL ASSN.

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

Office Grand Secretary-Treasurer

Let all the lodges bear in mind that at your meetings during this month you will nominate your candidates for the various offices in your lodge to be followed next month by electing some of them to serve for the ensuing year.

As you select these officers be sure that they have the interests of the lodge at heart and will do all they can to promote the welfare of your organization. You want officers who will attend your meetings and will make endeavors to bring out the members as well. If this is done there is no reason why you should not prosper and grow.

When you install your officers have your installing officers impress upon these brothers the necessity of attending to the duties of their office, and when the members learn that they are always on the job they as well will become interested. Then try to educate them all with interesting talks, debates, social gatherings, etc., and you will soon find out you have got a live lodge and not a dormant one.

Boston Lodge, No. 2

This lodge expects to hold a social hour after the December meeting and hopes to have the veteran comedian, George Wilson, of the old Boston Museum Company, address it.

Chicago Lodge, No. 4

At the last regular meeting, held October 22, the following members were initiated: Oscar L. Hanson, Jessie Charles Riley, Paul Ackerman, George McKay, Carlton E. Kerrick, Louis Rosen, Harry S. Cowen, J. Harry Lawrence, Edward Francis Mooney, Edward Martine, Frank Samuel Trulson and Martin J. Flinney.

Bronx Lodge, No. 38

The lodge is now located at 2934 Third Avenue, the Bronx, in its new rooms. There is a reading room, poolroom, radio, vetcrola, piano—everything to make things pleasant.

We are in receipt of a communication from Brother Jack Fonda, who is tour-

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

Controversy between the manager of the Grand Theater in Johnstown, N. Y., and Local No. 335 has been adjusted.

Vice-President Culver is on his way to Lawrence, Kan., where members of Local No. 269 are up in arms against the theater management.

A raid call has been issued recently against the Hippodrome in Dallas, Tex. This call also applies to the Lyric Theater at that point.

Representative Raoul has successfully adjusted matters for Local No. 76, San Antonio, Tex. He has been assigned to Tampa, Fla., where Local 321 is in difficulty.

A disagreement has developed between Local No. 319 and the management of the Opera House, Mansfield, O. This is also at swords' points with the manager of the Castamba Theater, Shelby, O.

In a previous issue Harry Spencer, assistant president of the organization, was erroneously mentioned as being general secretary-treasurer. Our error. That important post belongs to Richard J. Green.

Vice-President Elliott has been dispatched to Urbana, O., to straighten out local differences. This accomplished, he will jump to Youngstown and assist Local No. 70 in its dispute with the Hippodrome management.

C. A. Maas, electrical engineer, and Ed Foy, moving picture exhibitor, both members of Local No. 127, Dallas, Tex., have been appointed to the examining board for licensing motion picture projection machine operators, at a recent meeting of the City Commission.

The coming of Morris Gest's spectacle, *The Miracle*, at the Public Auditorium in Cleveland, O., has resulted in a hurry call for all the property men, electricians, machinists, carpenters, clearers and flyers in that city to man the massive production. Should a shortage of help arise the management of the Auditorium will draw on the stagehands in the outlying districts.

Members of the Executive Board are bending every effort to clean up all routine matters preparatory to their leave-taking next Wednesday for El Paso, Tex., where the brains of the I. A. will hold their midwinter conference. Prexy Canavan and his cohorts have arranged to leave New York via the Pennsylvania Railroad. They will travel by easy stages, with stopovers at Chicago, St. Louis and Kansas City. Immediately following the conference Canavan will visit the local officials in Fresno, Santa Barbara, Los Angeles and San Francisco, returning to New York about the first of December.

ing with one of *The Thief of Bagdad* companies.

Brother Emil J. Lorance, salesman, has just returned from a trip to Baltimore and is contemplating a trip to Florida. Advises that he is to be married soon.

Saturday evening, October 23, we held our regular meeting and initiated the following members: George Reeves, Louis Raskin, Ben Richter and Joseph P. Del Ross.

Brother George Langer was elected trustee to fill the unexpired term of Brother Larry DeBella.

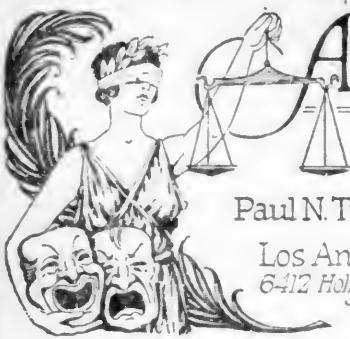
At our next regular meeting the annual ball committee will start the ball rolling for this season's big event.

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NOVEMBER 15, 1924



Actors' Equity Association

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Council Commends Mr. Dullzell

In recognition of the work of Paul Dullzell, assistant executive secretary, during the recent illness of Frank Gillmore, the council unanimously passed the following resolution:

"WHEREAS, courage is fairly common, real intelligence is rare, and singleness of purpose rarer still; these three, allied with truth, fidelity and tact, make an almost unique combination. How grateful then must be an association which finds the presence of all these attributes in one of its employees; therefore

"BE IT RESOLVED, That the council of the Actors' Equity Association inform Paul Dullzell that it recognizes in him what has been outlined above, and hereby tender him this tribute of its sincere thanks."

Cushman Club for Chicago

The good news has been received that Newton Murray Potts, so long associated with the Charlotte Cushman Club in Philadelphia, has succeeded in interesting a number of philanthropic people in Chicago in a similar institute for that city.

As our readers will recall the hope has been frequently expressed in this column that such a thing would be effected sooner or later.

The Charlotte Cushman Club in Chicago will mean much to the ladies of the profession, particularly those who draw small salaries.

San Francisco may also witness the foundation of a Charlotte Cushman Club, tho the plan in that city is still only tentative.

John Emerson Returns to New York

Our president, John Emerson, has returned from the Coast, where he was for several weeks on private business in connection with a new picture which he and his wife, Anita Loos, were producing and directing.

Robert Middlemass Elected

Robert Middlemass has been elected by the council to serve the unexpired term of the late lamented John Cope.

Demand Shakespeare Royalties

The French Society of Dramatic Authors and Composers will demand royalties upon the Shakespearean pieces presented by the Odeon National Theater Company of Firmin Genier during its present tour of the United States, it is announced.

In the Odeon repertoire there are two adaptations from Shakespeare, *The Merchant of Venice*, arranged by Lucien Neput, and *The Taming of the Shrew*, as rewritten by de la Fourchardiere. The French Society demands as large a fee for these pieces as for the masterpieces of modern authors in the Odeon repertoire. Genier will present.

These amounts will be devoted to the pension and sick benefits of the society. Mr. Shakespeare, because of the French translations in which he is dressed on this occasion, becomes eligible to aid in the support of indigent or destitute French authors.

Insinuations of Plagiarism

Two separate actions now pending in New York courts allege plagiarism of plays. In one of these actions Sophie Treadwell asserts that Michael Strange's play is based on a manuscript which Miss Treadwell submitted to Mr. Barrymore. Miss (or is it Mr. when a feminine writer chooses a masculine name) Strange declares that Miss Treadwell's claim is an insult which damages her reputation to the extent of \$200,000.

At the same time Ida Vera Simonton sued Leon Gordon claiming that *White Cargo* is taken from her novel, *Hell's Playground*.

In both instances there is similarity of material since a play of a historical personage or of a definite terrain must have certain features in common. In each case, however, the similarities must be shown to follow from the earlier work and to have been dependent upon it for their origin.

These are only links of a long chain of such claims, for many successes possess ideas which have appealed to other minds and seem to those minds to have been derived from them.

Even *Abie's Irish Rose* has not been free from such malicious or envious insinuations.

Dancing Guaranteed This Year

The number of tickets to be sold for the Annual Equity Ball at the Hotel Astor, New York, November 15, will be limited to the number of people who can dance in comfort in the space avail-

able, according to George LeGuere, its business manager.

"No amount of modern progress seems to change or destroy the basic element of what is socially known as a 'ball,'" declared Mr. LeGuere. "It is, of course, dancing. The crush last year was so great despite our earnest efforts to discourage the last-minute attendance, even to closing the entrance, that the committee has decided it must provide a guarantee in advance that the dancers may have room to dance, or alter this word 'ball' to some synonym which will define a crowd at a Harvard-Yale football game."

One of the papers, commenting on this change of attitude toward ticket sales, noted: "And now these tickets, which were sold five years ago by flush-faced, blazing-eyed devotees of their beloved Equity in a mad rush to do their 'biggest most' for the cause, are quite placidly announced for sale at Tyson's, McBride's, Bascom's, the Hotel Astor, and at the headquarters of the Ball Committee, 45 West 47th street."

But altho there may not be quite the same need for such evidences of devotion as this paper remembers, the affection is still there, and would be available for Equity in any cause for which it might be asked.

Mr. LeGuere has also announced that Victor Baravelle, conductor of the Ziegfeld Follies orchestra, will have charge of the musical program of the ball, while the decorations will be looked after by Clark Robinson, scenic director of the Capitol Theater, who also staged *Hazard Short's Ritz Revue*.

New York Plays in London

The New York Evening Sun recently called attention to the fact that:

"The New York theatergoer who happens to be in London just now must feel quite at home. He can see the following American plays: *It Pays To Advertise*, *The Fool*, *Poppy*, *White Cargo*, *The Show-Off*, *The Nervous Wreck* and *In the Next Room*. He can see also Shaw's *St. Joan* at the New Theater, *Fata Morgana* at the Ambassador, Maugham's *Our Betters* at the Globe, *Tiger Cats* at the Strand, a

revival of *The Ware Case* at Wyndham's Theater, *The Mask and the Face* (which "died" here at the Criterion), *The Farmer's Wife* at the Court and *Madame Pompadour* (which will open the new Martin Beck Theater) at Daly's."

Musical View of Late Strike

The Musical Courier, altho as its name indicates interested primarily in music, maintains a column headed "Musical Comedy, Drama and Motion Pictures" in which appear criticisms and comments on Equity's particular province.

In the issue of October 9 May Johnson, who has resumed charge of the department after an extended absence, remarked concerning the last fight of the Producing Managers' Association:

"Five months ago when the writer was contributing to this column the all-important subject before the theater-loving public was the Actors' Equity Association and a threatened strike. At that time it appeared that some 14 of our most eminent producers felt that they could not concede to the demands of Equity. Various and sundry productions were closed, particularly some half dozen, which included *Rain*, *The Seven and Steppling Stones*, all of which had been playing to capacity audiences, and the layman was given to understand that it was the threatened strike that had brought about the closings. The public at large never seems to understand those things, and, after all, the public doesn't seem to care one way or the other.

"Returning to the city all seems to be quiet. Nothing is heard about the strike, and, with the exception of George M. Cohan, every producer is now busy with from one to five productions, and things are going on just the same as tho there had been no threatening trouble. Looking at it from the outside, and not knowing or caring much about the internal politics, one is inclined to believe that the forecast in the theatrical world pointed a slim summer, and this, in many cities, was true.

"So was it Equity or hot weather? We don't know. This we do know: The producers were not discouraged, nor were the

actors overly frightened by those harrowing stories of dark houses and nonemployment, for the new productions are coming in fast and the usual rapidity of closings is also noted. Looking back to this time last year it seems that the same normal condition exists."

Joys of Turning 'Em Away

On a recent Wednesday night occurred one of those joyous (to the managers) theatrical evenings when suddenly every production on or near Broadway sold out completely and entertained standees. Not the least comic of the sights along the Rialto was a "House Full" sign prominently displayed in front of a conspicuously weak attraction that had come to town not long before—unquestionably the only sellout of what appears to be a brief engagement. Incidentally the custom of placing a "House Full" sign in front of a theater is an English habit and was first used here a season and a half ago by *Aren't We All?*

Stocks for Stocks

The stock company is generally acclaimed as the nursery of the theater. It has usually been assumed that enough of these nurseries were in existence to take care of the rising theatrical generation.

Viola Frayne, in the course of a recent interview in Pittsburgh, Pa., however, declared: "Yesteryear is past and the dead must bury its dead. What is far more important to the players on the stage and the people who come to see the players on the stage is where we are going to get our stars tomorrow.

"That we will get them goes without saying, but heretofore it has been sheer good fortune that our stage has not been depleted of stars, since we do little or nothing to develop them. A few years ago we had more than a hundred stock companies throughout the United States and Canada turning out good players and possible stars, and while we still have stock companies they have been sadly depleted, and this material incubator for Broadway makes things look less rosy.

"It would be quite possible for the A. E. A. and the Professional Woman's League and all the actors' organizations, together with a special commission from the leaders of the stage, to encourage a summer chautauqua in New York or elsewhere, where plays may be produced with the leading stars acting the parts for the benefit of the younger generation, and where men like William Faversham, Henry Miller and George Arliss would lecture on the dramatic stage. Special classes in English diction, in deportment, in athletics and in all the allied arts so necessary for the successful actor might be established."

ACTORS' EQUITY ASSOCIATION.

Executive secretary's weekly report for council meeting November 3, 1924:

New Candidates

Regular Members—Janet Adair, J. E. Balfour, Joseph Feldman, Georgie Hale, Alleen Hamilton, William Hodge, Rose Katz, Robert Mamelin, Viola May, Ona Munson, Channing Olcott, Yolanda Media Presbury, Robert Quinault, Al Shaw, Porter J. White, Lewis Waller.

Members Without Vote (Junior Members)—Max Alexander, Basil George Alills, Glen Baylor, Walter Bradbury, Edward R. Fitzgerald, Neville L. Goddard, Adele Howard.

Chicago Office

Regular Members—George C. Dunigan, Harry Gordon, Wm. W. Martin, Chas. S. Mosconi, Louis C. Mosconi, Verna Mosconi, William Mosconi.

Member Without Vote (Junior Member)—Arthur Bayless.

(Continued on page 66)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

SIXTY-FIVE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Elizabeth Huyle, Walter Twaroshk, Elaine Thalier, Grace Hammar, Nancy Mayo, Frank Shea, Hazel St. Amant, Daisy Yatt, Carol Raffin, Anna Belle Grey, A. J. C. Bent, Mary Manning, Tilly Ballard, Christie Le Bon, Verna Shaff, Arthur Freeman, Hirman Murphy, B. Tlemann, Beatrice Erickson, Ephine Griceshim, Marie Kimball, Stella White, Bernard Wally, Ethel Cook, Robert Merriman, Lionel Langtry, Ruth Ingalsbe, Edith Hughes, Hilda Steiner, Jack Varley, John Merkle, William Peroff, Annette Hawley, Elsie Meyer, George Mortimer, Gerald Ewing, G. H. Bates, Lorenzo Vitale, Frederick Walter Saunders, Percy Richards, Emilia Pratesi and Frank Pittell. Anyone knowing the addresses of

any of these members will please notify this office.

The contract provides that members shall pay strict regard to makeup and dress. Any member who goes on the stage without making up may be dismissed without notice. If the offense is flagrant and the company is on the road the manager is not even compelled to pay return fare of the offending member. The Chorus Equity can protect you only so long as you are observing all provisions of the contract.

Members holding cards good to November 1, 1924, owe \$6 to May 1, 1925. Those members who are on the road may send in dues in the form of a money order made payable to the Chorus Equity Association.

DOROTHY BRYANT,

Executive Secretary.

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THE first effort to print the International Phonetic Alphabet on this page was not without the typographical errors that we anticipated. Not only did the operator of the linotype have 30 or more symbols to deal with, but the copy to work from was made on a typewriter, where the symbols are not as large and distinct as in usual typing. Furthermore, a few of the symbols that were made to order seem not to have been delivered from the factory. What is especially missed is the special symbol for the th-sound in "there", which is a "d" crossed like a "t". Other mistakes, doubtless due to the copy, were the failure to distinguish between (θ) the voiceless th-sound in "thin" and the (ð) in "go" (gou). The open-e (ɛ) was also mistaken for an (s), and the distinction was not always made between the front (a) in "ice" (ais) and the back (a) in "father" (ə). The English unrilized "r" was represented with a dot under it, which is the symbol for the "inverted" r-sound, the sound made by curling the tongue back.

What is particularly pleasing is to know that the symbols as a whole are large enough to make clear type, and they correspond in detail to the International Phonetic Alphabet as it is used and understood in all parts of the world. The typographical errors will be reduced to a minimum as soon as the operators have time to become accustomed to their work. The vowel symbols are repeated in this issue to correct the errors of last week.

KEY: VOWEL SOUNDS

Front

i: see (si:)
ɪ it (ɪt)
e met (met)
ɛ care (keə)
æ at (æt)
ɑ ice (ais)

Back

ʊ boot (bu:t)
ʊ book (buk)
o go (gou)
ɔ law (lɔ:)
ɔ on (on)
ɑ arm (a:m), father
ɔ: bird (ba:d)
ɔ: above (ə:bav)
ʌ above (ə:bav)

Diphthongs

ei may (mei)
ai ice (ais)
əʊ tour (tua)
ou go (gou)
ɔɪ boy (boi)
əʊ house (hous)

ɪ dear (dia)
ɛ care (keə)
ɔ: more (mo:a)
u poor (pu:a)

The chart on the center of this page does not amount to a row of pins unless we understand what it represents. It should always be kept in mind that the chart represents tongue positions, high, low, front, and back, and mixed, which is a position between front and back.

Direct questions about a chart of this sort, or about any terms used in describing it, are always helpful. There are two processes involved in spoken words, one is the production of voice and the other is the molding of voice into separate sounds. The phonetician who confines his investigation to the making of language sounds pays little attention to the problems of voice production. He considers that voice production, in singing or speaking, has never been placed on a scientific basis. Considering the empirical methods of singing teachers and conflicting theories regarding methods of voice, the strictly academic and scientific phonetician chooses to protect his professional standing by confining his discussions to language sounds without reference to voice production, good or bad.

The editor of the Spoken Word has no academic pride or standing to protect in this way. His only interest in phonetics is in "practical" phonetics. From his experience and observation, the practical value of phonetics is two-fold. In the first place, it is the only tangible and accurate method of dealing with language sounds. In the next place, "correct speech" is an important factor in good voice. Good speech is a thoroughly practical thing. It implies not only correct pronunciation but a certain charm or elegance that comes from precision and economy of effort. This simply means that the right and properly trained muscles have attended to the business of speech. They have attended to this busi-

The Spoken Word

Conducted by WINDSCR P. DAGGETT

ness without interfering with muscles that should be left to their special duties of producing good voice. The teacher of lyric diction and the teacher of dramatic diction has every reason to know that voice and speech are fundamentally separate processes and it is only by treating them as separate processes that the best results are obtained when it comes to singing words or speaking them in an artistic creation.

This much has been said in view of the fact that this page deals with two subjects, voice and speech. It writes from the viewpoint of the phonetician on the one hand and from the viewpoint of the voice teacher on the other. In dealing with the chart of the English table of vowels, we may all well get this double purpose in mind.

Only the other day I had a conference with one of my colleagues, a teacher of lyric diction. She is a well-trained phonetician and requires all her singers to know the International Phonetic Alphabet and to make it the basis of the "diction" of song. I read to her some of my descriptions of speech, and she read to me one of her manuscripts on lyric diction—the manuscript of a splendid book now in preparation. Our terminology was often quite different, but after discussing these apparent differences we discovered that we both meant the same thing. But the very fact that questions had to be asked was sufficient evidence that more clearness should be attempted in discussing these subjects, whether voice or language sounds. It is, therefore, desirable to get a good understand-

ing of the soft palate as high as possible consistently with not producing audible friction when the force of the breath is moderate; the tongue is generally considered to be held in a state of considerable muscular tension; the lips are very much rounded and somewhat pushed forward." The (u:) may, therefore, be described as a CLOSE BACK TENSE ROUNDED vowel.

These descriptions are sufficient to show the general scheme of the chart and its practical applications. To put these descriptions to a test, it is a good plan to repeat the sounds: i: u: l: u: l: u:. The touch of the breath can be felt on the hard palate, brushing backward from (i:) to (u:) and brushing forward from (u:) to (i:). But in repeating the sounds (e) (ə:) (æ) (a.), the breath can not be felt on the hard palate because the tongue is too low to focus the breath against the roof of the mouth.

The part of the tongue that is raised may be called a tongue-ridge, and it is the position of the ridge that is diagramed on the chart. This schematic arrangement is useful, but it should be regarded as relative for its only aim is to give general directions. This is where the voice teacher often has his or her own method of describing the sounds and getting results. Suppose, for instance, that a new pupil is told to sound (u:) by raising the back tongue in the direction of the soft palate. The terminology may be correct as to actual facts, but the vowel production and the tone production may be entirely off color. The idea of BACK position has been so emphasized

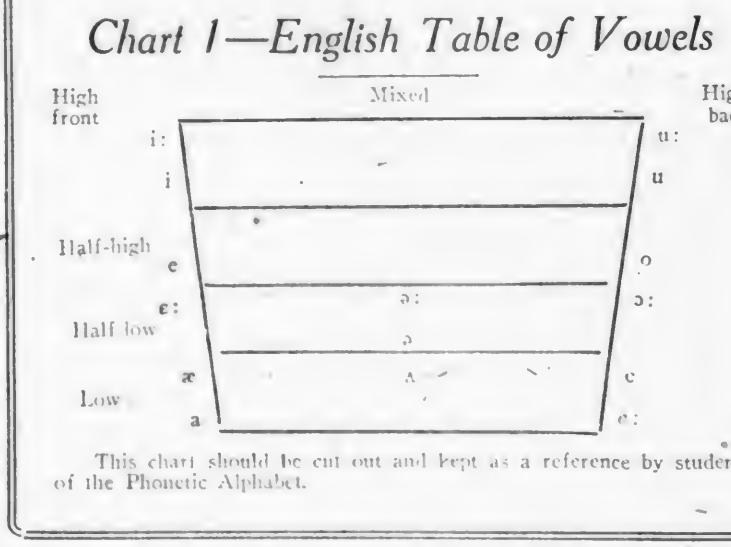
of high-front tongue positions, but we will see about that later.

If, on the contrary, the tongue be held down at the Front, during the processes of speech in singing, leaving the back entirely relaxed, not only is perfect poise and free action of the larynx secured, but all tension upon the pharynx is also released, giving the open throat so necessary to secure the full resonance of the voice and command of those subtle shadings of expression which, for lack of a better word, singers call tone coloring, and which, according to Doctor Aiken, are produced by the resonance of this "chamber in the neck."

This much is sufficient to indicate that the teacher of voice is likely to hold attention to sensations in the front of the mouth without making too much talk about the back tongue. For practical teaching it is therefore a good policy to think of front as very well forward in the mouth and of back positions as no great distance from the front. This is expedient for very good reasons. On (i:) the focus of the breath can be felt on the gums. This sensation is in front of the ridge or elevation that gives the mold of (i:). For purposes of voice production and clear diction, this breath vibration on the gums should not be lost sight of in saying (u:) for one quality of good diction is to have one vowel "melt into another" so that voice and speech always have a forward placement and security regardless of the constant shifting of the molds. The diction teacher is likely to work from front sounds to back sounds and to be guided largely by sensations that are forward. With this principle in mind, back is relatively back of front rather than "way back" on the tongue.

The description of speech sounds that I read to my colleague, the teacher of lyric diction, made considerable reference to the tongue-ridge that shapes the vowels. The manuscript of my colleague, in turn, had more to say about the dent in the

(Continued on page 42)



This chart should be cut out and kept as a reference by students of the Phonetic Alphabet.

ing of one or two sounds as represented on the chart.

The chart is a description of tongue positions, and we will begin from the viewpoint of the phonetician. Our first description of the organs of speech will be largely quoted from Daniel Jones:

"For the purposes of phonetics it is convenient to imagine the surface of the tongue divided into three parts. Consider the tongue in a position of rest, with the tip touching the back of the lower teeth. The part under the soft palate is called the back, the part under the hard palate is called the front and the part under the tooth-ridge is called the blade. The extremity of the tongue is called the tip, and is included in the blade. The definitions of 'front' and 'back' are particularly important."

By comparing this description of the tongue with the chart, we see that some vowels are classified as Front vowels, others as Back vowels, and some are high and some are low.

This system of classification explains the chart. Vowels are Front, Mixed or Back, according to the part of the tongue which is most raised. Vowels are also classified according to the height to which the tongue is raised.

Take the high-front (i:) of "see" (si:). Jones gives this description: "In pronouncing the English long (i:) the front of the tongue is raised. In the direction of the hard palate practically as high as possible consistently with not producing audible friction when the force of the breath is moderate; the sound is generally considered to be pronounced with considerable muscular tension of the tongue." This formation is briefly defined as CLOSE FRONT TENSE.

We may now compare this high-front (i:) with high-back (u:) in "boot" (bu:t), and again in the description of Jones:

"In pronouncing the English long (u:) the back of the tongue is raised, in the

that the student forgets all about the importance of having his vowel sound take aim at the front of the mouth and the result is a "dark" and thick-sounding (u:). And so there are other things to consider besides the matter-of-fact descriptions of front tongue and back tongue.

At this point we leave Daniel Jones, whom we have taken to represent the scientific phonetician. We turn to the pages of Dora Duty Jones, whose books on lyric diction have had a wide circulation. Miss Jones was a teacher of "diction" but not a phonetician in the modern and strict sense of the word, and she had no knowledge of the International Phonetic Alphabet. Phoneticians do not credit her with having contributed anything to their subject, but as I know her thru her books and thru some of her pupils I consider that she said some pretty good things. For instance:

"It is, in fact, a physical impossibility to control the movements of the tongue from the back; any effort to do so—such as the attempt to hold the tongue down at the back in singing—merely stiffens the extrinsic muscles, by which the tongue is connected with the larynx and pharynx, and throws a corresponding strain upon the muscles by which the vocal cords are tensed, resulting in so-called 'tightness' of tone. Indeed, muscular rigidity of the back of the tongue (which forms, be it remembered, the front wall of the throat) is perhaps the greatest obstacle encountered by the vocal instructor in obtaining a free and full emission of the voice, and is also the chief cause of a legion of throat troubles common to public speakers, actors, teachers, and all who use the voice in sustained speech."

What follows in Dora Duty Jones' discussion may seem inconsistent at first with the general scheme of the chart of English vowels and the usual descriptions



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THE GIFT SHOP A Feminine Jimmy Valentine and Two Christmas Ideas

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Of course, H. B. Warner, as the burglar in *Alias Jimmy Valentine*, never looked quite so rakish as the diminutive rascal wearing Mme. Esmond's Jimmy Valentine design for the specialty act or ensemble, but we'll wager that Mr. Warner would throw up his hands and laugh heartily were he confronted by its nobs on the public highway. At any rate, the Jimmy Valentine costume is for sale. The coat and pants are of black chiffon velvet, lined with satin, white cap, vestee, scarf and buttons are of red satin. Made to individual measurements for \$50. The same model may be had in velvet corduroy for \$40.

A stage costume embellishment and an ideal Yuletide remembrance is the Blue Bird of Happiness sketched at the right-hand side of the box. Five and one half inches in size and solidly rhinestoned, it may be had in any color for \$1.75.

The woman who does not wish to be burdened with a suitcase or handbag will joyously greet the swagger Daisy Hatbag illustrated beneath the Blue Bird. It is made of black patent leather, lined with cretonne, and contains space for hat, costume, underwear, toilet articles and various odds and ends. It is opened and closed by means of snappers and is carried over the arm by means of a strap. It is also an ideal shopping bag, and many actresses use it as a sewing bag while traveling.

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When the actress is on tour and must venture out in inclement weather she is more apt to step forth with a smile instead of a sigh if she has a folding umbrella instead of just the usual kind. The folding umbrella that we have in mind comes in a leatherette case with a loop so that it may be hung in the wardrobe trunk, or it may be tucked away in traveling bag or suitcase. Of fine quality silk with a smart strap handle. A novel and useful gift at \$10. In colors of black, navy, green, purple, brown, taupe and red.

In a perfectly equipped wardrobe trunk one has all the comforts of home, compactly presented. We recently had demonstrated to us by an ex-actor (who understands well the requirements of the actor on tour) two remarkable wardrobe trunks. One of these was a circus trunk with water-proof bottom, an unbreakable mirror and a secret box for valuables, plus many other improvements of major importance. The other trunk had a clever arrangement of drawers which makes it unnecessary to take them from the trunk in order to pack them. Both of these had so many splendid features, including a bottom that does not pick up rugs or carpet when opened and closed and ironing boards of just the right height and size, that we shall not attempt to describe them, preferring to have you write us for a catalog which explains all these improvements in detail. If you are in the city we shall be glad to refer you to the demonstration rooms, where these trunks, of a famous make, are being sold. Mail orders receive prompt attention.

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you by having descriptive folder of rhinestones sent you, beautiful gems which may be purchased with instructions for fastening to the fabric so that they will not drop off during a season of the most strenuous dancing. She also will gladly send you a sample of ostrich trimming, provided you specify but one shade and the width of ostrich desired.

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The above articles are described in "The Gift Shop" column, this page.

With the Beauty Editor

Elizabeth Arden's Beauty Editor, who recently returned from Europe, lunched with us the other day. As she sat opposite, telling amusing incidents of her trip, we noted the perfection of her complexion. It was really flawless. When we remarked that she had a perfect skin she inquired gaily: "Could you imagine a Beauty Editor with an unlovely skin?"

"Furthermore, an unlovely skin just simply couldn't exist in Elizabeth Arden's presence. It would be made over to a semblance of loveliness. Miss Arden's own skin is perfection, without a line, despite the fact that she is one of the most energetic women in the world." We here replied that we agreed and considered Elizabeth Arden one of the most exquisitely lovely women we had ever met.

"And it is all due to constant care," said the Beauty Editor emphatically, handing us a story she had just written, entitled *Keeping Always Young*, with artistic photographic illustrations by Baron DeMeyer, remarking that she had written it for all women, including the English woman, who still believe that the indulgence in beautification is "a bit naughty".

After reading the story we were so impressed that we asked the Beauty Editor if she would send copies to our readers. She replied, "Indeed, yes!" So, if you would like to learn a few open secrets about *Keeping Always Young*, just drop a line to the editor of Feminine Frills, enclosing a stamp to cover cost of mailing the story.

Mme. Helena Rubinstein also has a most charming Beauty Editor, so charming, in fact, that we never pass 5th street without dropping in to hear the latest news about Madame's researches in the realm of beauty.

Madame, herself, is a beautiful, quiet and thoughtful presence, who gives one's complexion, eyes and hair such concentrated interest that she gives little

thought to speech. After she has diagnosed one's skin difficulties she calls forth a specialist in the treatment of one's type of skin and the beautification process begins.

On the occasion of our last visit we whispered to the Beauty Editor, "Madame's skin is unusually white and velvety today; why?"

"Madame keeps her skin that way—and then, well, she resorts to a bit of artifice," replied the Beauty Editor. "She uses Valaze Cream of Lillies which, unlike some foundation creams, has a consistency that not only makes powder adhere, but imparts a cameo-like softness to the skin that is entrancing. It is made especially for dry skins. And as you have observed, it is just as effective under the sunlight as it is under the evening lights. It is a great favorite with our actress following."

We couldn't help recalling a vision we had seen in Madamie's laboratory, girls in spotless white picking petals from water lilies, as we examined the Cream of Lillies, which may be ordered for \$1.50.

A special foundation cream for oily skins, which conceals blemishes, sells for \$1.

Now we are going to tell you about a wonderful cold cream and cosmetic remover, called Kleenex. The young lady manager of a drug store showed it to us with the air of one unfolding a delightful mystery. And the unfolding remained delightful, even after the mystery had vanished. For it proved a genuine discovery.

Kleenex is a wonderful porous material which absorbs cold cream and with it all cosmetics like a sponge, enabling one to emerge from the cold-cream bath with face as fresh as a rose.

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After you have tried Kleenex (you may order it thru The Shopper) you will wonder why you ever used a harsh, unsanitary towel. Using towels is a foolish extravagance, anyway, considering the expense of laundering and that grease and cosmetics stain them to such an extent that they cannot be restored to a dainty appearance. Kleenex has more body and softness than cleansing tissues.

Jasmin is such a delightfully romantic perfume that we used to lament that it was difficult to purchase reasonably a perfume that really suggested the natural Jasmin flower until we discovered a certain make, costing but \$1 for a half-ounce bottle. It is delightfully true to the floral odor of nature's jasmin and is also carried out in toilet water (4 oz., \$1)

Stage Styles

ETHEL BARRYMORE FAVERS SIMPLICITY

Our Ethel, regal and womanly, grown a bit more slender, wears costumes in the revival of *The Second Mrs. Tanqueray*, at the Cort Theater, New York, exemplifying the beauty of simple lines and fine fabrics. Even her coiffure is simple, parted at the side and dressed low.

She appears to decided advantage in a flame velvet evening gown of long, straight lines, with a train and a conservative drape at the hip, finished with a rhinestone and pearl ornament. The shoulder straps consist of rather wide rhinestone bands. A circular cape of vivid red velvet is topped with a huge red-fox choker, the tail falling down the back. An eccentricity is revealed in a border of red fox to match the choker on one sleeve.

A morning frock of bright rose silk crepe, the straight lines simply hemmed, short sleeves and a turnover collar at the V neck, with groups of pearl buttons down the front is also worn by Miss Barrymore.

Very smart indeed is a sports ensemble: The coat of orange wool with border, shading to a deeper shade of orange about the lower part. Ermine, dyed orange, makes the collar. A small hat of suede, with a roll brim is set off with a tawny-hued rose, at the right side.

All black is worn by Our Ethel in the final tragic scene, which is a decided departure from the flame and rose-hued gowns with which the unfortunate Paula seemingly endeavored to lighten the humdrum country life. This costume is composed of a skirt of deep fringe over Chantilly lace, the bodice of black crepe. A square cut decolletage is softened by trailing scarfs of chiffon which fall from the shoulder.

MARGOT KELLY IN CLOTH OF GOLD

Margot Kelly, of the same cast, wears a spectacular gown of Roman gold cloth studded with jewels, jade being most prominent. The dress is very short, and while the back is straight the front is relieved with a circular apron flounce and the decolletage set off with a circular harness effect elaborately jeweled. With this costume the lady of the flaming tresses carries a jade green coque fan.

KATHERINE CORNELL'S GOWNS ATTRACT PRAISE

Fashion writers generally have commented on the beauty of Katherine Cornell's attire in *Tiger Cats*, at the Belasco Theater, New York, referring to that personable young actress as "a perfect mannequin". When the curtain rises she is revealed seated gracefully in a wing chair, a pale-yellow robe falling to her knees over a negligee of pale yellow with clever scarf draperies falling from the shoulders and finished at the ends with bands of dull-gold lace. She is extremely pale, this effect deepened by the pale draperies which suggest the cold, calculating wickedness that leads to tragedy.

Temperamental, too, is a dress composed of black crepe to the knee line and from there down the black overlaid with ivory lace, bordered with bands of flame-colored satin. The wide sleeves repeat this banding, while a wide, straight scarf of the flame satin suggests Japanese influence at the neckline.

Another gown lingering in our memory is a gold-brocaded negligee, combined with green chiffon the color of the Mediterranean. Wing sleeves of this blue-green chiffon caught to the wrist, fall to the floor in a manner that reveals the bare arms. The gold brocade tapers to the shoulders and drapes high in the front, where a gold tassel is cleverly introduced.

LYNN FONTANNE IN POIRET GOWN

So charmed were we by one of the Poiret gowns worn by Lynn Fontanne in the new Theater Guild production, *The Guardsman*, that we have ordered a sketch of it for an early issue. It is one of those cleverly draped gowns which appears to be cut from a large scarf of soft radium, which clings to the body in lines of arresting grace.

FASHION AT THE METROPOLITAN

At the Metropolitan Opera House, where one is bound to see the most fashionable women in evening attire, velvet and satin gowns, elaborately beaded, hold favor. Black and white seem to dominate other shades, being carried out in all white or all black with gleaming beads, rhinestones and touches of feather trimming on the younger gowns. Sheath gowns show unexpected panels and drapes and occasionally a flare relieves the plain silhouette. The decolletage varies in contour and is always extremely low. A single ornament on the hip is a favorite embellishment. It may be a rhinestone ornament or one of flowers or ostrich.

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Jane Jennings, "The Cameo Mother" of the Screen, Waited Fifteen Years To Make Her Screen Debut

Most all of you know of Jane Jennings, the star mother of the motion pictures. And no doubt you believe, as did we, that she is one of the finished actresses of the stage recruited to the movies. But Jane Jennings was not recruited from the stage. She went into motion pictures by accident.

In quest of atmosphere for a story she called at the Vitagraph studio. Her charming presence won her courteous attention. While conversing with Mr. Blackton he noted the brooding sweetness of her expression and the clear-cut, cameo-like beauty of her features. She was just the right height, too, for a movie mother, being of dainty stature. He ventured to ask her if she had ever been on the stage.

Jane Jennings replied frankly that she almost went on the stage 15 years ago, adding that she had been a teacher of dramatics and used to wish under the stars for an engagement; that when the engagement came Dan Cupid stepped in and upset it; that while marriage brought her affluence she never forgot her dream of the stage and that—well, since financial reverses had come she wouldn't mind a bit of motion picture work now and then. She had the courage to venture thus far because John M. Small had advised her to go into pictures if she ever needed financial refreshment for the family exchequer.

Being a practical director, Mr. Blackton had a test closeup made of his newly discovered mother. That the closeup was successful is attested by Miss Jennings' title "The Mother of the Screen". (And she protested that she is not *The*, but *A* Mother of the Screen.)

At present she is star of the Moose film, *Emblems of Love*, which brings up to the point which should have been the beginning of our story (but what's a small matter like a "beginning" among friends, anyway?) She was making personal appearances at Richmond Hill. During one of those personal appearances we happened to be in the audience. She made a simple little speech and "took down the house". They asked her to say more. The "more" she said was to the effect that since she had waited until every hair on her head was white to become a movie star she felt that it was never too late for any woman to strive for achievement.

Fancying that we had a nose for news, we sought her and asked rather impertinently: "Do you really believe that it is never too late?"

Opening her beautiful brown eyes very wide she replied: "My own experience warrants such belief!"

"And you went into motion pictures without experience and made a success at the age of—er, well, er, over 30?" we persisted.

"Without experience? No! I had lived fully," replied Miss Jennings. "And in living I have known every type of mother I imitated."

"And those society mothers you portray so effectively, are they as nice as you picture them?" we asked.

"The society mother of modern times is just as much of a mother as the poor woman," replied Miss Jennings in her quiet, kindly way. "She has just as hard a time to keep up a brave front while attempting to guide erring feet as the poor woman. Wealth does not minimize the troubles of the mother. In some cases wealth increases the opportunity for wrongdoing."

"Understanding," said we, "has helped made you a beloved mother of the films."

Further appraisal of Jane Jennings caused us to add: "A fine state of preservation."

"A fine state of preservation does not mean that a woman has not encountered trouble," replied Miss Jennings. "The effect of trouble on her state of preservation is determined by her mental attitude. If she accepts trouble gracefully she is bound to extract some sweetness from it." As she said "sweetness" we wished that we might have a closeup of her for our readers, but we said contrarily:

"Sweetness isn't everything, is it?"

"True," said Jane Jennings. "Coupled with understanding and sweetness we must have the ability to concentrate. That is a reservation we might make in stating that age has its opportunity as well as youth—concentration. Concentration on memories of experiences and emotions stored up in the soul should enable us to reflect emotions with sincerity."

"Speaking of mothering," we began. "I have gathered the ever-humorous Lowell Sherman, the piquant Mae Murray, the wistful Merton of the Movies, Glen Hunter, pretty Constance Binney, radiant Violet Hemming—and, well, it would take a long time to enumerate all of them."

The conversation then drifted toward Miss Jennings' husband. He was at first

opposed to his wife's devotion to a film career. However, after seeing Miss Jennings in a mother role he capitulated, saying: "Since you gave up 16 years of your career to mother me I give up my opposition to your career."

One of the inspiring things about Jane Jennings is that she does not look back wistfully over the years and sigh over the histrionic honors that might have been. Rather does she look upon the years as a preparatory school in which she has qualified to enter life's "college of expression".

At present she is preparing to make personal appearances in Chicago, where



JANE JENNINGS

Emblems of Love will be shown. She likes making personal appearances and has made as many as three a day. She is one of the screen players who brings no disillusionment with a personal appearance. Her past social position and pleasing voice place her at ease anywhere.

To sum up, Jane Jennings has appeared as a mother in the O'Henry series, *When We Were Sweet Sixteen*, *Lady Rose's Daughter*, *What Women Will Do*, *Headless Moths*, *A Pasteboard Crown*, *Broadway Rose* and as the Mother Superior in *The Lost Chord*.

To quote a friend of Miss Jennings, when casting *A Man Must Live*, starring Richard Dix, the director, Phil Sloane, had difficulty in finding just the right type of mother. When Miss Jennings was brought to him he said, "She will do. I see so many mothers in her."

Perhaps that is the big reason why Jane Jennings is the most successful mother of the screen—men see in her so many mothers—everybody's mother!

ELITA MILLER LENZ.

P. A. HAS SHORT MEMORY

Charles Dillingham's press agent sent out a story to the New York papers last week in connection with *Peter Pan* in which he said Sir James Barrie had never visited this country. He evidently has forgotten the fuss made in the papers about 10 years ago when Barrie paid a visit here. And so, apparently, have the dramatic editors who printed the yarn.

MINNA GOMBELL GOOD IN "ALLOY"

Minna Gombell is giving a corking performance in *Alloy*, now at the Princess Theater, New York. After a thorough training in stock Miss Gombell was able to come to Broadway and show some of the established ones a thing or two in the way of acting. A live manager could find star material here right to his hand and in no need of "making".

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**CASSEBEER'S
NITEWITE**
WILL NOT RUB OFF

Of Interest To
SCENIC ARTISTS
By Don Carle Gillette

The fabric men are invading the scenic field and disapproval is beginning to be manifested in several quarters. Apparently these drapery settings are not succeeding very well in fulfilling all the requirements of scenery. They haven't the possibilities for the kind of effects that bring a round of applause from the audience upon the rise of the curtain and there is a tiresome similarity among all of them. Still there must be some reasons for the sudden and extensive use of fabrics for stage effects. A few of them may be summarized as follows:

- (a) For the sake of economy.
- (b) To avoid long waits between scenes.

(c) For simplicity.

(d) For novelty.

Under the heading of economy come the considerations of original cost, longevity and expense of transportation. On these points fabric has the advantage. In the matter of cutting down waits, too, drapery beats most of the constructed scenery being used nowadays. As for simplicity and novelty, they could be attained much more effectively, and in a manner much more pleasing to the eye, with regular scenery.

One of the great drawbacks of the old-fashioned stage settings is that they seldom are in harmony with the essential spirit of the production. If only do they fail to strike a key note, but in the majority of instances they are obtrusive and so designed as to distract attention from the action of the play. Another problem is the fact that painted perspective never looks right or the same from every part of the theater. The painted shadows and the actual shadows seldom agree.

So the younger and idealistic generation among producers, directors and stage craftsmen have experimented and convinced themselves that plain hangings, with their long lines and restful masses are more suited to the background of the average production than are the usual tawdry flapping scenery. To an extent they are right. But simplicity, as exercised at present, borders too close on monotony. The effort to make settings unobtrusively has resulted in making them almost negative. In striving for simplicity nearly every bit of character, artistry and life has been left out. Settings have become mere backgrounds. A black velvet drop, with a table, a chair and a lamp in front of it, has constituted a scene. Thus has the scenic situation turned.

In making this departure it appears that some very important items have been overlooked. The main one is that scenery plays a big part in creating the mood of an audience. If the visible sight on the stage makes no impression at all the actors work under a handicap. They have to create their own atmosphere. Their failure in this respect often means failure for most of their labors, and that means a dissatisfied audience. Hence the importance of scenery that is appropriate and fitting in all respects. Drapery will not fill the bill. The work of the scenic artist is necessary.

George W. Harris, of London, has done a handsome job in the scenic mounting of Charles Dillingham's production of *Peter Pan*, starring Marilynn Miller.

Dallas Packard has returned to New York from St. Catherine, Can.

Walter Sherwood recently left the Jimmie Hodge players in Miami, Fla., and was replaced by Harry Coronas.

Charles E. Lester, president of the United Scenic Artists' Association, is back on the job after a few days' rest while recuperating from a slight illness induced by too strenuous application to his arduous duties.

Ralph Cole, who has lately been doing work in Hollywood, is transferring his activities to Trenton, N. J., where he will be scenic artist of the new stock company at the Trent Theater.

Watson Barratt did the scene for *The Farmer's Wife*, in which Mr. and Mrs. Coburn are playing at the Comedy Theater, New York.

Clara Fargo Thomas has given Ethel Barrymore's revival of *The Second Mrs. Tanqueray* some very appropriate settings.

Sheldon K. Viele is scenic director of the latest Nugent piece, *The Rising Son*, at the Klaw Theater, New York.

The picturesque Florentine sets in Joseph Schildkraut's latest vehicle, *The Firebrand*, were built by the Vall Construction Company and painted by the Robert W. Bergman studios.

A big mammy head and several other big cut-out figures, placed against blue backgrounds, form striking effects for some of the numbers in the new colored show, *Dixie to Broadway*, at the Broadhurst Theater, New York.

REFLECTIONS OF DOROTHEA

It's today that I am livin',
Not a month ago;
Havin', takin', losin', givin'.
As time wills it so.
Yesterday a cloud of sorrow
Fell across the way;
It may rain again tomorrow,
It may rain—but, say,
Ain't it fine today?

DOUGLAS MALLOCH.

A VERY large measure of the happiness that has come to me was brought to my bedside by the neighborhood kiddies. What a delight their friendship has been to me. Time and again they shyly ask my nurse if they might come in and, while it is often necessary to gently deny them that privilege (my nurse using her own judgment in the matter), I usually ask to have them admitted when I am not busily occupied. Their visits are limited to about five minutes and during most of that time they stand and gaze at me, forgetting practically all of the thousand and one things they had planned to say. But knowing what is in their minds and in their little hearts, I don't mind doing most of the talking.

One day last week the doorbell rang and presently I was aware of much excited whispering. My curiosity was further aroused when the nurse quietly came into the room and moved the screen at my bedside to shut out any possible glimpse of what was going on. Then I heard a tiny voice ask to have a special record put on the phonograph and a moment later a tiny tot in fairy costume came pirouetting into my room, followed by six others ranging in age from four to eight years. The dancer carried a lovely bouquet of roses which she later presented me, explaining that it was a gift from all of them. Encouraged perhaps by the fact that there were seven of them, each little tot did a specialty and I

States, there were no dull moments. Most of us don't know Mr. Cressy as a historian, but he is the only writer known who has discovered all the laughs in the world in the history of the States. December 19 he will celebrate his 25th anniversary as a big-time headliner. At Bridgeport, Conn., recently, the Rotary, Kiwanis, Lions, Civilian and Exchange clubs gave a combined luncheon in Mr. Cressy's honor.

Baby Alice, who is with the Rubin & Cherry Shows, is a regular reader of *Reflections* and, in the midst of the drone of the carousel and the song of the calliope, she managed to write an interesting letter, giving many sidelights on life with the big caravan.

Lewis E. Parmenter, manager of the Royal Lyceum Bureau, spent a few days in New York to book several Metropolitan Opera stars for his circuit.

The performance of Helen Mayon, of the Brockton Players, in *Home Fires* so impressed a local scribe that he dedicated a poem to her last week.

Marlon Gunshannan, whose loyalty during my long term in the hospital I will never forget, came on from Hartford for a brief visit. Marlon is a *Billboard* fan, too.

Violet Patterson, who writes me the most adorable letters when she isn't writing novels, has gone to Peoria, Ill., for local color. Wonder if the plot of the new story is laid in a flour mill. If 'tis, I hope it gets the dough for Vi.

Four persons who promised to write haven't done so yet, and lest it is my address they are waiting for, I'll give it again: 600 West 156th street, New York City.

Dorothy Antel

HARD WORDS

AMERICA (ə'merɪkə).

BEAU BRUMMELL ('bou 'bræməl). An English dandy.

BIRKINHEAD ('ba:kənhead) or ('ba:knhed), Lord. Eminent British statesman.

BLUNKHALL ('blʌnkə:l), Irving. American actor and director.

BOSNIA ('bosniə). Austrian province.

BOURCHIER ('bɔ:tʃər), Arthur. London actor and producer.

BRASLAU ('bræsləu), Sophie. American soprano.

BRIDGES ('bridziz), Robert. Poet laureate of England.

BRONX ('brɔ:nks).

(See Phonetic Key under Spoken Word.)

had some difficulty in explaining that the tears which persisted in making themselves evident were tears of joy. Then they fell to chattering and told me all about the things that seem so big in the eyes of childhood and yet so small to us, until I sent them home with a kiss.

On another occasion they corralled an old organ grinder and brought him over near my window so I could watch them dance to his tunes just as so many of us have done in the golden days gone by. And I wondered if the greatest joy that life can give in later years ever again approaches that wonderful, glorious happiness of care-free childhood.

I had a most enjoyable visit from Will Cressy and, as might be expected from a humorist who spends nine-tenths of his time entertaining vaudeville audiences and divides the remainder of it in fishing and writing histories of the

THE SPOKEN WORD

(Continued from page 39)
tongue or the depression that makes the vowel resonance. That is what led to the questions. But talking about an elevation and talking about a depression amounts to the same thing. In front of the elevation (which I usually call a tongue-ridge) is the depression that adds fullness of tone to the vowel resonance. Even the high-front (i:) makes room for a depression on the front of the tongue that gives some fullness of resonance to this sound. Experiments of this sort may be practiced before the mirror where the action of the tongue may be seen.

It is needless to go into further technicalities advocated by Dora Duty Jones. The point is that the vowel chart gives a practical diagram that is equally serviceable to the strict phonetician and to the teacher of voice.

COSTUMERS
The Outfitter's Art
By Don Carle Gillette

One of the outstanding features of *Dancing Diana*, the new musical comedy in which David Starr, of New York, will present Bothwell Browne, well-known creator of feminine roles, will be a spectacular ballet pantomime in which Browne will wear a costume executed from 25 yards of silver cloth covered with 500 gross of rhinestones. The gown has a spread of about 16 feet.

Lucita Corvera, the exotic Mexican dancer in the 1924 edition of *Artists and Models*, playing at the Astor Theater, New York, is said to have the largest collection of jewels possessed by any actress on the stage today. She uses them in her various scenes. A special set of "hair pendants" are used nightly to decorate her coiffure. Miss Corvera makes six changes of costume at each performance and illustrates each change with a new headdress.

Mary Bell Graham, costume expert for Charles Dillingham, designed the sartorial requirements of the Marilynn Miller vehicle, *Peter Pan*.

Norman Bel Geddes did the designing and Reeves will do the executing of the costumes for the impending New York production of *Poor Richard*.

A shipment of dueling swords used by German university students, and intended for atmospheric purposes in the Shubert production of the operetta, *Old Heidelberg*, was delayed at the port of New York on the contention by one of the officials that the swords were deadly weapons and should not be brought into the country. After due explanations the props were admitted.

The Charles Christie Company provided the costumes for Mr. and Mrs. Coburn's production of *The Farmer's Wife*, at the Comedy Theater, New York.

The Italian costumes for *The Firebrand*, Joseph Schildkraut's new play, now at the Morosco Theater, New York, were executed by Fishback Gowns, Inc., under the personal direction of Woodman Thompson.

Some very natty costumes were provided by the Brooks Costume Company for the colored show, *Dixie to Broadway*, now at the Broadhurst Theater, New York. The creations and color schemes are attractive and appropriate, but the harmonizing of the costumes with the settings is poor. It is one of those instances where much of the effectiveness of both the costumes and the settings is spoiled because of improper blending and contrasts of colors.

In the "Fall Edition" of the *Ziegfeld Politics* there is a new number in which the Ziegfeld chorus and the Tiller girls are dressed in unique creations to represent bees. Charles Le Maire made the sketches for these interesting costumes and Sherrill executed them. The colorful buccaneer costumes in Mitty and Tilly's dance spectacle, *The Phantom Ship*, were done by Weldy. Ben Ali Haggan executed the costumes used in his tableau.

Joseph Muller is designing the costumes, as well as the settings, for William Congreve's *The Way of the World*, which the Cherry Lane Players will present in New York.

The possibilities of patent leather as a material for costumes do not seem to have been exploited very far. Now and then a flash of it is seen in a vaudeville act or in a single costume worn by a specialty performer. Its effectiveness recommends it for more extensive use.

QUESTIONS AND ANSWERS

B. B.—Mary Martha Sherwood wrote *The Fairchild Family*.

G. F.—St. Augustine, Fla., is the oldest city in the United States.

H. J. II.—It was Samuel F. Smith who wrote the words of *America*.

Musidora X.—Josquin Despres was a Flemish composer and one of the greatest masters of his time.

J. A. C.—The first successful airplane flight was made by Orville and Wilbur Wright, flying for 12 seconds December 17, 1903. Three further flights were made the same day, the longest lasting 59 seconds and covering a distance of 852 feet. This machine was fitted with an engine of only 16 horsepower and flew at about 35 miles an hour.

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JOHN LOFTUS
"COMES BACK"

The article which John Francis, director of the Masque of Troy, Troy, N. Y., wrote for *The Billboard* on radio broadcasting, has resulted in a discussion. Following Mr. Francis' letter, in response to Mr. Loftus, of the WGY Players and the Harlequinaders, Schenectady, N. Y., Mr. Loftus writes as follows:

Editor Little Theater Dept.:

Dear Madame—Mr. Francis overwhels me when he speaks of me as "so excellent and so experienced an actor"—tho, of course, I quite agree with him. I might do so from policy alone, for I have noticed that Mr. Francis does not enjoy being disagreed with.

But, seriously, my excellence is for others to decide (I hope these others share the discernment of Mr. Francis). As to my experience, I have acted in plays at WGY since June, 1923—not an extremely long time, but since Radiodrama itself is so young an art, and since I have been a student of it as well as an actor in it, I feel that I may write upon this subject with at least as much confidence as Mr. Francis, whose experience in this art is, begging his pardon, somewhat less than mine.

Mr. Francis speaks of the Master Voice as a suggestion made by Mr. Luke Coness, with which he did not agree. In his article in *The Billboard* of September 27 Mr. Francis writes: "This (the Master Voice) certainly would be a decided improvement over the present method, but the great trouble would be that a master voice would have a tendency to scatter the concentration of interest and slow up the show."

This indicates at least a partial agreement on Mr. Francis' part with Mr. Coness' suggestion, tho he does point out the shortcoming of such a convention. I will have no partial agreement—I disagree, without reservations. My reasons I have already fully stated in *The Billboard*.

Also, I disagree with Mr. Francis when he states that such a play as *The Cat and the Canary* could be rewritten into radio form. The basic plot of *The Cat and the Canary* might be employed in writing a play for Radiodrama, yes; but that wouldn't be *The Cat and the Canary*, that would be the cat's pajamas! It would have to be an entirely new play, akin to the original only in its plot.

I am very grateful for Mr. Francis' appreciation of my picturesque language in calling the Radiodrama "White Magic". It is so good to find someone who understands!

It is quite possible that Mr. Smith was known at one time as E. Horace Smith, but it indicates a rather slight acquaintance with the work of WGY when Mr. Francis admits that it was I, in my recent letter, who first informed him that Edward H. Smith is now the correct designation. Time flies, Mr. Francis, and names change. Why, fie upon you, to write so authoritatively upon the baby art, and then to miscall so eminent a practitioner of it!

No, "Pioneer" of *The Herald-Tribune* does not care for Radiodrama—but our discussion was not as to whether it should be done, but as to how. And this quotation from "Pioneer" has so little relation to our controversy that I am tempted to ask Mr. Francis: "Are you for us or against us?" I can, if necessary, write reams justifying the existence of Radiodrama, but I shall not do so unless I am assured that Mr. Francis is trying to knock another chip off my shoulder. I am really a very peaceable person and I do hate to leave my nice warm cave to participate in these tournaments of the pen. But if you challenge me, Mr. Francis—

Yours,
(Signed) JOHN LOFTUS,
WGY Players.

JOHN LOFTUS



Secretary of the Harlequinaders and member of the W. G. Y. Players of Schenectady, N. Y.

Little Theaters

(COMMUNICATIONS TO ELIZA MILLER LENZ, NEW YORK OFFICES)

"FASHION" PLEASES ITS AUDIENCES

H. O. Stechman, of the Pasadena Community Playhouse, Pasadena, Calif., advises that *Fashion*, by Anna Cora Mowatt, set a new record in the Pasadena Playhouse when it was presented during the week of Oct. 27. The two villains were hissed, the hero landed and the innocent heroine approved royally. The demand for seats became so great after the first performance that the management of the Playhouse decided to extend the run another week.

The Little Theater, of Dallas, Tex., had a like experience when *Fashion* was presented as the first offering of the little theater's fifth season, beginning October 21. It was scheduled for five nights but another performance had to be given to accommodate the season ticket holders. The demand for seats was greater than ever before on the evening of the additional performance. "Thousands of seats could have been sold," says Lois Upshaw, of the group.

Further quoting Miss Upshaw:

Dallas Little Theater in its November number, which came out during the week they were playing.

Emperor Jones is to be the November play.

GAINESVILLE GROUP TO GIVE PEG O' MY HEART

Rehearsals are under way at the Little Theater, of Gainesville, Tex., for *Peg o' My Heart*, J. Hartley Manners' famous play, which will be presented publicly November 21. Caroline Williams, pretty little comedienne of the group, has been cast in the role of Peg, and A. Morton Smith will play opposite her as Jerry. Other members of the cast are Maurine Liles, as Mrs. Chichester; Jack A. Corbett, Jr., as Alaric Chichester; Hetty Green, as Ethel Chichester; Joseph B. Pettit, as Montgomery Hawkes; Theodore B. Crumly, as Christian Brent; Wilda Reeves, as Bennett, and Raymond Allen, as Jarvis, the footman. John J. Lindsay and Felix M. Johnson, Jr., are conducting the rehearsals.

Clarence will be the December offering of the Gainesville organization. *Why Not*

ranges for suitable music before and between the acts and within the play when called for.

6. Make-Up Director (One who studies and practices the art of character portraiture for theatrical makeup.) Each of these directors should have a small committee to assist in working out the necessary requirements for each play. In addition to the above officers there may be, if desired, a president, secretary, treasurer and a play-reading and play-selecting committee, a casting committee, an historical committee, a play and pageant-writing committee, a rehearsal committee and a director of voice and acting.

(Reprinted from Extension Circular No. 33 of the University of North Carolina.)

THE MASQUE OF TROY HOLDS ANNUAL REUNION

The Masque of Troy, N. Y., held its third annual Auld Lang Syne get-together at the Hotel Troy, Troy, N. Y. Saturday evening, November 1. Dr. S. Marlon Tucker, of the New York Drama League, and Augustus Thomas were the guests of honor. About 40 present and former members of the Masque sat down to a broiled chicken supper. Between courses historical messages from station MASK and other important points were broadcast. Captain Orden J. Ross, one of the founders of the Masque, then called upon Dr. Tucker and Mr. Thomas to make speeches.

THE VANCOUVER LITTLE THEATER ASSOCIATION

The Vancouver (B. C.) Little Theater Association believes in keeping its membership's mind fresh concerning coming events by sending them neatly printed postcards in addition to the regular announcement. One of these cards has just come to our desk and it contains a reference to *The Billboard's* Little Theater, in which we take pardonable pride. It reads as follows:

"Readings for parts in the plays of the next production will be held at 929 Granville street November 4 at 8 p.m. before the casting committee. The plays (*Fancy Free*, *Peggy* and *The Rim of the World*) may be borrowed for day by applying to Jas. Leyland, 609 Dunsmuir street.

"The scenic group wants a full turnout at the theater every Tuesday. *The Billboard* Publishing Company, 1493 Broadway, New York, which publishes *The Billboard*, has also published a Little Theater Handbook which it has dedicated to the Little Theater movement. It is a splendid book and is free for the asking. "The Billboard" has a page devoted to Little Theater news."

Little Theater Brevities

Rachel Crothers' *Mary the Third* will be given early in December by the dramatic club at the University of Utah, under the direction of Maude May Babcock and Clayton B. Turner.

The Petit Theater du Vieux Carre, New Orleans, La., brought a membership campaign for 3,000 members to a successful

(Continued on page 66)

RADIO AND THE DRAMA

By Frank C. Minster, of The Delphian Players, Broadcasting Thru Station WDAR (Lit Brothers), Philadelphia, Pa.

RADIO has been a hobby for me, and I was a faithful "listener in" and critic long before I had the opportunity of broadcasting. I have viewed this field as an amateur, semi-professional and professional. I have also had many arguments for and against radio broadcasting.

The radio has opened a new field for the drama. Up to the present date it has been necessary to use plays written for the stage. Playwrights have not found the writing of plays for the radio remunerative enough to devote their time to this type of work.

In recent issues of *The Billboard* I read articles written by John M. Francis and John Loftus. The most important questions touched upon, it seems to be, were the selection and the manner of broadcasting plays. While there are other phases of broadcasting which I could write about, I will restrict myself to the above topics at this time.

At first I found it rather difficult to select a play for The Players that was suitable for broadcasting. Certain changes had to be made, but only plays were chosen that did not require many changes. This was done so as not to alter the thought of the playwright in the original play and to present same as near as possible to a stage play. Plays that were very wordy and had little action were used. However, there were several exceptions to this rule. Several plays were broadcast which were rather heavy in action, but this action could be successfully reproduced at the studio. For example: One play, having two male characters, rather talkative, no plot and apparently having been written for a ventriloquist, "went over" exceptionally well. The story of the play was about a mechanical toy, packed in a wooden box, sent to a man, who pried open the box, splintered the lid, removed the toy, wound it up, and then engaged in conversation with it. The mechanical effects were accomplished by the use of a grape basket lid, a strawberry box, a hammer and a rattle—one of those with the ratchet combination—sounds being made by holding the rattle by a handle and twirling it around. Another successful accomplishment was a revolver duel between a detective and a criminal, in which there were about a dozen shots exchanged. Paper bags inflated with air were broken before the microphone.

We were also advised not to use any plays where the character must use a dialect. Our cast of characters was also restricted to not more than four people. All characters were entirely different in type. For example: An old man, a young woman, a young man and a middle-aged woman. In this way the "listener in" could follow the play rather easily, being able to pick one character from the other.

A short, clear synopsis was always read, followed by a description of the scene, cast of characters and any other detail that could be heard but not witnessed by the eye.

Last season our broadcasting was nearly all experimental, but we obtained results. At the end of the season I had several novelties in mind concerning the radio playlet, but did not have co-operation to present them. This season we expect to broadcast heavier plays, and with our past experience we now find it comparatively easy to select a play suitable for the radio studio.

Radio is still in its infancy, and time will tell whether radio drama will become an established fact in the theatrical world.

They are of interest to all persons engaged in amateur dramatics and to observers of this active phase of the American theatre.

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San Francisco, California.

The play was reproduced precisely according to its premiere in 1845 at the Park Theater, New York, where its celebrated author, Anna Cora Mowatt, played the part of the heroine. When Director Oliver Hinsdell was in New York in May (accompanying the Dallas players when they won the grand prize in the Little Theater Tournament there) he had access to the old records and pictures. Everything was faithfully followed, from the oratorical playbill and the lantern footlights to the polka and "Extraordinary Conservatory". The costumes were gorgeous affairs, the ones worn in the Boston revival of this comedy.

For a week before the opening signs of *Fashion* were all over Dallas. Neiman-Marcus, a women's wear shop, had one of the hoop-skirted, drop-shouldered gowns in their window. Arthur Everts, who loaned the players rare old period jewelry from his antique collection, turned one of his windows into a photograph gallery of the cast in costume. *The Times Herald* filmed a short scene from the play for its weekly reel at one of the picture houses. A book store displayed a gay *Fashion* poster, and a brilliantly colored one, 2 1/2 by 6 feet in size, was shown on an unfinished building downtown. The newspapers had columns about the play and *Holland's Magazine*, published in Dallas, had an illustrated article on the

is scheduled for January and *Stop Thief* will be seen in February.

A SUGGESTION FROM CAROLINA PLAYMAKERS:

Plan of Organization

The following plan of organization for a local dramatic club or association is suggested:

I. Director (Head of all committees, general supervisor, and final voice in all matters concerning the organization.)

II. Business Manager (Manager of all business details, such as admissions, publicity, expenditures, etc.)

III. Production Staff, composed of the following:

1. Stagecraft Director (Designer and maker of scenery and stage effects, and manager of the production.)

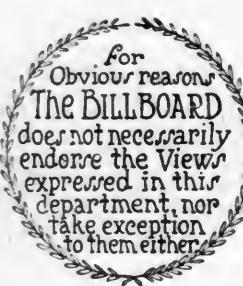
2. Lighting Director (Technician who plans, installs and manipulates the fixtures for the lighting effects.)

3. Property Director (One who designs, collects, buys or makes the necessary properties and supervises the setting of the stage during the production.)

4. Costume Director (One who designs and supervises the making or rents the costumes for the play.)

5. Music Director (One who ar-

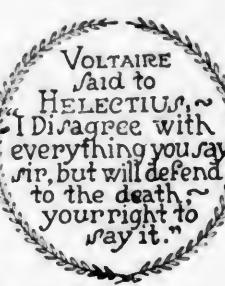
NOVEMBER 15, 1924



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But Be Brief~*

OPEN LETTERS

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BILLING ERROR RESPONSIBLE FOR DANNY WHITE'S COMPLAINT

Indianapolis, Ind., Oct. 26, 1924.
Editor *The Billboard*:

Sir—In regard to my recent complaint about another act using my name, "Danny White", I wish to state that I received a letter from the Loew office, New York, telling me that it was a mistake, since that act should have been billed the "Davey White" Company instead of "Danny White".

(Signed) DANNY WHITE.

Praises Manager's Consideration
Memphis, Tenn., Nov. 5, 1924.
Editor *The Billboard*:

Sir—I feel that the treatment we received from Mr. Vinson, the manager of Loew's Bijou Theater, Birmingham, deserves mention. We opened at that house Monday, October 27, and after the night show my wife was taken violently ill with ptomaine poisoning, which took her out of the bill for the balance of the week.

Mr. Vinson called his doctor, who placed my wife in a local hospital and placed himself personally at our disposal for anything he could do for us. Mr. Vinson called every day, making inquiries as to Mrs. LaPearl's condition, etc., and at the end of the week paid us a full week's salary.

There may be other cases like this, but I feel this is worth mentioning.

(Signed)
JACK and RETA LAPEARL,
"Indiana Folks".

COMPLAINTS ABOUT FRISCO SERVICE

Chanute, Kan., Oct. 31, 1924.
Editor *The Billboard*:

Sir—As per contract with Western Vaudeville Managers' Association (Kansas City Office) we left El Dorado Saturday night, October 25, after closing performance, for our next stand at Okmulgee to open there with Sunday matinee. At Ft. Gibson we had to transfer to the Frisco Railroad, which is due at Okmulgee at 3:05. We arrived at Okmulgee about 30 minutes late, and as another train was on track alongside station taking on passengers our train pulled in on next track, where passengers got off. I appealed to the railroad people to get our baggage off and they replied that they would as soon as the other train pulled out, as they are allowed only to unload baggage from trains on track nearest to station or nearest platform. Thinking every moment that the other train would

pull out and make way for us, I impatiently waited 15 minutes and more. Finally, when the train did pull out, our train backed down to the main track and came up, but instead of stopping at platform to unload our baggage pulled ahead several hundred yards beyond the station to allow another train to come in and unload its passengers and baggage. After which they finally backed our train to platform and unloaded. A full hour had elapsed and it was then too late to make the matinee.

There is sufficient space on the other side of track No. 2 to unload baggage, but for some reason best known to the Frisco men they do not do it, altho hundreds of other stations of other railroads thruout the country unload baggage

on all tracks promptly. Such service can only be regarded as deliberate indifference or negligence and is unexcusable.

Naturally the Orpheum theatrical management suffered a keen financial loss by failure of the act to appear for the matinee and accordingly deduction pro rata was made from the act's salary. An inquiry revealed that numerous theatrical people have suffered financial loss due to the lack of efficient service, and I am therefore broadcasting this complaint in hopes that our fellow troupers may profit thereby, that the Frisco Company will wake up and rectify this condition "P. D. Q." so as to avoid any similar repetition.

(Signed) CHAS. W. SCHEPP,
Schepp's Comedy Circus.

AUSTRALIA

By MARTIN C. BRENNAN
114 Castle Street, Sydney

S YDNEY, Oct. 1.—Quite a storm in a teacup is raging at present, and is being aided by the sympathy extended Minister for Customs Pratten to the pessimistic outpourings of a few representatives of a "purity" brigade that is again on the warpath against motion pictures and their advertising. Unfortunately the minister is too prone to give ear to this class of citizens. One of the most powerful papers in this land is against anything disagreeing with this body, and its columns are open to support most anything the reformists may care to bring up.

During an acrimonious debate in the paper referred to and others—for and against—it is evident that a move is on foot to oust American films of an inferior kind or those too American in sentiment. But the people suggesting all this kind of thing are the ones who know little of motion pictures, as was evidenced when the spokesman of a party stated that he desired to see at least 50 per cent of the pictures shown here to be of Australian or British origin, and the worst of it is that his supporters gave it as their opinion that this could be done almost at once with the assistance of the Government.

However, when the noise dies down, it will be apparent to all that if the picture business is to continue in this country it will have to be left alone. Censorship here is very rigid and one seldom comes across anything of a questionable nature. Yet there is always to be found a certain section that is eternally looking for trouble, and while this section exists and a sympathetic minister can be found, then so long will the storm continue.

Some well-known dramatic names figure in the cast of *Fisher's Ghost*, the recent Raymond Longford production, among them being Robert Purdie, Percy Walsh, Fred Seaton, Ted Ayr, William Coulter, Chas. Keegan, Ruby Dellew, Lorraine Esmond, Ada Clare, Little Beaumont and Ike Beck.

J. C. Williamson, Ltd., has been added to the official list of the Sydney Stock Exchange with a nominal capital of \$60,000 pounds in 375,000 ordinary and 225,000 preference shares. Subscribed capital is in 375,000 ordinary fully paid, 79,540 prefs. fully paid, and 70,460 prefs. paid to 6s., there being 75,000 prefs. held in reserve. Quotation is restricted to preference shares.

It is said that Alex Hellmrich, well-known Sydney vaudeville booking agent, will shortly open an office in Melbourne.

Mr. Porter, well-known Sydney contractor, is in Brisbane to commence the alterations of the Brisbane Tivoli Roof Garden.

The *Thief of Bagdad*, Douglas Fairbanks' super production, released by United Artists, opened last week at the Wintergarden Theater, Brisbane. This house honors Fairbanks with the first screening of his picture in Australia. Very fine presentation is being prepared by Mr. Purves, who is working in conjunction with Ed. Benson, Fairbanks' personal representative in Australia, to put over the picture.

Rannall Carlisle, Fuller manager in various States, is now with the Paramount film exchange.

Eddie Thompson, who returned from California last month, has arranged to take over the lease of a big city hotel, Mr. Thompson, an Australian who has

spent many years in the United States, is well known to picture showmen and theatrical folk.

The *Rise of Rosie O'Reilly* has settled down at the New Princess Theater, Melbourne, Dorothy Brunton and Charles Heslop and company having captured the fancy of playgoers.

Scott and Whaley, colored comedians, made their first appearance at the Tivoli, Melbourne, last week and proved a great hit.

Harry North, "Concertina King", has terminated a two-year contract with the Fullers and will play picture houses.

Hector St. Clair and his Ambassadors left Sydney for a four weeks' season at the Stanley Theater, Townsville, (Q.) to be followed by engagements in other Northern centers.

Louise Lovely finished her second week in Sydney at the Lyric, Wintergarden Theater to bigger business than she registered at the Lyceum and is playing in Newcastle this week to tremendous business. It is understood that her tour, under direction of Union Theaters, Ltd., will run well into next year, after which it is her intention to interest herself in picture production.

The announcement in the daily press of the arrangement between J. C. Williamson Vaudeville, Ltd., Tivoli Theaters and Union Theaters has caused quite a sensation in trade circles and the industry generally. The opinion seems to be that the move that Union Theaters adopted is strong for their future, and little delay has been apparent in Union Theaters getting the benefit of their new position.

The bill for the reopening of the Royal Theater, Adelaide, October 11, will include, among others, Bert Erroll, female impersonator; Charlotte Parry, impersonation, and Marie Burke and Arthur Klein, musical comedy couple. The Brisbane season of J. C. W. vaudeville closes, for the time being, October 4.

Arthur Davis, managing director of Exhibitors' Alliance, is expected back in New Zealand shortly.

The Selected Super Films have ceased operations in New Zealand. Bob Stewart, their late manager, is on the move again looking for film specials.

A contract has been entered into by Stuart F. Doyle on behalf of Union Theaters, Ltd., and John W. Heeks on behalf of Famous Players-Lasky Service, Ltd., for the presentation of Paramount pictures at the Crystal Palace.

Many prominent exhibitors were present at the Fox Film Office, Sydney, last week when Stanley S. Crick, managing director of the Corporation, gave an interesting account of his recent tour of America.

The Right Hon. W. F. Massey of New

Zeland moved the second reading of the amusement tax amendment bill which provides that the tax does not apply where an admission charge is 2s. or under. Mr. Massey said it was expected that the proposal would result in a loss to the treasury of 45,000 pounds. Next year he hopes to wipe out the tax altogether.

The veteran Irish-American actor, Tom Buckley, and his wife, Aline Dunn, have drawn third prize in Tattersal's Consultation on the Rosehill Cup, carrying with it 875 pounds net. For several seasons these estimable people were members of the Allen Doone Company, but have for some time been carrying on a small "mixed" business in Campbell street, Sydney.

Florence Smithson, London musical comedy star, is helping pull the crowds at the Haymarket Theater, Sydney.

Linda Dale and other members of Walter George's Sunshine Players are at present in Sydney.

The Hanlon Bros., pantomimists, left here for England last week after two (Continued on page 80)

Home Productions

The Glorious Girl, a sparkling musical comedy, was recently presented on three consecutive nights at the High School Auditorium, Morristown, N. J., by the local American Legion Post to capacity houses. It was one of the best advertised amateur productions ever seen in that city. The advertising and costumes were furnished by Harrington Adams, Inc., of Fostoria, O., under the direction of Clark Munson, who also directed the production. The settings were most elaborate and the lighting effects beautiful. There were nearly 300 in the cast. The proceeds went into the Legion fund to take care of a number of its activities. Notable was the 14-piece symphony orchestra under the direction of Mrs. Munson.

The Americus Club of Bellaire, O., gave its ninth annual Charity Minstrel Show, October 29 and 30, in the Temple Theater, that city. The house was sold out both nights. The show was under the direction of Andy F. Purman, formerly with the John B. Rogers and Harrington Adams, Inc., who put on three shows in that city in the past nine months, and is now producing for himself.

The Minstrel Frolic, presented October 27 and 28 at the Liberty Theater, Brigham City, Utah, by the local post of the American Legion, was of a most pleasing and entertaining nature. It was a Harrington Adams, Inc., production and was witnessed by capacity houses. The cast of nearly 100 was composed of local talent. The play opened with a minstrel setting and had two acts and six scenes. It was under the direction of Harry Baker.

The American Legion Post of Des Moines, Ia., recently put on its minstrel show in the Berciel Theater there. It was under the direction of Iz Bernstein, in 18 scenes, with a cast of 150. The Legion Band furnished the music. The show was well received.

Jack Sellers infos that he is busily engaged putting on home-talent shows in various Georgia towns. His last production was the *Telegraph Follies*, presented the week of October 13 at the Capitol Theater in Macon.

The Musical Fantasy will be presented November 11 by the American Legion at Muskogee, Ok. It will be under the direction of Daisy Maud Webb, a songstress of ability, who had charge of last year's production. It will be in two acts and seven scenes. One of the outstanding numbers is to be a floricultural display, in which local florists have promised their support.

Kroll Dzadow, a Polish comedy, recently was presented at the Polish National Home Association, Springfield, Mass., to a large and responsive audience. It was in three acts and put on by the combined committee representing 16 of the Polish Societies of that city. The proceeds were for a general fund to defray costs of purchasing costumes for theatricals presented by these societies.

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MAGIC AND MAGICIANS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Atlanta Magi Organize

The Atlanta Society of Magicians is the newest organization of its kind in the country. It was formed last week for the purpose of advancement of interest in magic in the Georgia metropolis and to provide entertainment for its members and friends.

A number of the most prominent amateur magicians in the South are enrolled as charter members of the society, which plans to hold regular monthly meetings.

Dr. F. E. Van der Veer, one of the original members of the national body, has been elected president of the Atlanta society. Julian V. Boehm has been named vice-president and Sherwood B. Blodgett secretary-treasurer.

At the organization meeting it was decided that membership in the society would be by invitation only and that the society's roll would be limited to magicians of acknowledged standing.

The charter members include Dr. F. E. Van der Veer, Julian V. Boehm, Sherwood B. Blodgett, J. E. Hunnicutt, Jr.; Kenneth S. Keyes and Allan C. Gottschad.

Marjah Held Over

The Great Marjah, "The Man Who Knows All," recently made such a good showing at the Globe Theater, Kansas City, Mo., that the management broke a long standing rule and held him over for a full week's engagement. The Globe is a split-week stand on the Western Vaudeville Managers' Association Time. Marjah, this department is informed, stood 'em up throughout the engagement.

In addition to the principal, the act carries four people. He has two feminine assistants, including his wife, and a publicity man, Frank Fisher, formerly on *The Kansas City Star*. There is also an outside man who sells Marjah's books. The act runs for 20 minutes and Marjah answers from 65 to 80 questions during each performance.

The act works in full stage. All the props and scenery are new. Marjah uses a cloth of gold background, which offsets a big Buddha statue set center stage. From this he makes his entrance. He is on the stage but little during the course of his act, preferring to handle his audience from the pit.

He wears an East Indian headdress at the start of his act, but discards it soon for the purpose of showing his audience that he doesn't employ the methods with which the public has become more or less familiarized since the advent of radio.

The Marjah act is owned and managed by A. M. Eisner, well-known theater man of Kansas City.

Zanzigs Back Home

The Zanzigs returned from their European tour last week. This famous pair of mentalists has been abroad for the past year and had an immensely successful time of it. They now plan a long rest, and will probably spend the winter in Florida.

Blackstone Has Breakdown

The Great Blackstone, who heads his own magic show, suffered a breakdown last week, which compelled the cancellation of several stands thru the South. He has fully recovered and will resume bookings this week.

Incidentally Blackstone, recently was served in a suit for \$5,000 brought by the Hagenback-Wallace Circus against the magician and W. S. McLaren, proprietor of the Capital Theater, Jackson, Mich. This, he says, wasn't responsible for his breakdown, however.

According to the papers filed, Blackstone and the other defendant are alleged to have caused to be printed and circulated handbills with large type reading "Go to the Circus This Afternoon Only," and in very small type, "...and attend Blackstone's show at the Capital Theater this evening and go to..." and again in very large type, "...No Circus Tonight."

Inasmuch as the Hagenback-Wallace show was playing Jackson at the same time, the management didn't regard the handbills as a joke, they set forth, and suit for \$5,000 damages was filed with the county clerk.

Goldin Opens in London

Horace Goldin made his first appearance in London in 10 years recently at the Coliseum. The English trade papers spoke highly of his performance. *The Era* said: "There are not a great many different kinds of 'illusions.' The very nature of this art imposes strict limitations upon its exponents. In fact, it would not be going too far to assert that all music hall magicians, from the humblest to the most renowned, practice tricks that are the same in essentials. It is, therefore, all the more difficult to win a reputation as considerable as that of Horace Goldin. To make 'disappearing ladies' disappear more sensationally than any other illusionist requires rare inventiveness or the personal magnetism of a master showman. There can be no doubt that Horace Goldin possesses these. His film that enables the characters in the story to walk out of 'photography as living people upon the stage

is very simple in design. On the other hand, his demonstration of how to saw thru a box containing a woman is a baffling problem that cannot be understood, no matter how carefully those in the audience watch. These, moreover, are only two of a large number of tricks ingeniously and spectacularly staged."

Those Fire Walkers

William J. Flattery, well-known theater man, has just returned from the South Seas, where he made motion pictures of the native fire walkers. The films were shot in Tahiti and, according to Mr. Flattery, just how they do it is still a mystery. Howard Thurston's recent explanation, published in these columns, notwithstanding.

And What Do You Think?

George E. Perrin, of Brooklyn, N. Y., who signs himself "Yours for Art," writes under recent date:

"Having been interested in magic for many years, I wish to state my views regarding the magical situation of today.

"It is a well-known fact that magic has lost its former popularity, and the question has been asked, 'What is the trouble?'

"Whenever I have a chance to see a magician at work I am 'Johnny on the spot,' and I study the various methods of the different performers.

"I have found that about nine out of 10 magicians use stock magic, such as is sold by magical dealers, and very few make use of their ability as sleight-of-hand artists.

"The real art of magic is gradually being discarded and mechanical apparatus is taking its place.

"I approached a magician on the subject at one time regarding mechanical and sleight-of-hand exhibitions in magic, and he remarked, 'Oh! the public doesn't know the difference.'

"The trouble with these machinists is that they think the public is thick and doesn't know a thing about magic.

"Any magician who has ever performed before an audience composed of bright American boys and girls will soon find that in many cases he must use his wits and showmanship to the utmost if he doesn't want his effects exposed by these youngsters."

"The American public of the present is fairly well versed in the methods used by magicians, owing to the various exposures of principles in newspapers, magazines and other periodicals in stores, libraries, etc., and any magician who thinks his audience doesn't know a machinist from an artist is wrong.

"I am convinced that manipulative art is what the public wants, and I have taken notice of the applause received for different effects.

"At a recent performance which I attended a magician by the name of Seebohm opened his act with card manipulation. He was a very clever sleight-of-hand performer and his opening was so well received that it made the rest of

his act, which was more or less mechanical, look flat.

"He opened well, but closed with little applause.

"During his manipulation I heard a remark nearby, 'I know where the cards are, but he certainly is clever with his hands.' Even tho the onlookers may have known how these card experiments were accomplished they were applauding the performer for his wonderful ability, but their enthusiasm became less when the mechanical effects were performed.

"Among the recent inventions on the market is the Petrie Lewis card stand. This stand is now used in performing the well-known four-ace trick, a trick which was formerly performed by sleight-of-hand.

"The stand enables the performer to have the faces marked by the audience, which was said to be impossible before the stand was invented.

"When I first witnessed this experiment I thought it was a wonderful improvement, owing to the fact that the aces could be marked.

"I received a great surprise a few weeks later at a performance which took place at a Jersey club banquet.

"I witnessed a half-hour performance in sleight-of-hand with giant cards.

"Jack Miller, 'The Giant Card King,' performed the four-ace trick by sleight of hand, without the aid of the Petrie Lewis stand, and allowed the audience to mark the aces. He did something which I thought was impossible, and with giant cards.

"The great fault regarding the Petrie Lewis stand is—that the aces and all other cards must be placed on the stand with their backs to the audience, and cannot be placed face out.

"Miller handed the aces to one of the audience to be marked, after which he placed them face out on the edge of his table. He next placed all the other cards face out in the same manner.

"He proceeded with the trick in the usual manner but, strange to say, before vanishing the aces he allowed the person who had marked them to see the initials on the cards, after which he vanished them one by one with a backhand throw.

"The aces were later found in the person's pocket with the initials of the person who had marked them.

"The applause he received was wonderful, and altho I am acquainted with the Petrie Lewis effect, I do not know how Mr. Miller accomplished the same results without the stand.

"I do not hesitate to say that Mr. Miller's sleight-of-hand method is far superior to the mechanical method, owing to the fact that in the first place it is art. Second, after the aces are marked they are immediately placed face out. Third, all the other cards are placed face out. Fourth, the marks are shown to the person who marked them up the very last moment.

"When I witnessed the mechanical method the applause was moderate,

while the sleight-of-hand method brought down the house.

"These instances prove that the American people want art in magic, and altho they may be familiar with a trick, they will applaud you for your wonderful dexterity and ability.

"Mechanical acts do not get the applause that a sleight-of-hand performance brings forth and the sooner our magicians realize that the public admires a skillful manipulator in preference to a machinist, just so soon will magic gain the popularity it once had."

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MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Who's gonna get the turkey?

The season continues along with every op'ry clicking rapturously.

Another heavy influx of news for Minstrelsy the past week. Keep up the good work, gentlemen.

Charles Wright, O'Brien's tenor soloist, is author of a new song, entitled *The Last of Doherty*. Congratulations, Charley, from all minstrels!

Ed Leahy has just bought a new vest-pocket edition of a typewriter. He's a live-wire reporter and a credit to the Neil O'Brien aggregation.

"Sugarfoot" Gaffney was seen practicing on the bass fiddle the other day. It's just as easy to play as a uke but more of a task to keep it under the chin, he confesses.

As for "Sheet" Mayo, he is in vaudeville those days, in a two-act with Elinette Brisee, formerly Foster Ball's straight man. We are advised these boys are tying up the shows, next to closing.

Everyone on the Homer Meachum show would give a week's salary, advises Bert Berry, to know how old Al Tint is. There, Al, is a chance to cash in a la Sinclair and Doheny oil right. Feed 'em the gas!

Charles W. Storm sent us a letter recalling the names of a number of old-timers in minstrelsy, for which we are grateful and will publish them in an early issue.

Huntress, sword dancer, has joined Guy Briss' Minstrels. This is his fourth season with the show, which is playing to good business in the East, he writes. He is working a single.

Edwin Jones, baritone soloist, late of the Al G. Field Minstrels, wishes his friends in minstrelsy to know that he is now in the sporting goods business in Orlando, Fla.

Homer Meachum is anxious to have one of those hairs out of "Happy" Benway's famous wig and says that the Sam Griffin star will please come across via *Billyboy*.

"Larry" Agee, Jr., and "Sheet" Mayo were in communication last week within just one day after *The Billboard* left the presses. That goes to prove that minstrelsy is read on the fly.

There's some talk about false teeth between Jack Haynes and Max Gordon these days, creating no end of surmising on the Lasses White op'ry. Gordon favors taking gas, while Haynes wants dynamite!

Since that talking bird down South went into ecstasies over the Lasses White Minstrels the exploiter of that amusement organization has added to the famous stereotyped euphonie press line, viz: "Praised by public, press, pulpit and a Portuguese parrot."

I Wonder What's Become of Sally, sings James Barardi on the O'Brien op'ry these days. He's getting a big hand at every show. Then comes Charley Wright with When I Was a Dandy. We wonder if he's trying to explain anything to Jim.

Billy Beard has been "caught" pe-

rusing such well-known periodicals as *Madison's Budget*, *Whiz Bang* and *The Ladies' Home Journal*, says our O'Brien scribe. This in Beard's endeavor to retain the high opinion "Slim" Vermont has of him. How about it, big boy?

Comes a good snapshot of Sam Griffin and "Happy" Benway to our desk for a place in our art collection alongside of our typewriter. Which reminds that Griffin is working into Colorado and Kansas now, playing to good business everywhere.

Charles DeVaro would like to know if "Slim" Vermont is as good at playing baseball as he is at throwing horse shoes, and wonders whether Cobe's topnotcher will ever forget the three straight games that he beat him—on John Arthur's op'ry. "Better keep out of the diamond stuff," he pens.

Now in regard to the cymbal challenge of J. Dooley of the O'Brien show, Joe Mullen of the Lasses White op'ry claims it would be like one of Singer's Midgets competing against Jack Dempsey. "A genius comes only once in a generation and Joe is the daddy of 'em all," writes Bob Johnson.

"Happy" Harry Foote, home-talent producer, met the Lasses White show in Wilmington, N. C., while changing ears, and shook hands with Dan Holt, who formerly lived in Macon, Ga., from where he wrote this department. He states LeRoy White did not turn out for the parade and it was rumored that Lasses was out on a six-hole golf link trying

to make the loop in about 108 and still show up in time to cork for the matinee.

Steve Berrian telephoned the writer the other day, stating he was just passing thru Cincinnati en route to Louisville, Ky., to rejoin the Raynor Lehr Musical Comedy Company as general business man. He was formerly with the Neil O'Brien organization, and lately closed with the Sahara Company, en tour.

William Robertson, formerly well-known in minstrelsy, is now organizing a minstrel show with which he intends to tour California, writes John J. Lynch. The opening will be the middle of this month. Bud Cannon, who is handling the dancing, formerly was identified with Eddie Powell, we understand.

"Shorty" Daughters, past-present-future exalted ruler of "The Ram Cats", an organization formed on the Lasses White show its first season out, has called a meeting, we understand, because dues are overdue. That song *How Come You Do Me Like You Do, Doo, Due* (with our own alterations) should be adopted.

Arthur Sampson, sometimes called "Doc", is in Cincinnati visiting at home for the first time in four years. He tells some interesting yarns about his days in minstrelsy, when he was interlocutor on some of the leading minstrel shows. "The only one I haven't been with is O'Brien," he voiced. Vaudeville bookings have engaged his time of late.

Musicians on the Sam Griffin show include S. C. Downs, Frank Wodraska, Carl (Kelly) Sueppel, Cal Callard, Frank Kanes, Andrew Giner, M. Palmer. The vocalists are Harry Leahy, Frank Snodgrass, Jack Baird, James Reynolds, Al Weber and Jack Carney. The comics: Benway, Dick Flourny, Tom Greeley, Tom Queen, Morris Moss and Harry Bowman. Roy Francis is interlocutor.

George M. Cohan, in a magazine article appearing November 8, stated that "American minstrelsy is a dead issue with the theater-going public." The statement is so ridiculous that no further

(Continued on page 66)

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

In Defense of Columbia Agents

An article appeared recently in a theatrical journal (not *The Billboard*) in which it was alleged that Sam A. Scribner, general manager of the Columbia Amusement Company, controlling theaters and shows on what is known as the Columbia Circuit, in a letter to producing managers stated that while on a tour of the circuit he had seen only two real working agents and criticized all the others.

Mr. Scribner's criticism has brought numerous protests from agents in advance of Columbia Burlesque, and much inside information relative to the manner in which managers of Columbia houses and producing managers of Columbia shows conduct their business.

It would be unjust to the managers of houses and producing managers of shows to publish this information as it was unjust to advance agents to publish Mr. Scribner's criticism, for the criticism of Mr. Scribner and the information of agents was apparently influenced by a distorted vision of facts.

The short time that Mr. Scribner spent in the respective cities visited by him did not permit an inspection of the work of agents. The information furnished us so far by the agents protesting against his criticism is, in all probability, influenced by their resentment.

Be that as it may, we wish to call Mr. Scribner's especial attention to indisputable facts based upon our own observation of agents seen at work in New York and Brooklyn this season.

Harry Hedges, in advance of Barney Gerard's Show, has been putting over novel stunts and seeing that the shows were properly billed.

Tommy Nolan, agent of Brandell & Traver's *Best Show in Town*, did conscientious work.

Louie Franks was at it day and night for Clark and McCullough's *Monkey Shines*.

George Arnold has been working with a will for Bard & Pearl's *Good Little Devils*.

Joe Mack is another day and night worker for Irons & Clamage's *Town Scandals*, and surely Mr. Scribner must have seen the balloons carrying half sheets, one sheets and three sheets that Joe Mack sent up daily during the presentation of *Town Scandals*, to say nothing of 1,000 cut-out cards of Harry ("Hickey") Le Van that he put out around town. It required many hours of work on the part of Mack to blow up all those balloons, paste up the half sheets, one sheets and three sheets and put out his small stuff.

Harry Abbott, Sr., in advance of Slidng Billy Watson, also was seen fre-

quently putting out small stuff prior to the show playing the Columbia.

Nat ("Baron") Golden also was very much in evidence prior to the Marlon show playing the Columbia.

Walter Meyers of Cain & Davenport's *Harry Stepp Show* was another all-day worker, putting out small stuff prior to the show playing the Columbia.

Harry Williams, in advance of Mollie Williams' Show, evidences the fact that he has been working day and night by the ever increasing attendance of postal employees to the show in every city that it has played since the opening of the season.

Ed Sign Datey, in advance of Sim Williams' *Happy Moments*, could be seen in many sections of the city trudging the streets accompanied by his Dolar Daley Dog, fully bannered with the *Happy Moments* show.

Never in our observation of agents in advance of Columbia Circuit shows have we seen them working as conscientiously and as energetically as they are this season.

Before condemning agents in advance of Columbia shows Mr. Scribner should look into the conditions that confront the agents.

Granted that the News Bureau does take care of the advance press notices, photographs and cuts for newspapers, and photographs for the lobby, there is yet considerable responsibility resting upon the agent as it relates to the ordering of type printing, dates and small stuff and the billing of the show in various cities.

Some of the franchise-holding producing managers on the circuit give carte blanche to their agents to use their own initiative in billing of their shows and extra advertising, whereas other managers give them a set of imperative rules to follow for the entire season, with no authority to change those rules to suit local conditions. We know that agents in advance of some shows have been handicapped in certain cities by a request of the house managers to go in on extras, whereas the imperative ruling of their employer prevented the agent from doing so, thereby antagonizing the house manager, who has taken it upon himself to pan the agent in letters to the Columbia Amusement Company, likewise to the traveling manager.

There are many obstacles in the way of agents in advance of shows getting the proper billing for their shows, and if Mr. Scribner would take it upon himself to have these conditions thoroughly investigated in every town on the circuit he would undoubtedly be surprised at the findings of his investigator.

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NOVEMBER 15, 1924

Picked Up by the Page

That there is money in colored amusements of the sporting type is evidenced by the report upon the Negro World's Series baseball games that were played between the winning teams of the Eastern and Western leagues, 45,857 people paying \$52,114 to see the 10 games. Sad to relate, the dailies nearly ignored these contests.

Four big auto race meets have struggled for press attention this year, one in Savannah, one in Indianapolis, another in Chicago and the latest in New York territory. All were well conducted, the time was fast, the driving good, the thrills there, most of the good cars were driven as well as one manufactured by a colored concern, and the crowds were big. They, too, suffered from a scarcity of press consideration. Perhaps in another year it will be better. In the meantime they represent an advance that means a tremendous enlargement in the opportunities for our pitchers and concessionaires.

Now here is something else again. "Service is a creed here," reads the top-line of a pamphlet that is being sent out by the Underwriters' Mutual Insurance Company of Chicago. It is the pioneer Negro company of Illinois and has been in business for enough years to assure its permanency. For modest premiums it pays death benefits, sick benefits and if one happens to be in Chicago, nurse service is provided. This is but one of many similar institutions, both white and Negro owned, that seek your business with a view of protecting one from distress and embarrassment. This one is mentioned largely because there is a professional interest involved. WILLIAM H. KING, our own "BILLY" KING, the famed producing comedian and show owner, is a member of the board of directors. Billy deserves the support of the profession in this effort to care for his coworkers by investing in such a project, and the performer needs insurance for his or her own good.

Some time since we promised more information concerning the promised hotel of fine quality and great dimensions for Harlem. We had hoped that "more" to be a favorable elaboration of the prospectus upon which the first mention was based. Such a hotel would be a boon to the showfolks who keenly feel the need of adequate accommodations in New York, to the convention crowds and the business men of the Race, to say nothing of the tremendous tourist traffic the big city attracts. Our policy forbids our going off with too much enthusiasm on anything, hence the delay in publicity.

Now we must record that the project has run afoul of the Attorney General's office, and DEPUTY McDougald, of that staff, who is specifically charged with the protection of the Negro investor, and whose eagle eye is trained upon doubtful stock propositions, has restrained the sale of stock in the Booker T. Washington Hotel. Had there been satisfactory proof of substantial foundation behind this project, a group of the best informed Negroes and some of the most influential ones were prepared to give a tremendous impetus to it. A succession of conferences, however, failed to fully convince the folks, and that interest was not enlisted. To the credit of the group approached, may it be said that none was influenced by the prospect of personal gain. It was a beautiful picture of high-grade business acumen.

TIGER FLOWERS is some fighter. Looked him over for 12 rounds at the Commonwealth Athletic Club while he smothered one MR. ROBINSON, of Boston, with boxing gloves. He has a great future. Incidentally, CLAUDE BARNETT, of the Associated Negro Press, and the Page found that Harlem likes the fistic art. Every Saturday night 4,000 Harlem folk pay from \$1.10 to \$3.30 for a chance to see the mitt artists work, and often as many more are turned away.

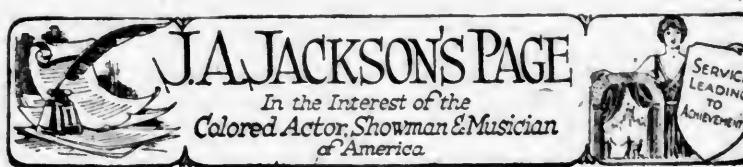
GEORGE E. WINTZ, who did a two years' tour with his *Shuffle Along* Company, playing every State in the Union and every province in Canada, sending his people home comparatively wealthy last spring, is again sending his show on tour. AL WATTS is back in charge of the stage. EDDIE CONNERS will be a star again and a lot of the other former members will be in the cast. The show has already been booked for more than 60 weeks. It is great news to the colored profession to know that this big-hearted man will continue his interests in the Negro show field.

BROUGH DESVERNEY, singer, and LESLIE HUTCHINS, pianist, sailed for Paris on the S. S. LaFrance October 19 to be gone for a year. They were accorded a farewell reception by their friends in Harlem.

THE TASMANIAN TRIO has changed agents. MR. STOCKER, in the Greenwich Bank Building, is handling the act on the Keith floor.

JAMES HAMILTON and JACK VAN DYKE sailed November 8 on the S. S. Majestic with a year's contract from Willie Edelstein, of the Jenny Jacobs office, for work in England. They open November 17 at the Empire Theater, London. The act is billed as JIM AND JACK.

JOHN W. COOPER works as well with or without the dummy. The ventriloquist has been making political speeches out on Long Island.



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

The Page acknowledges a nice Hal-loween card from MILDRED SCOTT, of the SILAS GREEN SHOW. Also a lot of nice publicity from his friends of the press in connection with his recent elevation to membership of the Supreme Council of 33d Deg. Sov. Gr. Insp. Generals of the A. A. S. R. Masonry. It was nice, indeed, of them.

FREDDIE JOHNSON has the show at the Lafayette Theater, New York, for the week of November 17. We saw the outfit in rehearsal. The members, all youngsters, are a most promising lot. CATHERINE YEARWOOD, DOROTHY WILSON, THELMA RAGSDALE, GLADYCE THOMPSON, MARIE URQUHART, IDA CONNOVER, BERT WHITE, CHESTER WHITNEY and the NEWBY BROTHERS, CHARLES and THOMAS, are in the show.

BOB RUSSELL rehearsed the additions to his cast at 75 West 13th street, New York, in a K. of P. Hall that is becoming a favorite rehearsal place for small companies.

JAMES STEVENS and FLORENTINE FINLEY have teamed in a mixed offering that will be broken in and whipped into shape for vaudeville in the Fall Marcus houses.

ROBERT DELL, the Chicagoan who is regarded as our champion checker player, is wandering thru Harlem these days seeking excitement. He will find it, for he is associating with the boys of *The New York News* staff and they really know how to find thrills. When they don't they take on ARTHUR HARRIS, the Shubert staff scene painter, whom we hear has bought a barber shop.

THE FLORENCE MILLS OPENING

The Musical Comedy pages of *The Billboard* carried the usual review of the *Dixie to Broadway* Company, but there were angles that interest us that perhaps would not find a proper place in the regulation review.

For instance, the fact that Florence Mills and her 30 high-calibered supporters most effectively demonstrated that the matter of numbers need not be considered when one is making a show, if the people just have that elusive thing called personality and talent.

Bill Vodery and his orchestra satisfied the people with a class of music that sets him most definitely in the ranks of the country's top row of composers and conductors.

It is a woman who has the honor of heading the colored show that has placed the Negro performer in the first-class theater, before the dress-suit and evening-clothes folks who make up the cream of Broadway. The famed ones in literature, of the stage, the hotels, the real firstnighters were there, so were a lot of important theatrical people.

And besides the show many among those "got an eyeful" of Negro prototypes who were of similar consequence in their own circle and some whose names are well known to the world at large. Billy King, Billy McClain, who came from Washington; Mrs. Florney Miller, Mr. and Mrs. McPherson, better known as Cecil Mack, the composer, and Dr. Curtis, Dr. Johnson, Seymour and Janette, Mrs. Charles Gilpin, Carrie Collins, Mrs. Noble Sissle, Greenlee and Drayton and Will Cook. The ladies wore some gowns and wraps that made box occupants bestow more than a passing glance upon them. The colored patrons, or a large percentage of them, came in their own cars. A significant feature was the easy fraternization of the two groups, for they were in many instances well known to one another.

ADDED BURLESQUE ATTRACTION

The Gibson Trio has been working as an added attraction with Mutual Circuit shows at Cincinnati, Louisville and Indianapolis, and a *Billboard* staff man is authority for the statement that the act goes big for its dancing and speed. Albert and Baby Corrine, respectively four and eight years of age, are rivaling their dad in hoofing. The group has been pictured in *The Billboard*, and the recent engagement tendered them by Sam Reider, the Mutual manager, is put proof that we made no mistake when we caught them at the Standard Theater, Philadelphia, more than a year ago and decided that they deserved picturing.

MORE GIRLS SAIL

Teresa West and Ellen Meadows, two of the beauties who have been with the Florence Mills *Dixie to Broadway* Company, have sailed for Paris, where they have been engaged to join the Moulin Rouge revue, members for which left New York two weeks ago. They sailed November 8 on the S. S. DeGrasse with a contract and passports for a year. Billy Pierce negotiated the engagement.

SUFFOLK FAIR A SUCCESS

The Suffolk (Va.) Fair occurred during the week of October 20 and was a tremendous success, according to a letter from H. K. Leach, one of the showmen, and *The Norfolk (Va.) Journal and Guide*. Marcus Garvey was the speaker on the big day, and the little Jamaican drew a great crowd. The exhibits of the Nancemond County schools, the Virginia Polytechnic Institute extension service and the Colored Tuberculosis Association were all especially interesting.

The reorganized Michaels Bros. Carnival Company played the date with a merry-go-round, Ferris wheel, aeroplane swing, a merry-mixup, plantation show, ten-in-one, secon show, illusion show, spidora girl show and Mary, the hairy baby, making a total of four rides and six shows with a brass band.

There were 20 colored concessionaires on the ground and all are reported to have had nice flashy stores. Five of the boys were from Chicago. Mr. Frazier is a Baltimore boy. Then there was Roam Harris, Eddie Simmons, A. R. Davis, Mr. Brooks, of Nashville; Frank Smiley, Mrs. Ruth Leach and several whose names were not provided. Many of them joined the outfit after closing with the J. J. Page Shows, where they claim they were discriminated against in the matter of location.

Dan Michaels is again managing the shows with H. K. Leach assisting and Willie Stiles in charge of the plantation attraction. The carnival held bookings for Silver City, Concord and Charlotte, N. C., to follow the Virginia date, so it seems that Michaels is off to a good start again.

FAIRFAX FAIR

Percy Howell reports that the Fairfax (Va.) Fair was a very decided success from the point of local interest and the matter of attendance. The floats were nice and interestingly arranged, but he informs that the concessionaires have not done so well. Late crops, sickness and other difficulties seem to have limited the spending money available. Henry Hartman's Jazz Band, the merry-go-round and the two structures housing the exhibits seemed to have corralled all the attention.

Livinston Mayer was there with a drop case, John Halburton had novelties, Steward Frazier had a spindle, Alfred Walker had a chicken bucket, C. C. Collins a spindle, Lewis Richards a wheel, Everett Turner a ball game, C. J. Polster a jewelry spindle, Harvey Lewis a drop case, Jacob Anderson, R. Smith, Rufus Brevard and Frank Payne pictures, Cov Applewaite a Buddha and Miles Mayweather a high pitch.

Others there were "Stringbeans", "Rattail" White, Loudon Thomas, Hunter (Cork) Williams, "Billikin", Harry Payne, Eddie Hopkins and "Pap" Williams.

The Charles County Colored Fair, Percy reports, was an absolute bloomer due to mismanagement, or rather lack of experience on the part of local promoters. He adds that the date should hereafter prove an excellent one for the boys.

C. J. SMITH CONSOLIDATES SHOWS

C. J. Smith, veteran agent and manager of colored attractions, has burst forth again with a show. He has assumed the management of the Jules McGarr *Ragtime Steppers*, and consolidated with this tabloid the "Slim" Austin jazz orchestra and band.

The new combination played Chicago late in October and moved to the recently opened Palace Theater, St. Louis, two weeks ago, after which a route of one nighters in Illinois was scheduled, with Indianapolis as the next full-week stand. The company is routed over the new I. M. Weingarten Circuit.

Jules McGarr has charge of the show back stage. With him are billed Leroy (Fat) Johnson, Melvin Hunter, Mabel Dolworth, Wallace Curtis, Francis Goins and Baby Wallace. With "Famous Slim" in the band are Ernest White, Sidney Hawkins, Leroy Knox, Eugene Landrum, with Jules doing some stuff on a sax. C. J. declares that he is going to make as big a name for himself in musical comedy as he has in minstrelsy management.

PRISONERS ENTERTAINED

Sunday, October 19, West's Colored Syncopators, a New York orchestra, with Albert W. Jaxon, dancer, journeyed to Sing Sing prison and presented the prisoners with a program of 15 numbers. The members of the party were Bernard Evans, Samuel Nicholas, William Nicholas, William West, Simon Acuff, Eric McLarty, Simon Stuart, George Sharpe, Jesse West, Jr.; Alberto Mitchell, H. Pierce, Henry Walker, Frank Blake and Mr. and Mrs. Jesse West.

IN THE GIBSON THEATERS

John T. Gibson, Philadelphia magnate, seems to have hit the stride for the season with both of his houses. The Standard, one of the steadiest money earners in vaudeville, continues to furnish reason for street-car blockades before the house. The Whitman Sisters have been turning the trick for the past two weeks.

The Dunbar has been playing the Manhattan Players since the opening of the regular season with Edna Lewis Thomas as the star. The Page predicted stardom for this artist four years ago. She has personality, culture and a marvelous speaking voice of a sort only too rare among us.

The guest star system has prevailed. Charles Gilpin was featured in *Are You a Mason*, and on another occasion Andrew Bishop was the guest star in *Should a Woman Tell*. Both were favorably received.

The success of these houses rests in a large measure upon the extent of the advertising campaign that Mr. Gibson has adopted as his policy. Newspapers, both white and colored, are used; heavy billing for every attraction is used, and some cooking good publicity novelties are being sent out by Jess Dunson, the press agent.

The Manhattan Players include Percy Verwayen, Jack Carter, Ray Shuford, Richard Gregg, Marie Carter, Harry Krine, Marie Young, George Tyler, Kate Shipley, Dan Edwards and Ethel Smith.

On election day a sample ballot drew attention to the special midnight performance. It was widely distributed.

Sam Gordon's Orchestra is in the Dunbar pit. With him are James Johnson, Clarence Smith, Fred Douglas, George Collins, George Baquet and Joseph Williams.

THE COMEDY CLUB

The Comedy Club is the name of a new theatrical organization that has taken a floor in the building adjoining the Lafayette Theater, New York. Alterations are now in progress and, when finished, will give the club the most complete quarters ever occupied by a professional organization of Negroes.

There will be an office, a reception room, 20x36 feet, and elaborately furnished. A poolroom with four tables and a rehearsal room large enough to accommodate either a small act or the largest company with equal facility. Dressing rooms and other essential accessories are being installed. The whole floor will be covered with battle ship linoleum, except in the rehearsal room, which will have a wood floor for dancing. The whole space occupied is more than 6,000 square feet.

James T. Calloway is president, Chris Smith and Morris Kenny, vice-presidents; Madeline Evans, assistant secretary; James G. Moore, treasurer; Tip Harris, chairman of the house committee, and Sam Tolson is manager.

The directors are Leonard Ruffin, George Stamper, Frank Montgomery, Rufus Greenlee, Ed. A. Beeler, Harry Brook, Viata Branch and Bernice Aikens. All are professionals. The club is chartered by the State of New York. A formal opening will take place about November 25, tho the club is already in operation with a substantial membership list.

AT IT AGAIN

Prince Oskazuma is a showman. He is also a born promoter. But he is not selfish. Just about every other time we hear of his activities it is for either the welfare of the performer or for some religious institution that he is working. The latest comes from Charleston, S. C., where he is spending his spare time boosting the interests of the Jenkins Orphanage Institute, a charitable institution, the bands of which have played in the streets of about every big city in the land, and from whence came many of the best musicians in show business. The school has more than 300 children on 160 acres of land and wants more buildings so as to care for additional deserving orphans, and Prince wants the showfolks to help turn the trick. The Page agrees that it is a worthy cause and one that should appeal especially to those of the amusement world.

GOING ALONG FINE

Jack Goldberg, manager of the Seven-Eleven Company, informs that the show has been out 17 weeks without missing a day's work and that there are no lapsed pay days. The show is booked into Kansas City, Minneapolis, St. Paul, Milwaukee, Detroit, Toledo, Pittsburgh and thence into New York for the season's close, about 16 weeks from now. Of course, there is about eight weeks' business for the show in New York before the final curtain.

The show played the Lincoln Square Theater, Indianapolis, and the local review was most complimentary. Leigh Whumper, who is second man ahead, is enthusiastic about the fellows who belong to Local No. 7 of the bakers' union. He declares Frank Teiben, Bert Carroll and George Cannon to be the finest boys who ever toted a card.

Minstrel and Tent Show Talk

With 101 Ranch

"Doc" Oyler, one of the finest men who ever handled a side-show, has joined Miller Bros.' 101 Ranch, the new attraction that purchased the whole equipment of the Walter L. Main Circus, with which Mr. Oyler closed the season. With him goes Walter E. Mason, colored bandmaster, who will have full charge of the annex band, and a colored opera that will be the musical feature of the show.

In writing about Mason the genial "Doc" says: "He is one of the finest men it has ever been my pleasure to know. In fact, he is a real man of character and decency. He can't be beat. He has been with me, heart and soul, and has remained loyal in spite of many offers from larger circuses. He will not fall down on his end, for he made 'em sit up and take notice everywhere we played this year. He is a credit to both his profession and his Race."

Comment: There is little to add to statements such as that from a man whom we know to be a showman of high standards, further than to advise others "to gall in and win such authoritative commendation instead of the all too many complaints of incompetence and bad deportment that come to notice. You must earn either praise or blame. It is up to the individual to make the impression upon his boss.

The Georgias

"Folks are crying hard times, yet packing the theater nightly," is the report that comes from Idaho concerning the Georgia Minstrels. The band from the Rusco and Hockwold outfit played a dance engagement after the performance at Pocatello. Jimmie Elliston and Lew Ford were added to the musical bunch for the occasion.

Leon (Lasses) Brown replaces Big Boy Anderson in Ed Tolliver's Chinatown act. Johnny Woods sent a box of honeydew melons to "Slim" Austin and his wife, Josie. Manzie Campbell, Clarence Gore, Homer Austin and W. A. Kelly all sent melons home.

Mr. and Mrs. A. R. Barker, Mr. and Mrs. Frank Yarborough and Mr. and Mrs. Kelso, Masons of Twin Falls, Id., entertained members of the craft who are with the show. Arthur Malone had a birthday anniversary, but because the boys insisted upon having figures he declined a party. The band salved itself for the disappointment by playing for a football game between two high schools.

The personnel of the show is as follows:

Comedians—Johnny Woods, Manzie Campbell, Tim Owsley, Big Boy Anderson, Lasses Brown and Arthur Malone.

Singers—Harold Goss, Walter Robinson, J. C. Reeves, Jimmy Elliston, Lew Ford, Ed. Tolliver, Jack Johnson, Major Daniels and Pee Wee Williams.

Band and Orchestra—George Bryant, conductor, with Fountin Woods, Nick Vasquez, Mr. Dawson, Bill Isreal, W. A. Kelly, Mr. McDonald, George Williams, Chauncey Murdoch, Oscar Lowe, Messrs. Elliston, Ford, Campbell and Williams double in street parades and concerts.

Tim Owsley is producing stage director.

Old Kentucky Minstrels

Stage Manager "Slim" Thomas has provided the roster of the Old Kentucky Minstrels, the show that has been acquiring good press notices in the South with its presentation of *Shufflin' Sam From Alabama*.

The parade has been a big factor in the business that the show has drawn. A picture of the well-dressed group discloses the reason.

The walking gents are James Patterson, "Slim" Thomas, Matthew Summage, John Henry, C. W. Christopher, Fred Lindsey, C. A. Glynn and Jim Crosby.

The band includes W. M. Nash, Addie Evans, Ollie Johnson, Joe Dailey, Charles Sloss, George Williams, Chas. Page, A. D. Bledsoe, Fred Anderson, Boots Young, Perry Pinchback, John Ervin, Rickadoon Lenford, Billy Freeman and Billy Houser. Harry C. Hunt is the owner and manager of the show.

The Georgia Smart Set

Despite the fact that six tented attractions preceded the Holtkamp Show into the cotton country the Georgia Smart Set Minstrels have been doing a packed-house business, also holding the folks for the afterconcert. Five hundred people remained for the concert at Greenville, Miss., which others had passed up as being a poor stand. Barber Mack, stage manager, attributes the success to the declared policy of Mr. Holtkamp to present nothing but clean material.

Mrs. Holtkamp, who has been confined at the St. Francis Hospital in Monroe, La., was a visitor on the show at Memphis. She is fully recovered and is resting at home.

At the close of the summer season the show is to fill Klaw & Erlanger bookings that will take the minstrel into the Northern cities, including New York, according to Barber.

Leroy Brown, the tall boy who worked in the *Mutt and Jeff* Show during its brief existence, is still in Meridian, Miss. He advises that he has seen no less than

five colored shows since he concluded his summer's work, and had the time of his life with Oscar Rogers, of the Florida Blossoms, the Al. G. Field Minstrels and the Silas Green bunch. He sends regards to Frank Montgomery, "One String" Willie and Joe and Lillian Russell. Guess he doesn't know about Josared, the new edition of the team.

"Pork Chop" Chapman continues as the concert feature with the Rabbits Foot Minstrel Show.

L. W. Payne, band conductor of the Gold Medal Shows, has finished his season and is again at his home, 1222 Ann avenue, Kansas City, Kan. *The Pittsburgh Daily Searchlight* made a very pleasant reference to the leader who once directed a military band in that town. He also directed the Harvey Minstrel band at one time.

Marguerite Montague, the little soubrette with the Robinson Circus, has been working for the past six weeks, having fully recovered from the illness that kept her confined for five weeks this season. Bobby Jones and Marie Kitchen are the other girls on the show with D. C. Officer's band. Duke Mills, manager, was highly pleased with the aggregation.

Zackariah White has closed with the Virginia Minstrels. Says he rebelled against the lack of a draw day. Don't know why a fellow who worked as steady as he has should need one.

C. A. U. IN CLEVELAND

Bart Kennet, traveling deputy for the Colored Actors' Union, staged a Ramble at the Temple Theater, Cleveland, O., November 4. The house was donated by A. J. Harris. Performers from the Irving Miller Lisa Company, the Miller & Lyles Running Wild Company and Paul Carter's Company, together with vaudevillians playing or at liberty in the town, participated.

This, with the news that has preceded it from Washington, Pittsburgh and New York, makes the national success of the organization an assured thing.

REVIEWS

Hot Springs, Ark.

(Vendome Theater, Reviewed October 27.)

Leola Grant and her Plaza Players are a company of artistes out for the betterment of the business in general and one that eventually will be ranked as among the best on the T. O. B. A. Opening with an original song introductory, entitled *Plaza Players*, the show got off to a flying start. Montrose Brooks followed with a nifty piece of real showmanship called *Chokin' De Motor*, and by the time Brooks was thru that motor was not only choked but well nigh exhausted and the folks out front were nearly exhausted from showing appreciation of his efforts.

One of the old army bits that was clothed in new regalia was used by

the company.

Here and There Among the Folks

The Humming Bird Cabaret Club has had its license denied by the city authorities in Long Beach, Calif. Mixed patronage is a cause that is named by a correspondent.

Ethel Hill writes from Detroit that the big Brown act played the LaSalle Gardens there, with Zanesville, O., and the Majestic Theater, Chicago, to follow. The act keeps going steadily.

Compton Smith closed the season with the Nat Reiss Shows and will be resting at his home in Jeffersonville, Ind., for some time. The pianist didn't miss a performance during the season.

Frank Kirk has joined the Beck & Walker Minstrels. He has written a new first part and an afterpiece for the show. His novelty act will go great with that progressive attraction.

Nettle Perry and Her Sheiks, Maxie Maxwell and Percy Wade, have been making Canadian folks say nice things about their act in Walkerville and Kitchener, Ont.

When Bill Robinson, one time member of the team of Cooper and Robinson, played Poll's Capitol Theater, Hartford, Conn., recently, it was his first appearance there since 1904, when the team was on that stage during its opening year.

D. W. Flowers' Black and Tan Entertainers, a dance orchestra, are playing an indefinite engagement at the Riverside Cafe, a white resort, in Danville, Ill. The band includes Ernest Haywood, R. Johnson, Carleton Charleston, Alex Flowers, Duncan Flowers and Harold McQueen.

Roy White was a recent caller at *The Billboard* offices in Ciney while he and his partner, Eugene Moore, were playing the Roosevelt Theater in that city. Johnson

Wesley Wilson and girls as sure-fire comedy, closing with *Hot Lips* and a real Charleston. Leola Grant and girls then did the *Charleston Kid*, receiving two encores. Johnson and Hicks and Alonso and Mary then stopped the show with their double, making their entrance in *Going South*. A nice, clean line of cross-fire comedy was indulged in which worked up to Mary Hicks' single song, *Someday, Sweetheart*. Alonso Johnson then did the *Jelly Roll Blues*, the twain closing with buck and waltz clog dancing of a class sort.

Then came Charles Nickerson, a small specimen of humanity who may be dubbed the "colored Bozo". Without saying a word he had the audience in convulsions, and when he attempted to play the piano it seemed that many patrons were on the verge of hysteria. How Nickerson has escaped from being hogtied by some big-time manager is more than I can understand. Any one of his four accomplishments would make him a valuable asset to any show, a pantomimic, a monologist, a pianist and a blues singer. His personality also helps to make Charles Nickerson an artiste who is destined for something higher.

A rollicking afterpiece, *Furnishing Husbands for the Undertakers*, was indulged in by the entire company and sent the patrons away speaking nothing but praise for the entertainment.

Among those mentioned above Sammy Graham, in character impersonations; Louise Brooks, juvenile, and Clara Walker, chorine, did all that was expected of them. It is one of the best small companies we have had this way for some time. The wardrobe is classy and the lines clean.

HI TOM LONG.

Macon, Ga.

(Douglas Theater, Reviewed October 27.)

Billie McLaurin's *Brown-Skin Vampires*, a company of 10 people, opened with only five of the troupe due to the fact that Billie McLaurin was making the trip thru the country in his auto with the other four members.

"Peldmont" Gaskin and the four who came by train put on the show to a crowded house and impressed the audience so much that the manager complimented the quintet for the clever work. Billie and the others arrived early Tuesday and the show went over with a bang for the first half. "Peldmont" and Billie kept the house in an uproar for 55 minutes with their wit and humor, Billie doing the character of Sergeant Ham and "Peldmont" that of Sergeant Pinchback. The latter received many encores with his parody, *You're So Ugly*. This gentleman has a wonderful delivery and is noted for his drollery in acts of this caliber.

Thursday brought about a change in conformity with the custom of this house, and a vaudeville revue was presented by this company. The chorus was fast and the girls good looking. The show scored to a crowded house. There also was a boxing match, Battling Moon, of Birmingham, Ala., defeating Battling Jimmie, of Macon, in the fifth round.

With a leading lady Billie McLaurin's *Brown-Skin Vampires* will have truly a wonderful show. BILLY CHAMBERS.

concert for Poll. They have granted permission to Nora Bayes to use their number, *You Ought To Know*. Paul Whiteman is recording the number for the author-composers of the *Chocolate Dandies*.

Jackson and Jackson are in Chicago taking a deserved rest. En route from Oklahoma they visited the Ida Anderson Players in Kansas City, Mo., and report that they enjoyed meeting the group. They found Miss Anderson a busy manager-star, and the public highly appreciative of the way her company played Brandenburg.

Babe Brown, who, with her husband, made up the team of Verdell and Brown with the Sid. Paris Dixie Minstrels, has returned to her home in Rochester, N. Y., and opened a 10-room house where she will cater to the profession. She is located near the New York Central station. Her husband will remain with the show as stage manager.

Lee Marshall and his dancing review were a great hit at the Fantagis Theater, Long Beach, Calif., recently. October 27 Lee, with the other performers playing or at liberty in that city, tendered a farewell reception to Williams and Taylor, who left for San Francisco, where they took ship for a six months' stay in Australia.

The *Oh, Honey* show lost a half week after its engagement at the Lafayette Theater, New York. It opened November 6 at Shelburne Falls, N. H., with a series of split weeks in Vermont and upper New York to follow. Gus Smith made a few changes in the chorus, while in the city. He and Genee Jones placed some song numbers with New York publishers while there.

Mrs. E. W. Welsh and other prominent local musicians of St. Paul, Minn., gave a dinner in honor of Mme. Patti Brown during the stay of the soprano in that city, where she recently appeared in a concert. Natalie Doxle, her accompanist, was co-honor guest. Others present were Sydney Williams, pianist; Arthur Rhodes, Gladys Harris, Belle Tyler, Hattie Hall, A. Crafton, E. W. Welsh, Jessie Oden and Mrs. Dudley Smith. It was a formal affair.

Joe Russell "has gone and done it again". He has the London (Can.) daily paper raving about him and the other folks on Masten's *Shake Your Feet* Company. "Joe is a whole show in himself," says the reviewer, who goes on to tell that the whole group is very, very hot, mentioning Virgie Richards, Wallace Lewis, Sam Davis, Madeline Sledge, Thelma Watkins, Edith Williams, C. C. Parker and Wilbert Greenly as being great. There are 10 people in the show, so they all must be stars.

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Editorial Comment

When an act, thru some unavoidable delay, fails to put in an appearance after being billed to play a theater it is our contention that it is the duty of the management of the theater, in justice not only to the audience but the act for which another is substituting, to apprise the people of the change.

There was an instance of this kind in Cincinnati last week. An act played Detroit the week previous and by mistake its baggage (scenery, costumes, etc.) was placed in a car that went to Louisville instead of one going to Cin-

cinnati. When learning of this the act immediately got in touch with the railroad officials to have the baggage shipped to Cincinnati. The house at which the act was billed to appear was notified of this two or three hours before noon of the opening day (the new program starting Sunday matinee). Without its costumes and scenery it was impossible for the act to appear and to take its place arrangements were made by the house management whereby an act from another local vaudeville house was substituted. Altho the house received notification early enough, we are told, that the baggage had gone to Louisville, no announcement was made from the stage when the substitute act (somewhat similar) appeared. A Billboard reviewer "catches" the Sunday matinee performance each week and that particular matinee was no exception. He, like the audience, was puzzled, and not knowing of the substitute reviewed the programmed act in our last issue with the comment that "unfortunately the audience at no time

reasons, to make known the substitution. But that way of looking at the situation, in our opinion, is "all wet". A brief explanation could have been made from the stage and the audience, we believe, would have been perfectly satisfied. At any rate it would have avoided an injustice all around.

Hotel men catering to the professional trade, as a rule, have a warm spot in their hearts for showfolks. Probably not a week goes by that they do not take care of an actor, an artiste, a showman or a chorister who is financially embarrassed by giving lodging, and even providing eats.

There is a certain class, tho, which seems to want to "go the limit"—whose real aim apparently is to take advantage of the hotel man's goodheartedness. They spring their sad tale about being "broke", etc., and tell the hotel man that if he will take care of them for a night or so with lodging they will be able to get work, or will have money coming from someone or other the

members of the troupe. As the money for the rooms was not forthcoming he refused to release the trunk, when the manager of the troupe stepped forward and said he would foot the bill—that he had a check that would cover it coming to him by mail shortly after that time. The hotel manager finally consented and a week has elapsed (up to this writing) with him "holding the bag" and the troupe manager advising him over phone from another city that he will not pay the bill as promised.

Is it any wonder that hotel men, when they experience a case or two of that kind, grow skeptical? That they take rigid precautions to guard against continuance of such experience? That because of such experience they are apt to turn a deaf ear to showfolks who are "down and out" and really honest and deserving of a "lift"?

With only 17,000,000 people out of a world population of 1,600,000,000 having seen the Wembley Exhibition this year, it looks like it would be a wise move to reopen the exhibition in 1925 in an effort to rid itself of the big deficit. When the Prince of Wales officially closed the exhibition October 31 he expressed the hope that the negotiations for reopening it would be successful.

The 1924 season for most of the circuses and carnival companies is now drawing to a close—in fact, some of them have been in the "barn" for several weeks already. "Inside" information received from various sections indicate that it has been a rather discouraging one for the majority. However, they, with some exceptions, will be out again in 1925, beginning preparations shortly toward that end and the losing ones in the hope that they will recoup their losses of the past season or seasons.

"Raw" photographs (those which show really more than one can see in a show) in the lobby of a theater will fetch publicity in the daily newspapers all right when opponents' voices are heard, but is it the right kind of publicity? Of course, the main question is: What is art and what is not? Opinions differ, 'tis true, but pictures which would cause a decent public to blush—those which are beyond all sense of decency—should be cast to the scrap heap for the good of the stage in general.

The motion picture industry in Norway is still in its infancy. The reason for the lack of production is given as insufficient capital and the absence of the necessary technical experience.

Henry Gaines Hawn, eminent teacher of speech, gives the actor, Frederick Robinson, credit as being the one from whom he learned most.

Theatrical Notes

Grover Campbell has purchased the Liberty Theater, Sanger, Tex.

J. R. Kersey has reopened the Majestic Theater, Ozona, Tex.

Many improvements have been made in the stage equipment of Ponca City (Ok.) Auditorium.

P. V. Williams has placed a new Re-produc organ in his theater at Munday, Tex.

S. Bertram and J. H. Thiesen have opened their theater at Gainesville, Tex. The new house seats 350.

The Wallace Theater, Ropesville, Tex., has changed from a one-day stand to three, a week.

Morris Clemons, new manager of the Tivoli Theater, Beaumont, Tex., is renovating and improving the house.

C. A. Runyon is making extensive repairs and alterations on his theater building at Barnsdale, Ok.

The Palace Theater, Amity, Ore., has reopened, and will continue to offer a high-grade cinema program.

Jimmy Boyd, owner of the Gem theaters at Blytheville, Osceola and Leach-

(Continued on page 56)

"JAZZING" THE PLAY TITLE

By ARCHIE BELL

SHAKESPEARE, who is always so full of quotations, said "The play's the thing," but he also asked "What's in it?" American producers often enough ignore the former consideration, but they have become more and more thoughtful about the title. It must be said to their credit that authors seldom name the brain children as they are known when they reach the theater. They would be certain to fumble. Thinking of their work and perhaps giving a thought to the people who will make up prospective audiences, they title their works in a manner that might be appropriate, full of meaning, and perhaps indicative of what might be expected if a prospective auditor chanced to judge by the title alone. A glance over the list of current attractions in the American theater proves that producers desire or insist upon titles that are either absurdly meaningless or purposely misleading in at least 75 per cent of the full roster of revues, vaudevilles, musical comedies, farces and dramas.

As a fair example of how these names are chosen note the case of a successful musical comedy. The firm of Comstock & Gest had accepted for production an unnamed play, in fact it was in rehearsal at the time. F. Ray Comstock and others were playing tennis when it chanced that the producer made a good play. "Oh, boy!" shouted a bystander, using a slang phrase in a complimentary manner. Comstock heard it, turned to one of the authors who was sitting nearby and said: "That's what we'll call the new play, *Oh, Boy!*" and a matter that had caused considerable discussion was settled. The same firm gave similar gags of titles to *Oh, Lady, Lady*; *Very Good, Eddie*, and other pieces absolutely meaningless catchphrases of the moment.

There were *Step Lively, Dancing Around, Bye, Bye, Barbara*; *No, No, Nanette*; *Keep Kool* and countless others of the same ilk, finally coming to a ridiculous climax in *I'll Say She Is*, which, of course, had nothing to do with the entertainment offered, and which quite reasonably might have been wholly unintelligible to one who was conversant with the English language, but who knew nothing about how it is too often used upon the street curb.

Long ago we reached a point where titles of plays meant nothing, but it is only within comparatively recent times that producers have vulgarized theatrical offerings by the titles assigned to them for reasons that nobody but a Broadway producer can fathom.

Avery Hopwood, who has composed 20 plays that have had Broadway production, offered a manuscript to A. H. Woods, who has made a specialty of titles. Woods read the play and accepted it for production. "We'll call it *The Girl in the Limousine*" he said. "But there's no such girl in the play and no reference to a limousine," Hopwood protested. "Then put them in" suggested (or commanded) Woods—and *The Girl in the Limousine* it became.

In this instance, however, Mr. Woods did not resort to his favorite device of a sensational title that had nothing even remotely to do with the play. With him it has been a general rule: the more spectacular the title the more modest the play.

Among spectacular titles of recent times one recalls *Twin Beds* and *Baby Mine*. The former was so blatant that the censor of plays in London endeavored to prevent the production of the play, taking his cue from an old law which made use of the furniture named an offense against his majesty, the king.

A new "girl" play (or several of them) is visible at the moment, called *No Other Girl*, yet the "girl" play was considered well used up when Clyde Fitch titled his *Girl With the Green Eyes*—which, unlike so many of the others, meant something and was descriptive of the leading character in the play with a hint of what the action was about—what the green eye of jealousy might lead to under given conditions.

The word "tiger" has been used and used in *Tiger, Tiger*; *Tiger Rose*, and now comes forward again *Tiger Cats*. Yet nobody who witnessed any of these plays saw a tiger on the stage, any more than one sees pigs in *Pigs*, a swan in *The Swan*, a cobra in *Cobra* or an ape in *The Howling Ape*.

There is rain in *Rain* and it plays an important part in the behavior of the principal character of the play. Thus the play bears one of the sanest titles affixed to a successful play in many years. But it is difficult to give a similar connection between plays and such titles as *Gold, Cinders, Brass, Rags, Snow*—yes, a playwright told me that he was endeavoring to place a new piece called *Junk*.

What is the title of a play for? If it merely an advertising dodge for the billboards and advertising columns, something that will fit into the electric sign that hangs over the door of a theater? Or is it descriptive or indicative of the article advertised?

Did Shakespeare (who knew a thing or three about such things) call his *Hamlet* by the name of his principal character

or did he call it *The Bughouse Prince*, *The Kid From the Booby Hatch* or *Tell it to the King of Denmark*? Of course, Shakespeare was not modern (as proved by the fact that his plays survive), but it is reasonable to suppose that if he had been a Broadway producer of the present time he would have given us *Oh, You Romeo and Juliet*; *Tut, Tut, Brutus*; *Shy-Sh, Shylock*; *Cleo the Vamp* and *Why He Smothered His Wife*.

Or if the conditions in vogue elsewhere were to be found in opera Metropolitan patrons would be invited to see Puccini's *Hart-Karl*, Verdi's *Ah, Ah, Aida*, or Mascagni's *Shame, Shame, Santuzza*. And even these titles, while cheap, tawdry and vulgar, would have a certain meaning to one who read them and wished to know something of the stories accompanying the musical score. If Broadway theatrical producers presented *La Traviata* for example they would likely call it *Oh, You Couger*, or rechristen *Faust* something like *Saved From Hades*.

The acknowledged leader among Broadway producers and managers some years ago declared that he and the others who offer theatrical entertainment are "nothing more than merchants." He added that they study the public's desires in entertainment, find out "which way the wind is blowing by keeping their ears close to the ground" and then endeavor to offer the supply that is demanded by their patrons.

These remarks prompted much unfavorable comment at the time and the producer doubtless wished that he had not spoken so freely. But even taking the theatrical producers (who are invariably the ones who name the plays) at this appraisal, why do they not follow the example of other honest merchants? If they frankly admit that they cater to public tastes and desires, why do they not offer their wares in the manner of the reputable merchants?

If a merchant advertises or announces

that he has soap for sale he says soap, and one who desires soap goes to him, asks for soap and knows he will get soap. If he advertised soap and gave sugar to one who paid for soap his patrons would complain and have a just cause for complaint. If you asked for calico in a dry goods store, put down your money on the counter and received velveteen you would speak your mind in a manner that would leave no doubt about your opinion of the merchant. Or let us imagine reading soup on a menu card at a restaurant and after ordering it receiving cheese or oysters. At the restaurant one says "I think I'll have coffee" and receives coffee from the hands of the waiter. One who says "I think I'll go to the theater tonight" looks over the list of current plays and endeavors to make a selection, knowing that likely as not he will receive something different from what has been announced owing to the meaningless or misleading titles of the plays. It would be similar to, reading a dry goods store advertisement that announced a special sale of Cutie cutie, Oh, you sparkler, or I'll say she dances.

Is it not just possible that, repeating what they have done in other well-known instances, the Broadway producers are killing the goose that gave them country estates, limousines and steam yachts, not to mention radio sets? Probably it is undeniable that producers could not have devised a scheme for killing patronage for their wares in the hinterland if they had desired to accomplish that, a scheme that would have accomplished more in a given length of time than the practice of sending fourth and fifth-rate companies to outlying cities presenting a Broadway success. There was no complaint audible, but after audiences in outlying cities had suffered from the abuse on three or four occasions, hoping always that producers would mend their ways, they silently began the great exodus from the theater to

the playhouses where cinema attractions were offered. Perhaps they spoke slightly of the "movie for a time, but at least they received the same article as New York, Chicago, Boston and Los Angeles received. They encountered the same misleading titles, but they witnessed the work even if they could not hear the voices of the "original company".

As if they had no desire to bring back regular theatergoers, as well as creating a new and younger audience, are they not cheapening their wares? Again accepting the likeness to the merchant mentioned by the prominent producer, are they not becoming the sort of merchants who stand in front of their stores and shout something shocking or silly to "get the crowd inside?"

There has been considerable unfavorable comment about the so-called "tentative title" used by some producers for a play when they have not the slightest intention of permitting it to retain its title if it shows signs of a long life. It is difficult for one to follow these complaints. Producers and playwrights have the right to call their plays as many names as they desire. The only public complaint is justified by misleading titles or meaningless names.

Strange as it may seem, a change of title has produced favorable results at the box-office. Eugene Walter's experience with an early play is proof. It failed to catch on under one title, was a big success under another. To note a current example No *Other Girl* is a better title than its earlier form, *The Belle of Quakertown*. Whether *The Dream Girl* is a better title than *The Road to Yesterday* might be open to argument. Certainly *Before and After* was a better title, because it meant something, than the musical comedy *High Jinks*. One of the cleverest and most brilliantly conceived titles of the modern theater is *Abie's Irish Rose*. It tells the truth and it suggests something, while it does not descend to vulgarity. If as prophesied the author is to receive \$5,000,000 from the production of this play, she should count at least one of the millions as traceable to the appropriateness or what theater folk would call the draw and popular appeal of her title to a vast multitude of theatergoers.

It might be argued that even a bad title will not ruin a good play. When Olga Nethersole was in Paris the authorities forbade her to use the title *Carmen*, which was controlled by the Opera Comique. She produced her version of Merle's *Carmen* and called it *The Spanish Gypsy* with no recognizable influence upon the box-office. If she had Broadwayized it into *Ta, Ta, Carmencita*, or *Oh, You Bye-ful*, as the performances were given in Paris there might have been a riot.

There is, however, something in a name, something that attracts or repels audiences. It is possible for producers to mislead the buyers of tickets with untruthful suggestions and promises; sometimes titles are not properly chosen and with no ulterior motives they misrepresent the wares they are meant to announce. Thousands of people (in the aggregate) thought that David Warfield's *The Music Master* was a musical comedy until they discovered otherwise. Nursemaids took their young charges to witness a special matinee performance of Ibsen's *A Doll's House* in which Blanche Bates appeared as Nora. It is said that the title of *Old Man Minnick* was changed to *Minnick*—which means nothing—because it was feared that the younger generation might not be attracted by the old man himself.

I heard a producer say: "You must fight the devil with fire. We're living in a jazzy age and if you don't give 'em jazzy stuff you'll fall behind in the procession."

Perhaps. But is it not just possible that in giving their wares the "jazzy" titles of the moment theatrical producers are not only misrepresenting facts and often are guilty of obtaining money under false pretenses, but that they are actually working to their own disadvantage and providing another means of wrecking the public's confidence in a worthy and dignified institution, the theater itself? Americans have been roundly criticized for their popular song titles, things like *Yes, We Have No Bananas*, because they are vulgar and cheap, but is the drama not at a low enough ebb without the additional cheapening process of giving plays *Bananas* titles?

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Big Money in Cabarets

LONDON, Oct. 25.—There was a certain amount of trembling lest the rumor was true that a section of the L. C. C. was going to put the lid on the all-night or extended facilities given to the London cabarets. Despite the pessimistic talk and the decision to form a defense committee and the intention of the Entertainments Proprietors' Association to oppose, not out of jealousy, but as a protest, the decision has been given by the committee that the cabarets are to go on for five nights a week, Mondays to Fridays, until 2 a.m., and that alcoholic refreshments can be consumed.

E. O. Leadley, running the *Piccadilly Revels* at the hotel of that name; Carl Hyson, of *The Midnight Follies*, at the Metropole Hotel, and Percy Athos, of the New Princes, are perhaps the best known of the "cabaretiers". Leadley declares his expenditure for the last 12 months has been \$560,000, in which he does not include wages and waiters. He figures it thus: Bands, \$313,440; advertising, \$55,000; flowers, \$4,500, and artistes' salaries, \$161,250. Young Percy Athos, a Britisher who returned here with a dancing act but found his metier in cabarets, says that their gross takings vary from \$2,500 to \$5,000 nightly, while their Toronto and Alfredo's bands cost \$1,750 weekly. Their staff, including artistes, bandmen and all concerned, numbers 78 people. Hyson says that at the Metropole no performer (chorus) gets less than \$25, with an additional \$10 for taxi fares home. Very big salaries are paid for performers to do an eight or up to a 20-minute show, one such once pulling down \$1,125. The cost of producing a version of *The Midnight Follies* runs into about \$15,000. The admissions, it must be admitted, scale high, and then there is the profit made on the wines and drinks. This, we opine, is where the inducement comes in. The glamour and the glitter and the knowledge that it is the "night-life" of London and the false idea that one is being a "gay dog" is the cachet to their success. Music hall managers think that if these things are permitted to cabarets, where food and drink is allowed in the auditorium, and that there is no necessity for fire-proof curtains, or so many dressing-rooms, etc., and also the performers work among people in the audience, that they should at least be allowed to sell alcoholic liquor, not in the auditorium, but in convenient "bars" shut off from the auditorium.

For some time past there has been considerable friction in Germany thru German managers trying to force cancellations on foreign acts, British and American, and the International Artisten Loge has had much extra work forced upon it in looking after the interests of these people. That is, when they have been members of the V. A. F. One of the main reasons why the friction has arisen is that the German managers think that they have been sold, as regards acts being booked into their establishments at prices two and three times their valuation. It must be admitted that when the British embargo was raised in April last, British agents personally and thru their German affiliations immediately got busy and thousands of dollars worth of contracts were negotiated for British and American acts for Germany. The salaries were good salaries and Germany was looked upon as a land overflowing with milk and money. Then came the disillusionment. The acts did not make as good as the high salaries seemed to warrant, and when these things came as a regular occurrence the managers got suspicious. Not that the salary of an act could get applause or success in financial proportion but the seed of suspicion had been put into their mind by other agents, who, not being able to do any business with the Germans, got busy in the "knocking" business. They suggested that the manager had been caught and one rather big man over here—the allegation is against Bernard Sherek—actually is accused of saying that many acts had been booked into Germany at twice and three times their British value. Germans are nothing if not commercial men, and having that idea in their minds every British act to them was predicated. Hence the threats on cancellation, which might have succeeded in some cases had

excise authorities, pay the fee and start selling liquor. The E. P. A. is asking for the removal of this restriction as far as its London members are concerned for 19 halls in which is included the London Coliseum. Last year the Theaters and Music Halls' Committee recommended by a large majority that this should be done, but the full council by 55 to 50 refused to confirm the recommendation. It is expected that the Theaters and Music Halls' Committee will again recommend the removal of the restrictions when it meets November 7.

German Managers Sore

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Communications
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"Greed" Premiere
Early in December

Nearly Two Years Since Picture Was Placed
in Production—To Be Shown at
Hearst's Cosmopolitan, N. Y.

New York, Nov. 8.—*Greed*, the Metro-Goldwyn picture, directed by Eric Von Stroheim, will be given its premiere presentation in New York at the Cosmopolitan Theater early in December, it was announced this week, nearly two years after the picture was placed in production. This picture has been a matter of great interest to the picture world ever since it was begun, due to the unusual problems that cropped up under Von Stroheim's production and which are just beginning to be solved.

Greed is based upon Frank Norris' famous novel, *McTeague*, and it was the first picture Von Stroheim produced after he came to the parting of the ways with Universal. It will be remembered that Von Stroheim directed *Foolish Wives* for Universal and ran its actual cost up to more than \$1,000,000. That picture took over a year to make and a great deal of difficulty was encountered in cutting it down to presentation length. It never did gain back its cost. Stroheim next began making *The Merry-Go-Round* for Universal, but was relieved when the picture was half completed, Rupert Julian finishing the job.

Goldwyn took a chance with Von Stroheim and gave him *Greed* to make. It took six months before the director was satisfied that he had exposed enough film, and the rest of the two years has been spent in efforts to cut it down to convenient length. At first it was in more than 40 reels. Goldwyn called in numerous film editors to try their hand at cutting it down, and when Metro took over the company it continued the process. At last report the picture was down to about 15 reels, in which shape it will probably be shown at the Cosmopolitan. It is said to have cost more than \$500,000 in production and cutting process.

The Cosmopolitan Theater, controlled by William R. Hearst, was intended only as a home for that producer's Cosmopolitan pictures when he took it over more than a year ago. The Marlon Davies pictures have played there, but the house has never been profitable for pictures. Hearst is said to have seen *Greed* in California and offered his New York theater to Metro-Goldwyn for its showing. S. L. Rothafel, manager of the Capitol Theater, which is controlled by Metro-Goldwyn, will have charge of the Cosmopolitan presentation. Von Stroheim is still a Metro-Goldwyn director, his newest job being *The Merry Widow*.

FAIR WEEK ON B'WAY

New York, Nov. 8.—The Strand played to fine business the second week of the *Hot Water* engagement. Business dropped down a little, as was natural, but not enough to cause any worry. The picture will be held over next week also. Only two other films have remained three consecutive weeks at the Strand. One was Lloyd's last feature, *Girl Spy*, and the other was *Monsieur Beaucaire*.

Norma Talmadge in *The Only Woman* brought a big week's business to the Capitol, the not enough to warrant it being held over. Next week is the fifth anniversary of the opening of the Capitol, with Metro-Goldwyn's *He Who Gets Slapped* the feature of the program.

At the Rivoli Sunday George Beban's *The Greatest Love of All* begins a week engagement, direct from a score of other big picture theaters all over the country. Beban and a company of actors will appear on the stage in person in one of the scenes of the silent-and-spoken drama. This week was better than fair at the b. o. with Betty Compson in *The Garden of Weeds*.

The Rialto played *Worldly Goods*, with Agnes Ayres featured, to fair business. The picture was well spoken of by the daily newspaper reviewers. A Vitagraph feature, *The Beloved Brute*, holds the screen next week.

The Central still runs along at a lively pace with Fox's *Dante's Inferno*, while at the Lyric the same company's *The Iron Horse* just manages to keep its head up with the aid of a continuous, strong advertising and exploitation campaign. The Central shows a good profit, but the Lyric engagement is no paying proposition, due to the high overhead.

Pathé's release, *The Battling Orioles*, produced by Hal Roach, put in a sad week at the Cameo. The picture was not considered big-city stuff.

IT STRIKES ME---

CONFESS is good for the soul—even the soul of a distributor. And publicity is a splendid medium of purification. It was thru the publicity given by *The Billboard* and a few—all too few—of the other amusement trade papers to the charges made by leaders in the Theater Owners' Chamber of Commerce of New York that the Uniform Exhibition Contract was being abused by various distributors, who had inserted subversive clauses in it; that one of these distributors voluntarily confessed wrongdoing and made expiation.

The distributing firm which came forward and acknowledged its guilt was Warner Brothers. This concern is a member of the Hays organization, the Motion Picture Producers and Distributors of America, altho it is still generally classed as an independent, as it distributes thru franchised State-right exchanges. The complaint lodged by the New York exhibitors was not against Warner Brothers directly, but against its releasing agency in New York territory, the Apollo Exchange. A clause in the contract used by Apollo of Warner pictures canceled the right of the exhibitor to reject a contract within seven days after signing by making the contract binding the moment it is signed, while retaining for the distributor the right to cancel within that period. This entirely destroyed a very important part of the Uniform Contract. Warner Brothers, immediately after the publication of this and other charges, voluntarily got in touch with the Chamber of Commerce, and admitted that this clause is contained in the Warner contracts in use throughout the country, and asked that exhibitors everywhere consider it null and void.

By this action Warner Brothers admitted the illegality of the contract change, altho they contended that the change was really necessary. Its necessity, however, is a matter for adjudication, requiring the approval of exhibitor representatives, and until this is given no distributor has the right to arbitrarily change the Uniform Contract in any way whatever. Nevertheless, by coming forward this way and rescinding the objectionable clause Warner Brothers deserve recognition, for equally guilty distributors, such as Vitagraph, Fox and "Producers" Distributing Corporation, have as yet done nothing to whitewash the inequitable changes they have introduced into the same contract.

This may perhaps carry the moral that exhibitors can be expected to get a fairer deal from independents—even from an independent like Warner Brothers—than from the more firmly entrenched national distributors.

It is also exceedingly interesting to note the silence maintained on this very important question by several of the exclusively picture trade papers which are supposed to serve the exhibitors. They print not one word about the matter, obviously thru a desire to be kind to their advertisers, tho not necessarily honest with their subscribers.

For a long time the majority opinion in the picture business has been that if a picture pleases the womenfolk it is sure of success. Judging by the audiences that are attracted by the Harold Lloyd pictures, this opinion is a mistaken one, for it has been my observation and also that of a number of keen showmen-exhibitors that the Lloyd audiences average from two to three men for every woman. Since the supremacy of Lloyd at the box-office is unquestioned, it would appear that the appeal to the so-called stronger sex is quite as essential as feminine appeal. In this connection it may also be cited that exhibitors attribute the failure of Valentino's *Monsieur Beaucaire* to the fact that both the star and the picture have no appeal to the masculine soul.

Good feature comedies are the best pais of the box-office, and yet few of them are liked by the ladies. The conclusion may therefore be drawn that what the business needs is less catering to what are believed to be the entertainment preferences of the women and more to the proven likes of the men.

For one thing, when the head of the family wants to see a particular picture, he usually takes the whole family along; when he stays home and reads his paper or turns on the radio the wife goes out to see *The Antagonistic Sex* or *The Lively Set*. *Lively Set*.

N. Y. ARBITRATION ON HOME GROUNDS

New York, Nov. 8.—By a new arrangement which starts this week the arbitration hearings between exhibitors and distributors in the New York territory will be held alternately in the offices of the F. I. L. M. Club and those of the Theater Owners' Chamber of Commerce. Previously they were always held in the F. I. L. M. Club headquarters. The place of the hearings will alternate monthly.

It is felt that the new system will eliminate any unfairness to either party in an arbitration case that might result from assembling in the enemy's stronghold.

Tuesday of this week the first arbitration hearings under the new arrangement were held in the T. O. C. C. rooms in the Times Building. The occasion was celebrated by the taking of motion pictures of the arbitration board in session. The members of the board worked under the Kleig lights without any makeup.

WALTER HIERS TO START

Los Angeles, Nov. 8.—Walter Hiers finished his part in the Goldwyn production of *Excuse Me*, and has started one of his two-reel comedies at the Christie Studio. Hiers was allowed a few days of rest from his strenuous labors in black-face in *Excuse Me*, before commencing the arduous life of another fast-moving short comedy on the order of his recent *Short Change* and *A Fat Chance*.

"ADVENTUROUS SEX" CAST

New York, Nov. 8.—Flora Finch, J. Barney Sherry, Maude Hill, Edna Giblyn and Marie Murray have been added to the cast of *The Adventurous Sex*, now in production under the supervision of Howard Estabrook for Associated Exhibitors. The production is being made in New York and will feature Clara Bow, supported by Herbert Rawlinson and Earle Williams.

Miss Giblyn is the daughter of Charles Giblyn, who is directing the production and who also directed the last Howard Estabrook picture, *The Price of a Party*. Assisting Mr. Giblyn in the production are Bert Siebel and Eddie James.

The story of *The Adventurous Sex* is an original screen story, written by Hamilton Mannon and adapted by Carl Stearns Clancy.

ROXY GETS A CUP

New York, Nov. 8.—S. L. Rothafel added another trophy to his collection at the Capitol Theater when he was presented at the Radio Show this week with a silver loving cup in the name of the radio fans of America. The cup, which measures three feet in height, bears the following inscription: "To S. L. Rothafel, on behalf of millions of American radio fans who, thru WEAF, have come to know and love him as 'Roxy', this cup, a symbol of gratitude and affection, is presented by Harold Bolster, director of the Third Annual Radio Exposition, Grand Central Palace, New York."

Radio Hurts Box-Office Election Night

Picture Theaters Feel Attendance Drop Thru Increase in Radio Stay-at-Homes

New York, Nov. 8.—The question of the effect of radio on the box-office of the motion picture theater, which has been disturbing exhibitors for the past year, was cleverly answered Tuesday night when theaters everywhere felt a sharp decrease in receipts, which is entirely laid at the door of radio. Picture theaters in the city, particularly the neighborhood houses, experienced a sharp drop in intakes reported at from 25 to 30 per cent. Exhibitors bear out their argument that radio receiving sets kept great numbers of people home listening to the election returns by pointing out that the crowds in attendance at the outdoor stands where returns were flashed were much smaller than in previous presidential elections.

Theater owners, however, are convinced that radio opposition is harmless excepting on special occasions, such as election day or days when unusually prominent events or addresses are broadcast. This opinion is general among exhibitors now, altho only a year ago, when radio was more or less of an unknown quantity as an entertainment factor, the theater managers feared the growth of radio as a dangerous rival for the public's attention. This has simmered down to the acknowledgment of radio as a substantial proposition, here to stay, but no longer novel enough to keep the public away from the theaters any more than the phonograph.

An interesting angle on the value of radio as picture-house exploitation is afforded by the leading film palaces on Broadway. The Capitol was the first to broadcast by radio, and the Strand next followed.

The new Piccadilly is now sending out its musical program once a week, and beginning next week the Rialto will send its music thru the air every Monday night. The Rialto radio bill will be augmented by the facilities of two other Famous Players-Lasky Broadway theaters, the Rivoli and the Criterion, all under the direction of Dr. Hugo Riesenfeld.

MORE NOBILITY IN FILMS

Paris, Nov. 7.—Gloria Swanson will have a member of the French nobility as a member of the cast of *Madame Sans Gene*, now being produced in Paris for Paramount. Jose Roland was to have played the part of Robespierre, the role he created in the original French production, but recently was mortally injured in an automobile accident. Baron René de Merlin, one of the best known of the younger Paris sportsmen, volunteered for the part, and, after a test, was accepted. The Baron is owner of several large estates in Africa, is famous as a big-game hunter, and is a distinguished reserve officer of the Blue Devils.

French newspapers found an opportunity for witty comment in the fact that a member of the French nobility is playing the role of Robespierre, who delighted in sending noblemen to the guillotine. At the present time the Paramount unit, under the direction of Léonce Perret, has just completed the scenes at Compiegne, the former Imperial residence, and is on the way to Malmaison, another historic French town.

TWO F. P.-L. FEATURES FOR STRAND THIS MONTH

New York, Nov. 8.—The Strand Theater, primarily a First National first-run on Broadway, will play two more Famous Players-Lasky productions, both in November. The first, which will follow the engagement of *Hot Water*, will be Rudolph Valentino's second Paramount picture, *The Sainted Devil*, and the second is *The Fast Set*, based upon the Broadway stage success, *Spring Cleaning*.

The Strand also showed two other Famous Players-Lasky productions this fall. They were *Monsieur Beaucaire* and *Sinners in Heaven*.

GILBERT IN "MERRY WIDOW"

Los Angeles, Nov. 8.—John Gilbert has been selected to play the leading male role in *The Merry Widow*, in which Metro-Goldwyn will star Mae Murray. Eric Von Stroheim will direct the picture, which goes into production next week.

REVIEWS

"THE COURAGEOUS COWARD"

Sable Prod.-State Right

The Courageous Coward is as compact and interesting a photoplay of love and thrills as you could want, provided you're not looking for pictures to present to an audience whose favorite magazine is, say, *The Atlantic Monthly*. To put it in another way *The Courageous Coward* is a low-cost picture that is at least 50 per cent better than the usual feature of that class and should more than satisfy the great majority of audiences.

Jack Meehan, Mary McLaren, Bruce Gordon, Jackie Saunders and Murdock MacQuarrie are the featured members of the cast. Miss McLaren impresses me as being easier to look at than in the days not so long ago when she was starred. In certain poses she is very beautiful indeed. Meehan is the hero and Bruce Gordon the villain.

The picture tells the story of a quiet, restrained young man who is sent by his father to work as a laborer building a dam in order to make him a real he-man. The father has the contract for the building of the dam and must complete it on a certain day or forfeit all claim to compensation.

The son is taken in hand by the chief engineer, who is doublecrossing his boss, and who tells the foreman of the job to treat the young fellow as roughly as he wishes. When the lad falls in love with the daughter of one of the laborers the foreman treats him very roughly indeed, as he fancies himself as a suitor for the young lady's hand and heart. The girl's father overhears a conversation which leads him to warn the boy that the chief engineer and the foreman are plotting to sell out the job by delaying its completion. He is killed by the engineer, who plots to ruin the construction one stormy night by opening the sluice gates. The young man foils the plot after several spectacular fights with the villains, wins the girl he loves and proves to his father that he is a regular red-blooded hero.

The direction is by Paul Hurst, who has done an excellent job. The picture is produced by Sable Productions, Inc., and released by the Usta Co., Inc., for distribution thru State-right exchanges.

"THE ONLY WOMAN"

First National

With Norma Talmadge starring in a picture directed by Sidney Olcott and a story written by C. Gardner Sullivan, it is only natural to expect a finished article that is all entertainment. It is pure delight to watch Miss Talmadge, and Sullivan has never yet written an unsatisfactory scenario. And with Olcott directing the top ensemble, tho it may be no artistic triumph, can never fall short of what may be termed box-office excellence. That is just what *The Only Woman* is—an excellent box-office picture that will please 99 per cent of the public.

The dozen or more different gowns and cloaks Miss Talmadge wears—the picture is of the modern, high society type—will enrapture the feminine eye. It has been so long since the star has been in a picture of this type that seeing her lovely figure encased in the beautiful things which have brought Fifth avenue fame is a joy to even the superficial eye of an unappreciating male.

And there is excitement in *The Only Woman* too. As fine a shipwreck scene as the silver screen has ever held brings the picture to a thrilling climax. The cleverest sort of camera work is used in this ocean sequence. To the eye of a layman the unusually terrifying effect of a storm at sea is obtained by holding the camera almost at a level with the water, thus making the waves look like great towering mountains.

The story of *The Only Woman* is no unique masterpiece, but is certainly not hackneyed stuff. It can best be described as a familiar theme worked over by the hand of a craftsman into a plot which has enough originality to lift it above the common rut. Helen Brinsley, played by Miss Talmadge, marries Rex Harrington, the dissolute son of a wealthy man, in order to keep her father from ruin. She despises her husband and is practically blackmailed into the marriage. Her father-in-law promises her freedom from the chains of the marriage if she can make a clean-living, sober man out of his son. She agrees to try and takes Rex for a trip aboard his father's yacht, which has been placed at her service. Rex, without her permission, brings a troupe of his wild friends aboard for company and a cabin load of liquor for his and his company's use. By a trick Helen gets rid of the party by landing them at a French port and then steaming away with Rex tied to his bed. After throwing the liquor overboard she has him released.

After three weeks Rex has improved to the point where he is not only able to do without booze, but doesn't even want any. He comes to love Helen and she has lost her dislike for him. Then one day at a small port in Tripoli Rex is injured while saving the life of a child in the street and is given brandy to bring him to. This starts him on a drunk and he is brought back to the ship in a stupor. A terrific storm sweeps

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the ship into the path of a large schooner and it is run down. Everybody is swept overboard except Helen, Rex and a big brute of a sailor. When the storm passes this sailor takes command and makes Helen prepare food for him. The boat is half submerged, but still fit enough to float for a week. Helen is insulted by the sailor and Rex comes to blows with him. The superior strength of the sailor almost overcomes Rex, but he is aided by Helen, who strikes the brute a blow with a bottle that dizzies him. A second combat results in Rex killing the man. A week passes and the derelicts are at last rescued by a passing ship.

A short scene in New York brings the picture to an end when Rex offers Helen a divorce, but she refuses to be parted from him.

The supporting cast includes Eugene O'Neill, Edward Davis, Winter Hall, Matthew Betz, E. H. Calvert, Stella di Lanti, Murdock MacQuarrie, Rev. Neal Dodd, Brooks Benedict and Charles O'Malley.

"THE PASSING OF WOLF MacLEAN"

Ermine Prod.-State Right

A few weeks ago this reviewer had the great pleasure of calling attention to a crackerjack little Western called *His Own Law*, in which Wesley Barry, was starred, produced and directed by the same company and director as *The Passing of Wolf MacLean*. Paul Hurst is the director of both of these productions, and in *The Passing of Wolf MacLean* he has turned out another good moderate-cost melodrama, which, while not quite as fine as *His Own Law*, is nevertheless something worth praising above the average run of this class of features. For the exhibitor who wants snappy action Westerns the Ermine Productions' releases are prime buys—he shouldn't miss them.

That clever freckle-faced youngster; Johnny Fox, who was the "banjo kid" of *The Covered Wagon*, is prominently featured in *The Passing of Wolf MacLean* with a cast which includes Jack Meehan, Alma Rayford and Bruce Gordon. There are a lot of clever bits inserted in the production that lift it above mediocrity. The Fox lad, in particular, is given stuff to do which is surprisingly effective.

Young Fox plays the part of the son of a man who runs a small saloon in a Western town. His father allows him to hang around the place and serve drinks. One day a rough cowboy tries to force the boy to drink, but a stranger, also a cowboy, who has entered the place, comes to his rescue and slams his persecutor to the floor. Two men attack the savior, but they are conquered when the young boy rushes to his protector's aid and climbs all over one plugugly while the cowboy biffs the other unconscious. The cowboy hero falls in love with Johnny's sister, a comely miss. When the saloon keeper is cleaned out at cards Little Johnny breaks a hole in the jail wall and helps his friend make a getaway. The cowboy goes into hiding in a mountain cabin, but the villains who hate him track the boy and his sister when they go to visit him and capture the man they think is Wolf MacLean. A preacher, whom the cowboy has befriended, goes along. They are about to hang the cowboy when the preacher jumps up on a wagon, whips open his ministerial coat and discloses a regulation cowboy outfit, guns and all. He confesses to being the real Wolf MacLean and is killed all unless Dorothy agrees to return to him for one day. She defies him and when her husband returns tells him the story once more. Then comes the surprise, for Crawford declares he knew the whole thing all the while. The two men fight, and Flagg falls over a banister and is killed.

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The picture is distributed by the Usta Co., Inc., for State-right release.

"THE GARDEN OF WEEDS"

Famous Players-Lasky

It is a shameful thing that the genius of James Cruze has been turned into such channels as the direction of pictures like *The Garden of Weeds*. Not that *The Garden of Weeds* is not a picture that will be moderately well liked by the greater proportion of the public, but it is the sort of a film that any director could have made without keeping Cruze from directing something that required real ability.

Betty Compson is featured in the picture, in the role of a girl who marries the man she loves after a serious affair with another man and does not tell her husband about it. She fears that he will

in his limousine. Then he sent her the "robes of sin" aforementioned, so that she could go out dancing with him. She went out to a cafe with him on the very night that her husband was rounding up the villain's rum-smuggling crew. The rejected light o' love turns upon the man who turned her down and leads the husband to his own flat, telling him that he can find the leader of the gang there. That is the big punch of the film, when the husband finds that his wife is mixed up with the villain. Enraged, he traces the bootlegger to the cafe, finds him with his wife, thrashes the fellow soundly and drags him off to jail, and then returns to his own little flat and his bewildered wife. But he is a broad-minded chap and takes all the blame upon his own shoulders, seeing that he was guilty of neglecting her. Thus everything ends happily as the reconciled couple prepare to go on a two-week vacation.

Russell Allen directed the picture. It is released by the Usta Co., Inc., thru State-right exchanges.

"WORLDLY GOODS"

Famous Players-Lasky

This is a nice little picture which, without any elaborate sets or million-dollar cast, manages to hold the interest throughout. It can be classed as a high-grade program picture, which should please everybody, tho it may not have the qualifications which make for a box-office attraction. In point of entertainment it is much better, in my opinion, than some of the highly touted box-office draws which Famous Players-Lasky has released lately. If you can get them to see *Worldly Goods* they'll go away eminently satisfied. That's where showmanship and exploitation come in.

Agnes Ayres and Pat O'Malley are the leading players in the cast, supported by an exceedingly able troupe which includes Victor Varconi, Edythe Chapman, Bert Woodruff, Maude George, Cecile Evans and Otto Lederer.

The tale told by *Worldly Goods*, which is from the pen of Sophie Kerr, is considerably like Frank Craven's play, *The First Year*, with a little of *The Showoff* thrown in for good measure. Pat O'Malley, as Fred Hopper, is a hot-air merchant who tells everybody what a wonder he is, but can't seem to hold on to a steady job for more than two months running. He kids Eleanor Lawson into believing that he is working hand in glove with the Rockefellers and she marries him, altho the superintendent of the city's biggest department store is wild about her and wants to marry her.

A year passes and we find Eleanor and Fred living in a tiny apartment, she washing the dishes and he out of work and unable to pay the light and grocery bills, but still casting the steer about the great plans he has afoot. Then Fred humbles himself and goes to see the store superintendent to ask for a job. He overhears a conversation to the effect that a nearby property is to be purchased for a new building, which gives Fred his big chance. He gets an option on the place for \$30,000 and then cajoles a well-to-do vamping woman, who likes him, to invest the money in the project. But the lady insists upon making love to him, so when Fred gets home to wife she smells perfume on his sleeve and finds a hairpin on his coat, and the goose is cooked. She goes home to mother and Fred is brokenhearted, even when he resells the building for \$100,000, when he receives word that Eleanor is starting suit for divorce. He goes to the office of her lawyer and finally persuades her to forgive and forget. But he is still the same old Fred, as he flashes the \$100,000 check around and tells everybody that he and Morgan are partners.

The picture was directed by Paul Bern, who has done an exceedingly fine job of work.

N. BURKAN TO WEST COAST

The main subject of this photoplay is the well-known theme: "What can a wife do, when her husband lets business interfere with their home life, but go out with other men?" Added to this is a neat tieup of a bootlegging villain and a detective hero, which serves to add action and thrills to the picture. With a cast headed by Sylvia Breamer, Gertrude Astor, Jack Mower, Bruce Gordon, William Buckley and little Lassie, Lou Ahearn you have a society and action drama of, if not the first water, at least the second. The picture has obviously been produced with the idea in mind of keeping down the cost so that it could be sold at a fair price—which is something else again in its favor.

The picture has reference to the gowns and cloaks which the innocent and mildly protesting wife accepts from the villain of the piece. She didn't mean wrongly by taking them and going out cabaretting with the villain, but what could she do with her own husband neglecting her night after night? It all came about this way: The wife lived next door to a pleasant-enough lady who was being maintained by the villain, an amiable bootlegger. They became acquainted, and, while her hubby was out night after night rounding up malefactors, his wife would go next door to visit. The bootlegger, who was tiring of his light o' love, cast his eyes on the demure next-door neighbor, complimented and flattered her, and succeeded in getting her to go out riding

Los Angeles, Nov. 8.—Nathan Burkan, New York attorney, who is counsel for Charles Chaplin, is expected here within a day or two to take part in the conference being held by the United Artists group and Joseph Schenck. Chaplin summoned him here, and it is reported that the comedian is not exactly anxious to continue his connection with United Artists. Under his contract he must deliver eight pictures, but has as yet only released one, *A Woman of Paris*. He is said to feel that it would be more to his advantage to freelance his productions, distributing them thru the highest bidder.

The exact status of the Schenck-Fairbanks-Pickford negotiations is not yet known. While it is certain that Schenck and the United Artists producers will join hands, many and various are the rumors flying around as to the direction the combination will take. On one hand it is said that United Artists will be continued as the distributing agency, with Schenck in charge, and that other productions will be lined up besides those of Fairbanks, Pickford, Norma and Constance Talmadge. It is believed just as strongly by others that the presence of Marcus Loew here points to a tieup between Metro-Goldwyn and the newly merged group. If that proves to be the case Metro-Goldwyn will have a lineup that will make Famous Players-Lasky step lively and look to its laurels as the industry's leader.

WRITERS OF SPECIAL ARTICLES

to be found in the

CHRISTMAS NUMBER

The Billboard

include among others the following:

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 Dreamland Shows at Coney Island, N. Y., he is today president of the Coney Island Board of Trade and general manager of the Parkway Baths 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 director of the Little Theater Tournament held at the Belasco Theater, New York, the last two years.

FRED A. CHAPMAN

One of the best known and most popular fair men in Michigan is Fred A. Chapman. He knows every phase of the great fall business and as secretary and manager he has made the Ionic Free Fair famous the country over.

HOWARD JOHNSON AND IRVING BIBO

For more than ten years Howard Johnson and Irving Bibo have been in the music business. Both have many hits to their credit. Mr. Bibo, 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 thoroughly familiar with every angle of that branch of the amusement business. Now with Zeldman & Poole 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 reached the voting age as a motion picture exhibitor, Leon O. Mumford is recognized by the Film Zone of Greater New York as the dean of the photoplay theater managers not only in Newark, but the entire State of New Jersey.

WALTER L. WILSON

A man thoroughly experienced in the manufacture of tents is Walter L. Wilson, vice-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 Companies. 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 sketch and playlet 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.

MORTIMER WILSON

Composer of the complete score for "The Thief of Bagdad", also the musical settings for many other feature pictures, Mortimer Wilson has also written several symphonies, sonatas, tone poems, etc.

S. JAY KAUFMAN

It has been said of S. Jay Kaufman that he knows more people than anyone 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 Prompter of The Green Room Club.

CHARLES RINGLING

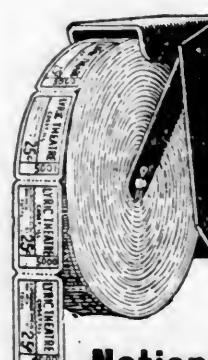
Who is there that doesn't know Charles Ringling of the world-famous Ringling Brothers? For more than forty years Mr. Ringling's efforts have been devoted to the circus, which he dearly loves, and his straightforward business methods have been heralded far and wide.

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.

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W. D. RUSSELL TO MAKE 36 INDEPENDENT FEATURES

New York, Nov. 8.—Another Lochinvar in the person of William D. Russell has come out of the West, and he brings with him news of a new factor in the independent production field.

Russell, who is beginning to be heard of in the East, as he has long been highly considered in the West, heads six producing units in Hollywood, besides owning the Russell Studios, rated among the most complete studios in the heart of the film industry. The latest coup of one of Russell's companies—the Crown Productions—is signing Wesley Barry, the freckle-faced juvenile screen star, for a series of six pictures, the first of which has just been shown for a pre-release view. It is *Battling Bunyan*, adapted from the story by Raymond Leslie Goldmark, and published in *The Saturday Evening Post*. In this picture Barry is said by Mr. Russell and the screen critics of the Coast to have reached his highest point of screen effectiveness. He has been given an excellent cast, with Frank Campeau, David Torrence, Molly Malone, Virginia Lee Corbin and others, besides 2,500 real, dyed-in-the-wool fight fans, who sit in on the most realistic prize-fight scene ever screened. The negative will reach New York this week, and Barry has already started on the second release of his series, a New York story called *Peanuts*.

"The Barry pictures will glorify the American kid," Russell smiled, "just as the series to be released by Seal Productions, with Johnny Fox, will be Western pictures. Fox will be remembered as the clever kid in *The Covered Wagon*, whose boon companion was a banjo. This youngster has developed with surprising effectiveness, and his first release will be *Crooked Trails*.

"For Barry's picture we engaged Sammy Mandell, light-weight boxing champion, to put Barry thru his paces in *Battling Bunyan*, and we are told by the sport writers in San Francisco and Los Angeles that Barry himself is in fit condition to challenge the champion."

The Sable Productions, another subsidiary of the Russell string, has just released its first picture, *The Valley of Hate*, and *A Courageous Coward* is about to be titled and assembled. Jack Meehan will be starred in the Ermine Productions unit, one of the releases being *The Passing of Wolf MacLean*, a Western story, which is one of the most gripping dramas ever screened. The William D. Russell Productions is still another unit. This company will make six superspecials, the first of which is *The Robes of Sin*. This company is to be permanent, and the chief members of its personnel will be Sylvia Breamer, Jack Mower, William Buckley, Bruce Gordon and Lasse Lou Ahern.

Russell expects to produce for release this season a total of 36 productions. These will be handled nationally by the Uslia Co., Inc., of which James Barton is general manager, with offices at 1400 Broadway. They will be sold to State-right exchanges.

VERSATILE MR. SCHULBERG

Los Angeles, Nov. 8.—It has just become known that the uncredited authorship of the screen story, *Capital Punishment*, rightfully belongs to B. P. Schulberg, who already has the picture under way for release as a special production.

Believing that he had discovered an unusually powerful theme full of showmanship possibilities, Mr. Schulberg took enough time from his producing activities to construct the plot of a story now known as *Capital Punishment*. It will be remembered that before entering the production field he had extensive experience in the preparation of screen literature, having adapted many famous Mary Pickford vehicles including the original *Tess of the Storm Country*. The script of *Capital Punishment* has been prepared by John Goodrich.

"TOP OF WORLD" DONE

Los Angeles, Nov. 8.—*The Top of the World*, a Jack Cunningham adaptation of Ethel M. Dell's famous novel, has been completed by Paramount under the direction of George Metford. Startling camera effects have been obtained of James Kirkwood, who plays a dual role. Anna Q. Nilsson, Raymond Hatton and Sheldon Lewis are the other featured players. The story is laid in England and South Africa.

"LAST FRONTIER" TO BE BIG HISTORICAL FILM

Los Angeles, Nov. 8.—The motion picture producer is obligated to give the public not just what it wants in entertainment but better than it wants, because we are so vital a factor in helping them to become better citizens," declared Thomas H. Ince in a recent interview.

This thought of Mr. Ince's was revealed when he was asked why he contemplated *The Last Frontier* as his greatest screen production and why he was so enthusiastic about it.

"There are three things that really make a good motion picture," the producer replied, "and they are, first, that you must have a good story well fitted for the screen, and the peculiar fitness of Courtney Ryley Cooper's famous epic of the plains for adaptation is known to all who have read the novel; second, you must have good direction—technical training intelligently used, and third, you must have excellent acting.

"However," he went on, "there is a fourth thing that will improve all these and help the producer, director and actor in making a better picture, and that is the claim of service to mankind. If you know or realize that the thing you are making is going to help make better men and women, there is an appeal to the character that is inside of you which will put fire and enthusiasm into your work.

"The thought of this added responsibility has helped to enthuse all working on *The Last Frontier*," Mr. Ince added. "For we know that we have a wonderful story, that the direction and acting will be of the best. But we also feel that any person who sees this gripping film of the most stirring periods of American history—1867-1868—and sees what sturdy characters these early settlers were—will be a better citizen.

"All his life Courtney Ryley Cooper aspired to write a great novel of the West, with the climax whirling around the thrilling action of 10,000 buffaloes in stampede. *The Last Frontier* is the result of this life ambition. For years I have been waiting for a historical Western story into which I could put my heart, body and soul. And I sincerely believe *The Last Frontier* is that story."

A PRINCE OF AN ACTOR

New York, Nov. 8.—One of the interesting features in the first St. Regis Pictures production, now being made under the working title, *The Ultimate Good*, is the initial appearance before the camera of one of Europe's royalty, Prince Serge Mdivani, nephew of former Czar Nicholas of Russia, has been cast for a role in this picture, which stars Conway Tearle and Madge Kennedy, and is being directed by E. H. Griffith for Associated Exhibitors' release.

Prince Serge Mdivani, who is about 24 years old, of aristocratic bearing and handsome features, has just arrived in America from France, and has decided upon a screen career. Of the many tempting offers, he accepted that of the St. Regis organization because of the brilliant and ambitious plans of this new producing company. Those who have seen the results of his first appearance on the screen predict that the Prince will go far in the film world.

FOX MAKING "DICK TURPIN" WITH MIX STARRED

Los Angeles, Nov. 8.—Tom Mix is cast in the role of the most famous English highwayman in history in his latest picture, *Dick Turpin*, which is now in production at the William Fox West Coast Studios. J. G. Blystone is directing this picture, which will be one of the biggest special productions in which Mix will be featured this season.

Charles Darton and Don Lee have woven a tremendously interesting story about this romantic character and his famous horse, "Black Bess". Tony has an important part in the picture as the bandit's horse. Charles Kenyon prepared the scenario.

Kathleen Myers is given her first important screen role in this picture, in which she plays the feminine lead. The other principals are Philo McCullough, James Marcus, Lucille Hutton, Alan Hale and Bill Montana. This is one of the best supporting casts that ever worked with the Western star.

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

CAPITAL CELEBRATES

FIFTH ANNIVERSARY

New York, Nov. 8.—Next week will mark the fifth anniversary of the opening of the Capitol Theater, the largest motion picture theater east of Chicago. Under the direction of S. L. Rothafel the house has been a remarkable success. It was the first theater to take advantage of radio broadcasting as part of its exploitation.

New Theaters

The Isis Theater, Durango, Col., has opened. High-class cinema productions are being offered.

Construction work will soon start on the erection of a \$150,000 cinema house in Main street, Lynchburg, Va.

Work on the Greek theater and astronomical observatory, in Vermont avenue canyon, Griffith Park, Los Angeles, will start soon.

Construction of Hayward's new \$250,000 theater in San Francisco will begin January 1, 1925. Charles Heyer is owner of the theater site.

The Rialto Theater, Potsdam, N. Y., has opened. It was built by the Papayanakos Bros., of Watertown, N. Y., and seats 1,000.

Contract has been let for the construction of the \$750,000 Grand Riviera Theater Building, Grand river and Albert avenue, Detroit.

Charette, Beserovsky & Roy plan the erection of a 1,500-seat brick theater building on property recently acquired by them at Lund's corner, New Bedford, Mass.

A. J. Loehmann and John Stahl are associated in plans for a new cinema building to be erected in Castell street, New Braunfels, Tex. The house is to be known as the Palace.

The Walden United Theater Corporation will shortly build a cinema theater on property recently purchased in Ulster avenue, Walden, N. Y. It will cost more than \$40,000 and seat 1,010.

The East Bay Theaters, Inc., plan the erection of a \$1,000,000 theater building, to be known as the New Grand, at Grand avenue and Santa Clara street, Oakland, Calif. The house will be of a 2,000-seat capacity and will be a striking example of the most modern thought in theater construction.



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PLATFORM VS. CAFE MUSIC

The tendency of cafe musicians to devote all their programs to the noisiest jazz has been so marked that any change for more tuneful programs is a welcome sign. The fact that many of our platform concert companies are recruited from the ranks of the cafe musicians causes us to study with interest any change in the thought and production of these musicians of the dinner hour.

Making all due allowance for the fact that the jazz has a sway and a rhythm which is peculiarly appealing for the dance, I doubt whether anyone really enjoys the noisy variety with its shrieking and its rasping as an accompaniment to a meal. It destroys conversation, and is not conducive to meditation—except the meditation of a wild desire to kill the alleged musicians.

There are some exceptions to the jazz rule, and it seems now that there is a movement toward sanity and musicianship among the cafe orchestras of a better class. The orchestras at the Congress, the Tip Top and the Black Cat cafes in Chicago are examples of the return to programs of music of sentiment. In the Tip Top Grill the orchestra is under the leadership of Chester Pecoraro, who seems to have the art of building programs that have a peculiar appeal to the tired business man and his friends who have come for a restful meal.



CHESTER PECORARO

Noise and confusion are said to be bad for digestion, and an order of lobster swallowed between the blasts of saxophones that are searching their souls for still more discordant tones has undoubtedly caused many a nightmare.

Pecoraro's orchestra has the proper instrumentation for dinner-hour music, which should be a beautiful background for intelligent conversation, with an occasional high spot that will call for close attention. Two violins, cello, bass and piano, all handled with true musicianship, invite rather than demand one's attention. Selections from Carmen and other operas are interspersed with modern favorites, such as selections from Blossom Time, etc. It is not to be wondered that this music meets with an enthusiastic response, and every night many requests are made for favorite selections.

It is a fact worth noting that most of the members of this little orchestra have had experience upon the lyceum and chautauqua platform, and perhaps this has helped them in knowing just what will reach the musical hearts of the people.

Jazz has not been entirely vain. The world's music will be the richer for the jazz era—after it has passed into history and only its erratic influence has been blended with the music of the masters. In the meantime such orchestras as those I have mentioned will be able to do great good by giving us music of tunefulness and merit—at least with our means.

At Burlington, N. J., the lyceum course is put on by the high school, and the opening number will be Dr. S. Parker Cadman, December 1.

TEARING DOWN TO BUILD ANEW

Every few days in a great city such as New York or Chicago one sees some building which has been a landmark for years being dismantled. One morning we see that it is being vacated. The next morning we are startled to see that the windows are gone and the old structure seems to be trying to stare out of sightless eyes. Then an army of men appear and tear down until the old building, which had seemed just like a friend for years, is gone and a great hole is left. A feeling of sadness comes to us for the moment. Then a new army of men comes and great shafts are sunk into the earth and we know that a foundation is being prepared for a bigger and a better building. We watch with interest from day to day the completion of the huge foundation, the erection of the great steel framework, the covering of the steel frame with porcelain and finally all the embellishment of a great building.

Almost before we know it the structure is up and hundreds of workers are housed on the same ground where only scores could work before. And then we say: "How fine it is that the old building was torn away and this magnificent structure put in its place."

Perhaps this old lyceum and chautauqua building is like the landmark of the city. It was built years ago when the needs of life were different. For half a century it has done fine service, and the lives of thousands have been made happy within its walls.

But times change. It is not that the work of the platform is finished. I think it has only just begun. Already a new foundation is being laid. The new building of the platform is being erected now upon the same busy street of humanity, and it will be a bigger and a better building than the old. Some of us may be crowded out in the process, and to some of us the changes will seem like the end of the world. But the American platform is founded upon the sane, clean desire of the American people to supply for their home community the things which will make of it a better and a more homelike place in which to live. The phonograph, the player piano, the movies, the automobile, the radio and the platform are all elements in that upbuilding, and 25 years from now there will be a greater lyceum and greater chautauqua than we now enjoy. I do not know just what form these changes will take, but I do know that human nature is exactly the same today as it was 2,000 years ago, and the needs of the human heart to do not pass with the passing of the years.

Perhaps another generation will discover that the platform is one of the most potent forms of education, where it is properly used. It may be that the platform of tomorrow will be a part of the school curriculum, where, perhaps, it properly belongs. It is possible that the church will find in the platform a new field of usefulness and incorporate it in every religious community. Perhaps it will be found to be the duty of each civic government to look after this portion of the education of the people. It may be that

some new means will be developed to take over this greatly needed portion of community life. But of this I am sure, that somehow and in some way the platform message is going to be carried on, because without it every community would be less rich in culture and all that makes a town worth while, and the American people, while they may be swayed to one side for a moment, will not ultimately neglect a feature of community life which means so much for the future welfare of the coming generations.

LYCEUM IN CHICAGO

Those of us who have been interested in platform matters for the last 20 years have learned to think of it as being something other than metropolitan, and it is with a little surprise that we find that the platform is just as popular in Chicago and is meeting even with more success than it does outside the city.

I am led to this reflection after looking over the program of the concerts and recitals given in Kimball Hall during the present season, and this is only one of a number of centers doing just such work.

The Polytechnic Society gives a great program of lecturers and concerts in Fullerton Hall of the Art Institute. Every week there are a great many lyceum features presented in the recital hall at Lyon & Healy's. Recital halls in the Fine Arts Building, the Auditorium Building, etc., are presenting features of this type constantly.

It is safe to say that in the Loop district alone in Chicago there are at least 25 platform features being presented each week. These consist of concerts, recitals, dramatic entertainments and lectures.

The great course of entertainments arranged by the late Wight Newmann formed another great entertainment enterprise of that sort.

All of these features are just such entertainments as would make best upon the lyceum and chautauqua platform. Indeed many of the features are presented by platform folks.

On the Kimball Hall program I notice Herbert Gould, Callie Stillson, Rita Smith and the Little Symphony Orchestra, all well-known to lyceum and chautauqua people.

The program for this season at Kimball Hall consists of 30 programs, each representing the best in music and dramatic art.

Incidentally, it might interest some of our lyceum people outside of Chicago to know that the cost to the public of these same entertainers is about five times as much as it is when these programs are given in the regular lyceum throughout the country.

The particular point I wanted to make, however, in regard to these Kimball Hall programs and other similar entertainments is that the idea which we have had that the lyceum and chautauqua are rural institutions is a mistake. These same programs—hundreds of them—are being presented in Chicago and New York every week and with exceptional success.

ART OF CLUB ENTERTAINMENTS

Within the past decade a new field has developed among entertainers, and as yet it is a field which is not overworked, neither is it overpromoted. This field is that of furnishing entertainment for clubs, such as the Rotary, Kiwanis, etc., and lodges, for their evening programs, especially where ladies are invited.

One of the cleverest programs I have heard of is that by George Eckert of Indianapolis. Until recently he has been known for his home production activity. His Love Pirates of Holland and his Windmill of Holland are two of the best productions of that kind in the country. Recently, however, he found the need of some program which would place everyone at ease and in position to have a good time at these club affairs, and he has solved the problem in a way which certainly drives dull care away and eliminates the worry of the anxious clubman who is in charge of affairs of that sort. Eckert takes his crowd after the banquet, the tables are cleared hurriedly, and in less than five minutes there is not a person in the room who has not entered body and soul into the fun of the hour. He does not send out programs in advance, because the entire evening is in the nature of a surprise.

The Globe, of Worthington, Minn., says: "As a fun mixer Eckert is a scream and he produces a scream. It is innocent fun,



GEORGE ECKERT

not a thing out of the way, not a thing to which the most fastidious can possibly take exception. He makes men and women boys and girls again and starts them on the way to enjoyment."

After all, that is the mission of an entertainer, to bring joy to those he is supposed to entertain. I am speaking of this at length, because it seems to me it offers a new field for a number of entertainers who may be feeling the pinch of hard times on account of contraction of business, but it would be a mistake for an entertainer to think that because he had entertained from the platform he could do this new work. It requires a new viewpoint from that of the platform entertainer. Here the entertainer must lose his own ambition to shine and merely devote every energy to inducing every person present to enter into the fun of the occasion. He must merely be the medium thru which the fun is made possible.

It is very much to Eckert's credit that he has devised this new form of amusement for organizations of that sort, and he thoroughly deserves the success with which he is meeting.



I have had occasion several times to mention the splendid work which is being done by the Public Museum of Milwaukee, Wis., furnishing to the people of that city high-grade lyceum lectures free of cost. I have just received their annual announcement for 1924-25. In it I find a number of well-known platform people advertised for lectures on the regular course this season. Among these are B. R. Baumgardt, who appears November 16, 23 and 30, and December 7. It is decidedly exceptional to use one man for eight lectures in one season, as these lectures are given both afternoon and evening in each case. Dr. Baumgardt is undoubtedly one of the most fascinating travel lecturers in America today. December 14 Dr. Richard D. Hughes of Chicago will lecture, and

January 4 and 11 Dr. Fay-Cooper Cole is to be heard. January 18 Prof. J. Paul Goode will speak on Industrial Japan, and January 25 and February 1 Carveth Wells will be the talker. Dr. Hughes appears February 15, speaking about the Cathedrals of Europe. March 25 R. E. Morningstar will give his lecture, *Celebrities I Have Shot*. All of the above speakers, who comprise nearly the entire lecture course, are well known upon the lyceum and chautauqua.

Summit, N. J., puts on a somewhat unique lecture course, each number being a very practical discussion of every-day matters. The first number on the course this year was by Arthur Herrington, who gave a lecture on flowering bulbs, giving a practical talk on what flowers of that

type to plant and how they should be attended to.

Dean W. J. Lhamon is devoting considerable time to the platform and his work has a tendency to stabilize life and sentiment. We have had so much propaganda and sensationalism in the lyceum and chautauqua that it is a relief to turn to a sane and quiet discussion of problems of the day. Dr. Lhamon has been

NOVEMBER 15, 1924

upon the chautauqua platform for 15 years, but part of that time he has kept his affiliations with certain educational institutions. He has been dean of two Missouri colleges during the period of 18 years and has held church pastorates in Minneapolis, Minn.; Toronto, Can., and Pittsburgh, Pa. His lecture subjects bring one close to the vital problems of life, problems of the home and of character building. He has not as yet accepted a position upon the chautauqua program for 1925. We commend the work of Dr. Lhamon and his stable character and reputation in the chautauqua and lyceum field.

The lyceum committee at East Hampton, N. Y., opened its course October 23 with the Fenwick Newell Concert Company and reports that this program was highly appreciated by the audience, especially the part of Mr. Newell, who just completed 13 years as a soloist and recital artist.

The Review, of Riverhead, N. Y., gives a very logical and sane argument for the lecture course. I am reproducing part of it because I believe that it answers the argument of many communities. There is no other institution that can take the place of the lyceum and chautauqua, and a community which does without these influences is losing very much of the best of life. The editorial of *The Review* is as follows:

"Perhaps it is not clearly understood that those responsible for the lecture course are laboring under increasingly great disadvantages. More and more do other interests, other forms of entertainment crowd into the evenings. Yet if one stops to think one realizes that nothing else offers such a variety and so high a grade of entertainment as does the lecture course.

"Where else does one, without going out of town, hear such good music? Where, such instructive and thoughtful discourses? Where such amusing and clean entertainment? And this year, as in the past few seasons, there will be presented a play which has enjoyed great success on Broadway, and which alone is worth more than the price of the ticket. Those who have recently attended the theater in New York know what sort of a ticket can be purchased for \$2.

"It is believed that the fact that the course will be held in the beautiful new school auditorium will be an added attraction. The schoolhouse is a fitting home for such offerings. They are in-

spirational. They appeal to the higher nature of men and women; they fill a need that nothing else available can fill. They lift the monotony of winter evenings to a plane of happier and deeper thinking.

"Lecture courses do not run of themselves. Public-spirited citizens serve year after year on their boards. But it is the public who must support them if they are to continue to take their place in community life. Not only in Riverhead, but in other towns, the lecture courses have reached a critical stage. In many places private citizens, and in some places, organizations have underwritten the expense for the sake of keeping what is of so clearly great value. There have been times when individuals have quietly made up the annual deficit. But the proper way, the ideal way, for a lecture course to be run is to receive such appreciative support from the public that there will be no deficit and no anxious moments for those who have given their time and best efforts to the securing of the course."

I have been reading good things all along the line about the Russian Cathedral Quartet. It has undoubtedly been one of the big features this season. The following item is part of the long writeup from *The Santa Cruz (Calif.) Sentinel* of October 26:

"At the high school auditorium last evening the Russian Cathedral Quartet was the big attraction for music lovers, and those who were so fortunate as to hold tickets in the first of the winter lyceum courses had their opportunity to hear what was, without doubt, one of the finest musical programs ever rendered in Santa Cruz.

"The big auditorium was well filled and the promises of the managers were fulfilled to the letter; in fact, the advance notices published in this paper from time to time, while giving an idea of what was in store last night, was unable to do full justice to this brilliant quartet.

"Vladimir Kataloff at the piano, N. G. Wasilefsky and G. A. Lobedoff, tenors;

A. N. Kandiba, baritone, and M. P. Bataeff, basso, are four of the best singers in America today, and their renditions of many different classes of music was perfect and called for many encores.

"That they were so enthusiastically received speaks well for the quartet and also for the other events which will follow them.

"The Cathedral Quartet surely made a hit with the audience that comfortably filled the auditorium last evening, and the applause was frequent and well deserved.

"The number was one of the best ever given a Santa Cruz audience, and the lyceum committee showed good judgment in getting them here."

Crosbyton, Tex., reports that the first number of its lyceum course was presented by the Watteau Girls, giving their program of musical selections and impersonations of other days. It reports that this little company captivated the audience, and people of that little city are enthusiastic over the course. It has already paid out so that there will be some little profit.

At Providence, R. I., Dr. Tehyi Hsieh, famous Chinese lecturer, recently gave his lecture on *China, the Awakening Giant*, in the Pawtucket Congregational Church. After the lecture a Chinese supper was put on in the church parlors and later a Mah Jongg party. Dr. Hsieh was a Chinese mandarin in the old days, but renounced his nobility because of his Democratic opinions.

Roald Amundsen, discoverer of the South Pole, is lecturing in the East. He spoke recently in the high-school auditorium at Mt. Clair, N. J. Mr. Amundsen has a thrilling story of achievement which is valuable for both its information and its interest.

One of the latest "men of achievement" to go upon the platform is Branch Rickey, manager of the St. Louis National League Baseball Club. The announcement I have does not inform us just what is the subject, tho I judge it is of clean sport.

The Eastern Redpath Bureau is putting on winter chautauquas in its territory. These chautauquas are not run upon consecutive days, but the attractions are one week apart for four weeks. They are offering on the course: The Grosjean Trio and Wherahiko Rawel, the Polynesian lecturer, for their first day; other attractions offered are the Zedeler Symphonic Quintet, Chicago Lyric Singers, E. T. Bailey, Pamashaska and the play "Smilin' Thru".

D. Lee Fitzpatrick, who has been a lecturer with various bureaus during the past few years, died suddenly October 24. His death was the result of an auto accident which caused a fracture of the skull that was not discovered until after his death. Mr. Fitzpatrick's lectures were well received by the lyceum public and were of a high character. His loss is deeply regretted.

The community chautauquas of Canada, formed in Western Canada several years ago, held a series of fall programs its first season. The enterprise is under the management of Wallace Graham, who for 18 years has been piloting concert companies, entertainers and lecturers thru

the great Northwest. His headquarters, it is understood, are at Winnipeg. The program for the season just closed was for three days. Among the speakers were Thomas McGillcuddy, lecturing on *A Bagful of Folks*, and Baroness C. De Hulck, giving her glimpses of Russia. The concert companies were in evidence each day, and on the afternoon of the second day Mrs. Charles Bradbrooke gave a costume entertainment, known as *Teddy Talk in Fairyland*, for children.

At Seguin, Tex., the entertainment course is managed by the Chamber of Commerce. It reports that the seats in the Palace Theater, where the programs are offered, are practically sold out for reserves and the success of the course is assured.

In many communities the women's clubs are securing speakers of note to lecture on current events. The value of a course of that sort naturally depends entirely upon the authority, the judgment and the preparation of the speaker.

Paul ("Sunshine") Dietrick recently opened his seventh lyceum season as lecturer for Martin T. Pope. He has appeared on more than 300 of the Ozark platforms.

Willie Mack has once more joined the forces of the Davies Opera Company, at present playing the Minnesota University Extension Time. Mr. Mack for two years was the comedian of the Davies Company on the Community Chautauqua Five-Day Circuit.

The lyceum course at Cloquet, Minn., is under the auspices of the high school. The first number was presented November 6 by the Davies Opera Company, which gave the light opera *Said Pasha*.

Shakopee, Minn., lyceum course had the Adams Sisters' Orchestra with Tom Weatherwax as its first attraction October 16, and reports that the company was an exceptionally fine musical organization and that Tom Weatherwax, as a soloist, scored a great hit with the audience. The committee says further: "The company displayed wonderful skill and won the enthusiastic approval of the audience."

Dr. Leon H. Vincent, well known to platformists, has been giving a series of literary lectures at Nashville, Tenn. He gave a lecture before the students of Ward-Belmont on Lowell as a critic and letter writer. This was one of the series of lectures to be given in Nashville. His second one is upon Oliver Wendell Holmes and his third on American Humor.

The lyceum committee at Jackson, O., reports that the lyceum course for the present season is exceptionally successful, that it is not only assured of enough money to pay for the course, but to pay the deficit which occurred during the past two seasons. The first number consisted of Youna, American juggler, and Baldi, cartoonist. The committee speaks highly of the work of both artistes.

THEATRICAL NOTES

(Continued from page 50)

ville, Ark., has purchased a cinema house at Lake City, Ark., and will name it Gem No. 4.

A \$13,000 Wurlitzer organ has been installed in the Palace Theater, Muskogee, Ok.

The Majestic Theater, Mesa, Ariz., recently underwent several improvements and repairs, which added considerably to the attractiveness of the place.

Kaletis & Kondat, operators of the American Theater, Rock Island, Ill., have purchased the Family Theater, Monmouth, Ill., from Mrs. Osborne.

Paul N. Gautier is now manager of Pearce's Tudor Theater, New Orleans, La. He has been connected with the Pearce organization for a number of years.

Extensive improvements are being made in the Majestic Theater, Kankakee, Ill., and a new front has been constructed. It is under the management of W. D. Schmidt.

The New Colonial Theater, Dayton, O., now a part of the B. F. Keith holdings, has reopened after having been redecorated and renovated at an expenditure of \$30,000. Milton Blaettner is manager.

The American Theater, Butte, Mont., reopened recently. More than \$30,000 has been expended by J. H. Rowe and Louis Dreleibis, owners, in the improvements designed to place the house among the leading theaters of the Northwest.

Manager Strange announces the purchase of a large theater organ to be installed shortly in the Vogue Theater, Longview, Wash., which has been newly redecorated and remodeled inside and out.

A contract has been awarded by the Biltmore Amusement Corporation for remodeling a four-story theater and office building at 127 South Broadway, Los Angeles. The work will involve an expenditure of approximately \$74,000.

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Orchestra. Sober. Tuxedo. Union. Also early Singing Quartet. Twelve men just completed summer season. "Something's Right." For booking communicate SCRANTON ENTERTAINMENT BUREAU, 218 Adams Ave., Room 211, Scranton, Pa.

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First-class dance theatre and novelty orchestras, ladies or men furnished. Orchestra leaders let us represent you. 1107 Capitol Bldg., Chicago. nov22

Entertainers Extraordinary—
Four people with a Singing Orchestra, a Saxophone Quartette, a featured Soprano and a cellist. At Liberty December 1 for Cafe, Hotel or Movie. Z. E. MATHENY, Bellwood, Nebraska.

ILLINOIS RHYTHM KINGS—UNIVERSITY OF
Illinois Orchestra, just back from Daytona Beach Casino, Florida, now booking. "DING" JOHNSON, 810 So. Third St., Champaign, Illinois. nov29

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AT LIBERTY—Colored Banjo Player and Singer with loud voice.

Versatile in all arts, put them on and make them go. Experience. Quartet singer with strong specialty. Change often. Reliable and deliver the goods. State highest salary. Ticket? Yes. B. E. FRANKLIN, 225 N Nixon Ave., Lima, Ohio.

LOOK, MANAGERS, AT LIBERTY— Theodore Saroff, the great colored female impersonator. Dancing fashion plate, doing every kind of classical dancing and a creator of jazz dances. All of my dances are done in male or female impersonation; every dance is a sure-fire and headline attraction. Would like very much to join a high-class musical comedy, concert of dancers, minstrel, and a bistro. I would like for a good manager to take my act under management. I am a star dancer, singer, actor and a headlining feature. Must place ticket in advance. Write or wire for full description of myself and act. THEODORE SAROFF, 1113 N 10th St., Ft. Worth, Texas.

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AT LIBERTY—A-1 HARMONY BASS AND Baritone Quartette, also A-1 Eccentric Dancer. Little experience. Characters all. Prefer tank show, Eastern territory. JACK CLARVIS, care Walsh, 49 Prince St., Brooklyn, N.Y.

AT LIBERTY—Vanderbilt Band Actors, characters and bits of drama. Alto Horn and Drum Major in band, single and double novelty acts in concert. Change strong for one week. Are mid-life aged, tall and heavy. If you wire, state salary. Address KIRALFO BROS., 35 Tennessee St., Evansville, Ind.

TO JOIN any first-class production or company. General business, girls and dance. Will do female character. DON GRAYSON, 130 East Kilborn, Lansing, Michigan.

COMBINATION AERIAL ACTS — UP-SIDE- down loop walking and sensational finish act. AERIAL BROWN, care Billboard, Cincinnati.

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AT LIBERTY—WANTED FOR WINTER AND 1925. Prof. Mayfield sword, knife, ladder, jumping into glass on torture board from ladder; mid-air escape from ropes, fire exits and sharp shooting acts. Prof. Townsend, Dancers baffled. Entertaining freak, two feet, only one leg; and other acts too numerous to mention. Care of Zeldman and Pollie Shows. Tickets? Yes. If further than 100 miles. Museum and storeroom shows write.

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AT LIBERTY—MUSICAL DIRECTOR FOR high-class picture house; 10 years' experience. Real settings for pictures. Best of references. A. F. of M. Address ALFRED KLUGE, 232 E. 76th Street, New York City. nov22

AT LIBERTY MUSICIANS

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A Vaudeville Leader (Violin). Can deliver. Can furnish real vaudeville orchestra if wanted. LEADER, Box 542, Metropolis, Illinois. nov22

Alto Sax. Doubling Clarinet.

Tuxedo. Union. References furnished upon request. MORRIS WHEELOCK, 209 S. Broadway, Green Bay, Wisconsin.

At Liberty — A-1 Clarinetist.

Experienced in all lines. Transpose. For immediate engagement. Address "CLARINET-IST", 1025 West 8th St., Des Moines, Iowa.

At Liberty — A-1 Violinist

Doubling tenor banjo for dance orchestra. movie theatre or cafe; young; neat appearing; sober; reliable. Cut the stuff for either. Make me an offer. HARRY PETERSON, Box 543, Hopkins, Minn. nov15

At Liberty — Dance Violinist, doubling C-Melody Saxophone. Will locate anywhere. BOBBY BERGAN, Box No. 213, Salem, Illinois.

At Liberty Dec. 1. — French Horn. Concert band or orchestra. Prefer South. Address FRENCH HORN, Box 415, National Sanatorium, Tennessee. nov22

At Liberty — Experienced baton conductor wishes to connect with high-class moving picture theatre where no less than twelve men are used and orchestra is featured. BOX 117, care Billboard, 1493 Broadway, New York City.

At Liberty — Experienced Drummer. Union. Tympani and bells. C-BOX 629, care Billboard, Cincinnati, Ohio.

At Liberty—Flute Player, Ex-

symphony man; years of experience in vandeville and pictures wishes to locate under good leader. BOX 116, care Billboard, 1493 Broadway, New York City.

At Liberty—January 1st, Or-

ganist. Thoroughly experienced in picture work. Union. Reliable. Good organ essential. At Liberty January 1, 1925. Prairies Ohio or border States. Address JOHN O. STEWART, 549 Dewey Ave., Cambridge, Ohio. nov29

At Liberty Nov. 8. Good Dance

Violinist, double piano and sing blues. Age, 27; tall; good appearance; Tux. Consider Tab. Show or Vaude. or Dance. Also double stage. Write or wire. JESS RAY, care King Stock Co., Ripley, Tennessee.

At Liberty—Red Hot Alto Sax.

Lead or Harmony. Double Violin or Clarinet for concert. Professional experience on three instruments. Hotel or other permanent engagement preferred. Address MUSICIAN, 522 22nd St., Ashland, Ky.

At Liberty — Trio for Hotel,

cafe or theatre. Violin, sax., piano. Sax. double drums, tymps., bells. Special musical numbers, featuring Hand Saw, Chimes, Xylophone. Concert or dance. Florida Managers wire or write. H. B. GALLAHER, 310 Lorenzini, St., Knoxville, Tennessee.

At Liberty—Trombonist, Ex-

perienced. Tromper and dance man. Union. Location desired. MAURICE L. DUMONT, 93 Walnut St., Lewiston, Maine.

At Liberty—Trombonist That

sings, for dance orchestra. Union. Tux. Plenty of experience. Write. State all. EAKLE PARKS, Iola, Wisconsin. nov22

At Liberty—Violinist-Leader

—Wife, real pianist; years of experience in all lines of theatre work. Unusually large library of music; perfect synchronized scores for every picture. Can furnish other musicians and any combination desired. Will accept no grind; position must be reliable and permanent. References. Union. Age 35, 36, respectively. C-BOX 495, care Billboard, Cincinnati, Ohio.

(Continued on Page 60)

NOVEMBER 15, 1924

A-1 Cellist at Liberty — Ten

Years' experience best theatres. Union. Thoroughly competent. Go anywhere. G. F. BALDWIN, care Billboard, 35 S. Dearborn, Chicago.

A-1 Clarinetist — Experienced

In all lines. Transpose. CLAUDE PICKETT, 102 West 8th St., Des Moines, Iowa.

A-1 Clarinetist — Experienced

Vaudeville. Pictures. Union. EUGENE SLICK, 316 West Sixth St., Anderson, Indiana.

A-1 Dance Tenor Banjoist,

nationally known. First-class combination considered only. Write. "TENOR BANJOIST," 118 North Paxton St., Philadelphia, Pa.

A-1 Drums and Tympany, 15

years' experience, all lines, theatre and concert work. Positively reliable. Locate or travel. A. F. M. After November 1. VAL PLATZ, 216 Superior St., Toledo, Ohio.

A-1 Experienced Violin-Leader

Good Tone. Photoplay theater using orchestra that is permanent. Have fine library. Cue pictures correctly. VIOLINIST, 117 Caldwell, Louisville, Kentucky.

A-1 Flutist, Doubling Alto Sax.

Theater, etc. Experienced. Age 27. Owing to cut in orchestra. Wire FLUTIST, American Theater, High Point, N. C.

A-1 Violin-Leader Wishes Per-

manent position. Experienced playing pictures; also vaudeville, etc. Good picture library. Notice required. Address VIOLINIST, 309 N. Jackson St., Mobile, Alabama.

BB and String Bass—Union.

Experienced all lines. Theatre engagement only. C-BOX 585, Billboard, Cincinnati.

Cellist at Liberty — Union,

Thoroughly experienced. Theaters, Pictures, Lyceum. Will go anywhere. CELLIST, care Robinson, 5535 Prairie Ave., Chicago.

Cellist—Experienced, Reliable.

At present employed. Anywhere if salary O. K. A. F. of M. C-BOX 627, care Billboard, Cincinnati, Ohio.

Cellist, Experienced, Reliable,

Union. Address C-BOX 584, Billboard, Cincinnati. nov22

Clarinet—Thoroughly Experi-

enced all lines. BOX 218, Newport News, Virginia.

Clarinetist — Experienced in

picture and vaudeville theatres. Double alto saxophone. Union. Wire or write. REEVES, 2723 Stoddard St., St. Louis, Missouri.

Clarinetist — Member Famous

Organization. At Liberty in November. Experienced in first-class theatres. CLARINETIST, care Billboard, 1493 Broadway, New York City. nov15

Cornet — Union, Thoroughly

experienced all lines. At liberty account of non-union competition. C. W. STORM, 624 Boonesboro Ave., Lexington, Kentucky.

Dance Drummer at Liberty

After November 10. Full line traps. All letters and wires answered. BUD FARDEE, 814 Commercial St., Appleton, Wis.

Experienced Trumpet Player

at liberty. Theatre preferred, but will troupe. Wire or write. TRUMPET, care Franklin Theatre, Tampa, Florida. nov18

Flute and Piccolo. Union. Ex-

perienced, open for engagement in first-class theatre. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. nov15

Hot Brass Team, Trumpet and

Trombone, featuring modern team work plus individual bokum. Can also put over solo with style. Have played together two years. Only permanent position with high-class orchestra considered. Write or wire DAN INGRAMAHAM, 2411 A St., So. Omaha, Nebraska.

Hot Drummer at Liberty. Age

21. Neat, pep, personality. Just off Orpheum time. Union. Tuxedo. Feature man. Sings, doubles Sax. Go anywhere on reasonable offer. Write, state all. DRUMMER, 150 S. Highland Ave., Aurora, Ill.

Lady Organist—Years of Ex-

perience playing pictures in Southern and Middle Western cities. wishes position. MARY CARVER, 809 Cumberland street, Lakeland, Florida. nov22

Oboe — Thoroughly Experi-

enced in symphony, pictures, etc. Fine tone and technique. Union. Double good Clarinet. MUSICIAN, 3509 Grand River, Detroit, Mich.

Orchestra Leader - Violinist

Photoplay. Union. Wishes steady engagement. Best references. MR. LOUIS, Billboard, Chicago, Illinois.

Orchestra Pianist — Efficient,

Experienced, permanent. Vaudeville or pictures. Union. DANIEL PEDERSEN, General Delivery, Omaha, Nebr.

Organist at Liberty — High-

class. Any make. Expert cuing pictures. Long experience, large library, best references. First-class theatres only. LEON YACKLY, 644 West Walnut, Lancaster, Pa. nov15

Organist—A-1 Picture Player

Wishes position. Lowest salary \$75. Orchestral organ preferred. HELEN FITZPATRICK, General Delivery, Tampa, Fla. nov22

Organist Desires Permanent

Position, first-class theatre, with first-class organ. Feature songs. Union. Address FEATURE ORGANIST, Billboard, Kansas City, Mo.

Organist—First-Class Reliable

Man, excellent references. Good library, not a fakir. 12 years experience in the larger cities. Open on short notice. ORGANIST, 5 Young's Court, Charleston, W. Va. dec6

Organist (Lady) Desires Posi-

tion in the South (preferably Florida). Thoroughly experienced and reliable. Read, improvise and cue the pictures. Play any standard organ. Highest references. Good organ essential. Union. BOX 114, care Billboard, 1493 Broadway, New York City.

Position Wanted By a Com-

petent and reliable Euphonium Player in Florida. Will locate if you can offer independence. C-BOX 926, care Billboard, Cincinnati, Ohio.

The Christmas Billboard



for Classified Advertising

The Christmas Number of The Billboard is an important issue for advertisers who want to take advantage of an

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It will circulate throughout the United States. No matter where you are located you have an equal opportunity with others to secure business in this big issue.

This is a number that produces results, demonstrated significantly by the big percentage of advertisers that have used special issues of The Billboard. The date of issue is not far off, so you must act quick. It will be issued

Tuesday, December 9.

Dated Saturday, December 13.

THE CLASSIFIED AD FORMS WILL CLOSE

Thursday, December 4.

Prepayment requested for all classified ads. No book accounts. Mail copy of ad today.

The Billboard Pub. Co., Cincinnati, Ohio.

Solo Organist Desires Position.

Complete library. Union. Good organ essential. Address ORGANIST, 219 West Freemason St., Norfolk, Va.

String Bass Player — Union,

Experienced in all lines. Theatre engagement preferred. Address MUSICIAN, 1738 Verner Ave., N. S., Pittsburgh, Pa. nov22

Trombone and Trumpet Play-

ers at liberty November 15. Jointly or separately. Location preferred. UNION / MARION C. FRUIT, 76 East College St., Asheville, North Carolina.

Trombone — Experienced Pic-

tures, vaudeville, Keith, Pantages. Positively competent. Union. MUSICIAN, 1233 6th Ave., Huntington, W. Va.

Trombone — Experienced

Vaudeville and pictures. Can deliver. Union. Wire CLYDE SPRINGS, 1205 Jackson, Indianapolis, Ky.

Trumpet Player Desiring Loca-

tion in theatre. Vaudeville and picture experience. References. Wire. V. BELTYFIELD, 911 Nesbitt St., Emporia, Kansas. nov22

Flute and Piccolo. Union. Ex-

perienced, open for engagement in first-class theatre. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. nov15

Hot Brass Team, Trumpet and

Trombone, featuring modern team work plus

Hot Drummer at Liberty. Age

21. Neat, pep, personality. Just off Orpheum time. Union. Tuxedo. Feature man.

Sings, doubles Sax. Go anywhere on reasonable offer. Write, state all. DRUMMER, 150 S. Highland Ave., Aurora, Ill.

Hot Brass Team, Trumpet and

Trombone, featuring modern team work plus

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The Billboard

At Liberty—Piano Accordion
Address JOHN LOCKNER, Gen. Del.,
Toledo, Ohio.

AT LIBERTY—FIRST-CLASS MUSICAL DIRECTOR for tabloids or other travelling musical companies. Address DIRECTOR, care Billboard, 1493 Broadway, New York City.

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YOUNG MAN, HIGH-CLASS PIANIST, DE- sires position. K. DEMSEY, 556 St. Marks Avenue, Brooklyn, N. Y. nov13

GOOD PIANIST desires position playing alone in picture house. Also play organ. Good improviser and picture player. Nonunion. State salary, particular. DORSEY POWERS, 223 Cherry St., Evansville, Indiana.

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REFINED LADY PIANIST—December 1st or thereafter. Salary, say \$15 and expenses and half fare to joining place. BOX 69, Cascade, Iowa.

**AT LIBERTY
SINGERS**

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

AMATEUR TENOR, STRONG, WHAT HAVE you to offer? L. MARKS, 3819 3d Avenue, New York City.

LYRIC TENOR AT LIBERTY NOVEMBER 10, Sing ballads and top in quartette, doubling clarinet in band. (Year with Al Sweet's Singing Band). Wire, HANS MENDORF, General Delivery, Houston, Texas.

**AT LIBERTY
VAUDEVILLE ARTISTS**

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Figure at One Rate Only—See Note Below.

After December 1, Owing to closing of Tom Reed's Show, MARY LLOYD, singer of popular songs, and ETHEL LLOYD, real wardrobe mistress. Prefer joint engagement. Care The Billboard, Cincinnati, Ohio.

At Liberty—Deuce O'Spades. Blackface duo, music and other lines. Available after November 22. O. BARNETT, Frederick, Indiana.

At Liberty—For Vaudeville,

Medicine or any clean show that pays. Three people. Two ladies and gentleman. Man and wife do Irish, Dutch, tramp and eccentric comedy sketches. Man doubles piano and treble clef baritone. Daughter (19) does singing singles, character and blues numbers. All change for week and work acts. Strictly sober and reliable. Tickets? Yes, furnished any way suitable to manager and will join at once on receipt of same. LEROY D. LESSER, General Delivery, Orange, Virginia.

AT LIBERTY—BLACKFACE COMEDY IN acts. Song and dance single and two singing specialties. Play cornet, fake only, but play some. Have band house truck or port sedan. Carry Devoe light plant and two portable picture machines. Young man driver works in acts. What have you to offer? Salary or partner. Must have good territory and on hard roads. L. QUILLIN, Syracuse, Ohio.

RAY LAVELL, "THE GIRL FROM BOYLAND". Nifty routine of female impersonations. Quite different from the product now on the market. Write 299 1st Ave., New York City.

AT LIBERTY—FATHER AND DAUGHTER. ages 45 and 17. Father, blackface in acts, song and dance, two singing specialties. Daughter, singing specialties. Several duos. Both work acts. State all first letter. Ticket? Yes. L. QUILLIN, Syracuse, Ohio.

AT LIBERTY—Novelty Team, man and woman. Music, song and dance, singing and talking, juggling and musical. Both double orchestra: (fakes drums, tread mutes) saxophone. Man does black, light bits. Change strong for week. Singles, doubles, triplets; neets, ticklers; join at once. Reliable managers only. Showmanship outfit, lay off. Wire or write, RILEY SMITH AND EDWARDS, General Delivery, Evansville, Indiana.

AT LIBERTY. NOW—A-1 Sketch Team Man and wife. Change for week or longer. Man, 30, only put on acts and make them up; operate M. P. machine. Both do single doubles and novelties. We are sober, congenial, hard working people. First time at liberty in 5 years. Have two small children, 2 and 4 who know and keep their place at all times. We prefer small reliable med. show that stays out all winter. LAURENCE SALISBURY, Frankfort, Indiana.

AT LIBERTY—Rev and Rio, International trouvaille artist, pantomime, traps, comedians, rivel, stow doctors, piqueque, musical chicken, Chinese dancing experts, battle axe masters; also six single acts as follows: Rev, hot dancer, flexible trumpet, musical equilibrist; Rio, chapeauraphist, gun spinner, cloth twirler. Address care of General Delivery, Evansville, Indiana.

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Guaranteed sure-fire material. Exclusive songs. Writers for vaudeville's headliners. Terms reasonable. CARSON AND D'ARVILLE, 360 West 179th, New York City.

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Acts, Plays, Minstrels Written.

Terms for stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

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Knife Sharpener! Sold on a life-time guarantee. Retails, \$1.00. 100% profit. Ideal for Xmas gifts. Write CONAWAY & CONWAY, Dept. 4, Champaign, Illinois.

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Earn Big Money Fast Applying

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Enormous Profits for Dealers

handling our second-hand clothing line. We also start men and women in this business. Experience unnecessary. AMERICAN JOBING HOUSE, Dept. 10, 2036 Grand Ave., Chicago.

nov20

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jan1

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Ku-Klux Klan Agents Mopping

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nov22

Ku Klux Klan Pocketpiece.

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nov15

Manufacture Toilet Prepara-

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New Invention. Cleans Whole

house from cellar to attic. Inside and out. All complete only \$2.95. Over 100% profit. Write HARPER BRUSH WORKS, 320 Grimes St., Fairfield, Iowa.

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Rummage Sales Make \$50.00

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Medicated Soap. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, N. Y.

nov22

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Wonderful Invention Elim-

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nov22

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Fabric Table Cover. Needs no laundering. Housewives wild about them. Send for free offer. MANUFACTURE, Box 67, Medford, Massachusetts.

jan1

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nov29

AGENTS—GET OUR MONEY-MAKING LITERATURE; be independent. Nothing like it. Write quick. BEYER, 8118 S. Broadway, St. Louis.

(Continued on Page 62)

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WRITER OF ALL KIND OF BLACK-FACE

MATERIAL. EUGENE EDWARDS, 334 West St., Louisville, Kentucky.

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9c WORD, CASH ATTRACTIVE FIRST LINE.

Figure at One Rate Daily—See Note Below.

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NOVEMBER 15, 1924

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HERE'S A CLEAN, PROFITABLE, PERMA- nent Art Business. One hustler in every community wanted. Work on a table in your parlor. We furnish everything; furnish work and help build local business. No experience necessary. Men or women. Free literature. Curiously seekers not wanted. All or part time. TANGLEY COMPANY, 105 Main, Muscatine, Iowa. dec6

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NOTICE, MUSIC LOVERS—Send for free bargain list of quality Musical Merchandise and save money. HOBSON'S MUSIC HOUSE, Chillicothe, Ohio.

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UNIFORM COATS, \$4.00; CAPS, \$1.00; TUXEDO SUITS, \$12.00. JANDORF, 229 W. 97th St., New York City.

WANTED—OIL LASH INTERIOR SCENERY. RICTON, 13 W. Court, Cincinnati, Ohio.

BEAUTIFUL SPANISH SHAWLS FROM \$10.00 up. Assorted colors Hawaiian; Soubrette Drapes, Skirts, Armlets, Bracelets, Headresses; Men's Hand Coats and Shakes, \$3.00 set; Twenty on hand. STANLEY, 306 West 22d St., New York.

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KNIFE RACK SUPPLIES—One Knife, in assorted sizes, \$2.75 to \$1.00, \$25.00. Assortment of ten other kinds, \$1.00-\$3.75; 1000 \$35.00. Samples 85¢. Assorted Daggers, \$8.00 per dozen. Brass Pins for Knives or Cane Rings, \$8.00 dozen, \$80.00 per dozen. A. W. DOWNS, Marshall, Michigan.

410 BASEBALL, POKER, MOVIE QUEEN, PUT and Take, 300-hole Boards, 44¢ each; 51 Alaska Gold Mine, 5¢ or 10¢, \$5.00 each; Gold Diggers, baby mugget, 4,000-hole, \$4. each. Third deposit with order. Act quick. PEORIA NOVELTY CO., Peoria, Illinois.

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A Cotton Candy Machine. Written J. W. BEVINGTON, 1006 Mercer, Youngstown, Ohio.

For Sale—Mills or Jennings 5 and 23 cent plays. HARRY MILLER, 1225 South Crawford Ave., Chicago, Ill.

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Sale, price \$50.00 each. Aluminum fronts, slightly used, in good working order, one-third deposit, balance C. O. D. NOVELTY SALES CO., 1503 Booth St., Baltimore, Md.

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Eight-figure Walking Charley Ball Game,

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1,000 PAIRS RICHARDS RINK ROLLER

Bearing Skates—good condition, sell all or

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Won't last long. WELLS'S CURIOUSITY SHOP,

20 South 2d St., Philadelphia, Pennsylvania.

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BOOK FORM, PAMPHLETS OR SHEETS.

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ness for yourself. Send One Dollar for two

pounds of highest quality Auto Cleaner and

Polishing Compound. This will make sixteen

pints by simply adding water. You sell for

One Dollar per pint. Will sell formula or

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cents per pound. T. C. RUFFNER & CO.,

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DOLLAR-MAKING FORMULAS, 24, POSTPAID.

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FIFTEEN different Ink Formulas, 10c. B. F.

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GASOLINE—AMAZING NEW LIQUID DOU-

bles life, strength and power of Gasoline,

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others, 20c. IVES, L-2853 W. Archer, Denver,

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He supplies any Formula.

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mail and sales plan, \$1.00. ELM SUPPLY

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old established company will supply capital

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NON & CO., Factory M-78, Winona, Minn.

Men Wanting Postel Clerk, Forest Ranger and

other government positions write for free par-

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TEACHER WANTED—LADY OR GENTLE-

man qualified to teach Trumpet and another

instrument; direct band. Only efficient teachers

answer. GORDON MUSIC ACADEMY, INC.,

2282 North Tryon Street, Charlotte, N. C.

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WANTED, FOR HONEST ED'S SHOWS, PER-

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Players plying Cornet, Trombone, Baritone or

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Sure pay. Show never closes. Write or wire.

ED STREET, Cameron, Texas.

WANTED, FOR MED. SHOW, COMEDIAN.

Change for week. Fake Piano or Organ.

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WANTED—LADY HYPNOTIC SUBJECTS. Ex-

perienced preferred. A large income can be

earned when able to do the work required.

C. E. B., Billboard, Chicago.

(Continued on Page 64)

NOVEMBER 15, 1924

WANTED—Vaudeville Acts, also clever Tabloid People, clever Principals to work in acts. JOHN H. BENTLEY AGENCY, 177 North State, Chicago. Jan 3

HELP WANTED—MUSICIANS
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A-1 Lady Musicians Wanted.
All instruments. Southern dance engagement. NELLIE CHANDLER, 70 Moore Street, Winthrop, Massachusetts.

Wanted at Once for First Field
Artillery Band at Fort Sill, Oklahoma, the following musicians: One Eb Bass, three Bb Cornets; two Slide Trombones, five Bb Clarinets, one Alto Saxophone, one Baritone Saxophone, one Melophone, one Trap Drummer who can play bells. Good opportunity for musicians who can double on string instruments and piano. Excellent quarters. Straight band duties. Address letters to WARRANT OFFICER A. A. JASON, Bandleader, Fort Sill, Okla. nov 15

Wanted—Piano, Drummer and
Saxophone players. Two weeks' engagement. Small show. Two hours' work per day. Sunday leisure. H. F. WILLARD, care Show. Hallieville, Texas.

MUSICIANS WANTED—WANTED FOR NICE
engagement Lady Bass and Accordion Players; all instruments. Write P. O. BOX 239, Chicago. nov 22

NEED PIANIST IMMEDIATELY. GOOD sight reader and experienced standards; pictures and road shows. Easy hours. Salary, twenty-seven fifty. ROBERTS, Arcade Theater, Lake Charles, Louisiana.

INSTRUCTIONS AND PLANS

6c WORD. CASH. NO ADV. LESS THAN 25c.
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NOTICE!
Advertisements under this head must be confined to Instructions and Plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

BE AN AUCTIONEER. Receive from \$10.00 to \$100.00 per day. Send for free illustrated catalog, also how to obtain the Home Study Correspondence Course free of charge. REPERTORY AUCTION SCHOOL, Box 45, Decatur Indiana. nov 13

HARMONY CORRESPONDENCE INSTRUCTION, 25c lesson. UNIVERSAL MUSICAL SERVICE, 2545 Cooper Avenue, Brooklyn, N. Y. dec 6

INSTRUCTIONS for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts, for \$1.00. Particulars free. BALDA ART SERVICE STUDIO, Oshkosh, Wisconsin. dec 6

LEARN STAGE CARTOONING—TRICK CARTOONS, Smoke, Rag, Paper and Novelty Pictures (32 stunts), \$1.00. H. BJORKLUND'S CHALK TALK SERVICE, 1919 Lincoln St., N. E., Minneapolis, Minnesota.

PIANO JAZZ—Teaches Ear Playing, Chimes, Negro Harmony, Player Piano Effects, Blues, Novelty and many Jazz Combinations. Anyone can learn from it. Particulars for postal. Write "PIANO BILL", St. C. Toronto, Canada. nov 22

VENTRILLOQUISM taught almost anyone at home. Small cost. Send 2c stamp to pay for particulars and proof. GEO. W. SMITH, Room M-920, 125 No. Jefferson, Peoria, Illinois. nov 29

MAGICAL APPARATUS

FOR SALE.
(Nearly New and Cut Price!)
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Laurice Magical Shop, 799 Broadway, Brooklyn, New York. dec 6

Mindreaders — R U Up to date? Get the latest from the originators. Send stamp. THAYER'S, 334 S. San Pedro, Los Angeles, California. nov 15

ACTS THAT MAKE GOOD—Sensational Escape Act. Mind Reading, Crystal Gazing, Spiritualistic and Magic Acts. Mail Bags, Cabinets, Trick Handcuffs, Secrets, Plans, etc. Four cents brings our dollar saving lists, none free. Low prices, prompt service. GEO. A. RICE, Auburn, New York. nov 15

CHESTER MAGIC SHOP — ANYTHING IN MAGIC. Stamp brings bargain list. We buy Used Goods. 413 North State, Chicago.

CRYSTAL GAZING GLOBES, ALL SIZES. List free. We buy at all times Magical Apparatus of all descriptions; highest prices paid. OTTO WALDMANN, 1350 First Ave., New York.

CRYSTAL GAZERS, MINDREADERS — OUR new catalogue contains the largest selection of Mental and Spook Effects. Supplies, Books, New Effects. Stamps appreciated. NELSON ENTERPRISES, 1207 Fair, Columbus, Ohio. nov 15

MAGIC AND ILLUSIONS AT REDUCED prices. Send stamp for new price list. E. EASTWOOD, 243 Front St., Portsmouth, O. nov 22

MAGICAL BOOKS AT COST! Four great works on conjuring forming a library of magic in themselves. "Modern Magical Effects", "Selected Tricks", "Effective Tricks", "Effective Card Tricks". All for \$1.00. Copy latest Magical Bulletin included. THAYER MAGICAL MFG. CO., 334 S. San Pedro, Los Angeles, California. nov 15

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY.
6c WORD. CASH. NO ADV. LESS THAN 25c.
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Figure at One Rate Only—See Note Below.

Baritone, York, Side Action, Excellent shape. Brass finish, few dents. \$25.00 C. O. D. REX OWENS, Humansville, Mo.

Slightly Used Deagan 3½ Octave Professional Xylophone, No. 870, with fibre trunk, \$75.00. F. H. GAYLOE, 313 Caledonia Street, Lockport, New York.

B FLAT SOPRANO SAX., \$10.00; Keefer Trombone, \$28.00; other bargains. Write for prices. J. T. FRENCH, 2274 Erie Street, Toledo, Ohio. nov 15

BAND AND ORCHESTRA INSTRUMENTS EXCLUSIVELY. We sell and exchange new and used instruments. Vega Banjos, Bueschers, Deagan, Ludwig, etc. Have the following bargains, all low pitch, complete with case and robust to look and play like new: Conn C Soprano, silver, \$75.00; Haywood Bb Soprano, silver, \$85.00; Selmer C Melody, silver, \$85.00; Conn Bass, silver, \$150.00; King Alto, silver, \$90.00; Kalashen Single Horn, brass, \$70.00; Courtour Trumpet, brass, \$37.50; Conn Valve Trombone, silver, gold bell, \$35.00. Send for special bargain bulletin and our new general catalog with professional price list; free. Kansas City's exclusive band and orchestra house. Modern repair shop at your service. The professional house. CRAWFORD-RUTAN CO., 1017 Grand Ave., Kansas City, Missouri.

BAND DRUM, \$15; DULCIMER, \$12; SILVER Slide Alto, \$10; High-Pitch Bassoon, \$12. JOHNSTON, 300 Anschuetz Ave., New Bedford, Massachusetts.

DRUMMERS—COMPLETE LINE OF DRUMS and Supplies. Deal with the professional house. CRAWFORD-RUTAN CO., 1017 Grand Ave., the Kansas City (Mo.) band and orchestra house.

NEW FIVE-HUNDRED-DOLLAR SELF-PLAYING PIANO. Will trade for Side Show Property. LAKES, R. S. Lexington, North Carolina.

TENOR BANJO AND CASE, BACON, LIKE new, \$60. Call evenings. 2390 Davidson Ave., Apt. 4E, New York.

VIOLINISTS WHO WANT THE FINEST Strings obtainable send \$2.25 for one set Breith's Soloist Violin Strings. BERT BREIMER, Rutland, Vermont. nov 20

VIOLINS. FOR REAL BARGAINS WRITE WILNDHOLM, the Violin Maker, 3520 Franklin, St. Louis. nov 15

WANTED—SLEIGH BELLS AND ALUMINUM CHIMES. RICTON, 13 W. Court, Cincinnati, Ohio.

PARTNERS WANTED FOR ACTS

(NO INVESTMENT)
6c WORD. CASH. NO ADV. LESS THAN 25c.
8c WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted—Lady for Vaudeville act. Must be goodlooking, who has good voice and who can book this act with companies. 50-50. No amateur. MR. FRANKIE SEYSEL, 24 Winter St., Easthampton, Mass.

GIRL PARTNER FOR SINGING AND TALKING act. NAT GELLER, 538 E. 175th St., Bronx, New York.

THE ELIZABETHAN ACTOR

THE theatrical profession was born with a birthright of great import which has been whittled and whittled away until finally it has been lost altogether. If ever a profession was born with a silver spoon in its mouth, it was the actor's; a spoon, moreover, emblazoned with the arms of the highest in the land.

Queen Elizabeth, during whose reign the secular stage came into being, states *The London Morning Post*, was as surely head of the theater as she was head of the church. She had her own company, which, for whatever reason, was called the Lord Chamberlain's. When James succeeded it became the King's. And she licensed certain of her great nobles to have companies of their own. The primary purpose of these companies was to provide mirth for their masters and their guests on grand occasions; but the public was not forgotten, and the companies, when not so required, were allowed to give performances at their own or other theaters, and on tour.

When on the road they did well to take their credentials with them, otherwise they might be taken to be unlicensed, and treated, according to law, as "rogues and vagabonds". These licensed companies, therefore, together formed a profession in the fullest sense of the word, enjoying privileges similar to those enjoyed by the bar or by the medical profession of today.

The article tells of the terms the Elizabethan actor accepted which might seem degrading to the actor of the present day. His salary was apparently low, he gladly took his master's discarded suits, he was known as his servant and wore his livery. But the value of money has increased eightfold since 1600. An Elizabethan nobleman spent more on his clothes than some of the modern managers do and did not wear them so long.

The actor, tho a servant, was no menial, but was in all documents styled "gentleman", which is all a solicitor is entitled to be styled in these days, when, so to speak, honors are so much easier. Further, in such cases the money that appears on pay sheets is but a delusive clue to one's income. A good many windfalls must have come the actor's way, while a masque must have meant to him much the same as a benefit match means to the professional cricketer of today. One way and another, the Elizabethan actor must have had a very comfortable job, and presumably, bar accidents, a job for life.

"The Elizabethan actor, again," the article declares, "must have been not only very able in his calling, but of a breeding which enabled him to mingle with the most exalted nobility that our country has known, without shaming his august master. England was then, we know, a "nest of singing birds." When the Spanish Armada was out of the way England was at last free to sing to its heart's content, and in the marvelous outburst that flooded the theater the actor as well as the poet must have borne a part. The so-called Elizabethan dramatists were mostly very indifferent dramatists, but there was scarcely one that was not capable of magnificent poetry, and it is inconceivable that without a keen appreciation of the genius of his author the actor should have delighted the spiritually quickened audiences of that great period. We have few, if any, such actors today, and no such companies. For the nearest modern analogy we have, perhaps, to go to cricket."

—NEW YORK TIMES.

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(Continued on Page 66)

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ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

Kansas City Office

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Regular Members—Selma Corbett, George Guhl, M. Kelly, Peggy M. Prevost. Member Without Vote (Junior Member)—Cyril Gordon Weld.

FROM LONDON TOWN

(Continued from page 51)

there not have been so powerful a protector as the I. A. L. These things are gradually straightening themselves out thru the law courts. Dancing-girl acts of eight have been booked at the big salary of \$500 a week. In many cases the salaries of most of the shows booked in have been on the up grade. Nobody can object to the cleverness of the agent in getting the best price for his artistes, but it is certainly having a very bad effect today on unbooked acts having the chance of getting work at even their nominal salary there. One certainly expects to get at least a 25 per cent raise for Continental work, tho' truth be confessed, the work there is far and away more pleasant than in England. One month in most towns and once a night and two matinees a week, both paid for at 50 per cent and all fares paid. The extreme vigilance of the V. A. F. has prevented certain smaller agents here trying to induce Britishers to accept German and foreign contracts at salaries which would leave no margin of profit, and in some cases not only undercut the nationals but tend to bring British foreign salaries down with a run. As already written, the V. A. F. jealously watches the incoming of aliens at undercutting salaries and has been more than successful in preventing the admission of this type of act. Again has there been a suggestion of misrepresentation or a double dose of "boosting" as regards to the capabilities of an act which has been most hurtful. The making of money is the law of commerce, but when it is done to the detriment of the community at large and also to the hurt of the prestige of the country represented, it hurts badly. In this, however, we must also include the Berliner representatives of the people concerned. They have swallowed the bait also. An act can make a success at \$250 and a failure at \$375. Much greater then is the disappointment and failure, when the figures are far in excess of this. Again there has not been taken into consideration the suitability of the act for the house in question, or whether the peculiar types of continental stage will suit the act. A stage setting suitable for the Scala in Berlin may be entirely unsuitable for the Winter Garden on account of the oblong shape of the hall and the fact that anything up stage is at a disadvantage from the middle or extreme ends of that hall.

Rudinoff Gets a Boost

Rudinoff was a well-known and respected performer here before the war, and most of his relatives are in this country. The recent death of Anatole France has caused "Quex", well-known diarist of *The Evening News*, to refer to the fact that Rudinoff is more famous in the direction of his etchings and dry prints, and that at the Tours home of Anatole there are a dozen or so of Rudinoff's works. A few days ago three of his works were bought for a permanent collection here, and we are told that 16 of his works are in the collection in the Congress Library in Washington. His act would stand another round here of

our best houses, but that revival of vaudeville seems a long way off.

Arthur Roberts Redivivus

At the age of 73 and 45 years after his first appearance there, Arthur Roberts made his reappearance at the Oxford Music Hall—or theater as they now call it. They are playing vaudeville there now, but not for long, as the place is going to be turned back to revue, both as far as a production is concerned and for traveling shows.

LITTLE THEATERS

(Continued from page 43)

close October 27, the opening night of the season, when *The White-Headed Boy* was presented. This was accomplished thru newspaper publicity and two-minute addresses at the various men's and women's clubs.

The Farrington Players, of San Francisco, began their second program of one-act plays in Century Club Hall, 1305 Franklin street, October 30. The four dramas selected were *Finders-Keepers*, *The Showoff*, *Hearts to Mend*, *The Angel Intrudes* and *The Conflict*.

The Cassilis Engagement, an English comedy, will be given by the Blue Curtain Club, of Norman, Ok., November 21, according to Mrs. Izola Harrison, director.

The Dramatic Club of Hamlin University, Minn., is sending a group of its members to tour the northern part of Minnesota in February.

The Little Theater movement has reached Rock Island, Ill. It has been given impetus locally by the secretary of the Chamber of Commerce, playground supervisors and the management of the Fort Armstrong Theater, the stage conveniences of which have been offered to the group.

One of the Eight, a four-act comedy, was given by the Green Room Players, Stetson University, Deland, Fla., October 17, under the direction of Grace Watson and Irving C. Stover.

Miniature stages to illustrate class lessons are used in the Oklahoma City school system. The scenes are changed as the lessons for the week or month change. The St. Elizabeth Players opened their new auditorium at 1530 34th avenue, Fruitvale, San Francisco, October 18, with a performance of the farce, *The Man From Mexico*.

A tryout for membership in the Montevallo Players was made October 18 at the Alabama College. Twenty students entered the contest, each presenting a one-act scene.

A contest among the dramatic clubs of parochial and high schools of Allegany County, Cumberland, Md., began November 10 and will continue to November 22. Two successive performances are scheduled for each play so that all have an opportunity to see them.

The Marionet Players, an auxiliary organization of the Northwestern High School Art Club, Detroit, gave a 14-act puppet show under the direction of Paul Kaltenbach, a student, October 15.

St. Anselm's Dramatic Club, of Swissvale, Pa., presented *The Arrival of Kitty* October 28 and 29. Hugh P. Boyd directed.

The Hoot Owl Little Theater, Portland, Ore., made its first attempt to broadcast musical comedies thru station KGW October 19. So successful were they that a weekly program has been decided upon.

THE PEORIA PLAYERS, PEORIA, ILL.

is an unique organization in the art theater world, functioning in its community, under the auspices of the Peoria Women's Club, as a clearing house for the arts of the theater. It has been our privilege to examine specimens of announcements sent out to its membership each year and we were much impressed with the perfection of its plan for operation and the thoroughness with which it is organized. In addition to the usual officers there are four directors of the theater's business and five play directors, as well as a committee of program, properties, costumes, stage management, stagecraft and scenic design, tickets, ushers, membership building and publicity.

During the past five years the Peoria Players have presented 82 plays. Of these 12 have been major productions, eight have been original plays by local authors, 62 have been one-act plays. The major productions include *Mary Magdalene*, by Maeterlinck; *Everyman*, the medieval morality play; an *Enemy of the People*, by Ibsen; *Scapin*, by Molire; *Anna Pedersdotter*, by Wiers-Jenssen; *Swanwhite*, by Strindberg; *Patelin* and *Lady Windemere's Fan*, by Wilde. The one-act plays include a repertoire equally as distinctive even if more inclusive. Barrie has been represented in *Rosalind*, *The Old Lady Shows Her Medals*, *The Twelve-Pound Look*; Dunsany in *King Argamines* and the *Unknown Soldier*; *The Night at the Inn*; *Lady Gregory* by *The Jackdaw*, and others.

The organization has no paid officers, directors or executives. Its active membership contains names from every walk and creed in the city, and several hundred persons of its community have taken part in the presentations of the last five seasons.

BERLIN NEWS LETTER

(Continued from page 46)

plays the leading part. Otto Peterson is the general manager.

Methusalem, the latest legitimate flop at the new Dramatic, a so-called satirical drama by Iwan Goll, has been withdrawn after but two performances. The Dramatic is now under the supervision of W. C. Gerst, who very sanely refrains from similar experiments and announces his program which contains among others Schiller's *Demetrius* and Kleist's *Robert Guiscard*.

Pietro Mascagni's four performances at the Große Schauspielhaus (*Caravalla Rusticana* and *Bajazzo*) were almost entirely sold out and in consequence two concerts were arranged under his leadership with the augmented Bluetner Orchestra at Berlin's largest hall, the Sport Palast in Potsdamer str.

Leo Siezak states that James Klein has not paid him any salary since October 1, claiming that his contract, which provides the payment in American dollars (\$1,750 per week), is contrary to the German law. Siezak says he will hand the case over to the court for decision.

With the walkout of Siezak, Alfred Jackson and Rosa Felsberg of the Komische Opera the enormous salary list has been somewhat relieved and Klein has greatly reduced admissions, but just how long the present production will run is not difficult to tell in face of the crushing opposition of the Admirals and the Große Schauspielhaus revues. At the Apollo Klein runs a show which employs among others the Terry Twins, English, who were booked for the "run of the revue" and opened splendidly. Now they have been informed after numerous inquiries that their services would not be required after the end of this month while all the time they were led to believe that they would stay at least three months.

W. Schmidt, general manager of the Wintergarten, has left on a booking trip for London and Paris in company of Manager Kaiser of Leipzig, Drei Linden, and Agent Paul Spadoni. The Wintergarten will have the following program next month: *Cornallia* and *Eddie*, Otto Legel, Zaza and Zozo, Augustin and Hartley, Bella Siris, Webb Brothers, Flying Aeros, Lafayette's Dogs and The Saucobees.

In spite of rather unsatisfactory business at local cabarets two more will open November 1, the Faun des Westens in the former Tautentzen Variete Building and the Landhaus in Kaiser Allee.

So many midgets are nowadays employed in revues to do the *March of the Wooden Soldiers* that it looks as though this country would have to bring back some of the dwarf troupes sent to America. In fact no revue seems complete without a midget soldier number, following the enormous success of the Admirals' production, *Noch und Noch*, which features a copy of Ratouchet's midgets from the London Hippodrome show, *Leap Year*. James Klein has a similar scene, so has the Große Schauspielhaus, and the latest touring revue, *Haloh, die Grosse Revue*, now at the Cristall Palast, Leipzig, staged by the Schwarz Bros. of Vienna, contains the same item. There is also a heavy demand for real good jazz bands, both for dance floors as well as for revues. Manager Hans Gruss of the Deutsches Theater, Muenchen, says he is bringing back from America Alex Hyde's Jazz Orchestra for a three months' engagement at his three Munich houses.

MINSTRELSY

(Continued from page 46)

ther comment is necessary, declares B. H. Nye, amusement promoter of Columbus, O., in a letter to this department. And so we won't say anything more thereupon now.

Art Hoffman, picture actor of Hollywood, Calif., while visiting at his home in Salem, N. J., produced a home-talent minstrel show, known as the *Hollywood Minstrels*, for the Harry P. Morrison Post, No. 75, American Legion. The afterpiece was a satire on "How they do it in the movies", all in blackface. The show was given in the Palace Theater November 3.

To accommodate you all more satisfactorily, we urge that the mail men on each show promptly and regularly submit route cards to *The Billboard* as soon as they are issued. People are continually inquiring where your show is; letters come to the Mail Department which require speedy forwarding, and the Minstrel editor better feels the pulse of his readers knowing where the various aggregations are. Your route cards, please.

Ralph Dayton sent an interesting program of the Van Arnam Minstrels from Smalley's Sidney Theater, Stamford, N. Y. Here's an example of the smart billings: "The men behind the gun who provoke the wit and fun"; "Songsters who, with voices clear, sing the songs you love to hear"; and "Accompanying these minstrels in their art is where one orchestra does its part". The jolly corks "Bill" Conklin, Fritz Gartelle, Ray Minor, Rusty Widener, Slipfoot Clifton, Ike Cartelle, The songsters: Harry E. Breen, Bliss

Williamson, Walter Avery, Joe Latan, Robert North, Albert Guthrie, Jefferson Leafgreen, Ralph Dayton, Harry Ballie. The musicians: Glenn Beckley, conductor; Patrick Pouliot, Freda Dupile, Raymond Hall, Carl Babcock, Morris DuMont, Tom Fealey, Harry Eynom, William Brook, Tom Gaffey. Bliss is interlocutor.

Songs being plugged on Sam Griffin's Original Premier Minstrels now, according to a program just submitted by "Hampy" Benway, include *Robert E. Lee*, by Morris Moss; *I'll Say She Does*, by Tom Greeley; *The Billowy Sea*, by Harry Leahy; *You Can't Tico-Tico Daddy*, by Dick Flourney; *Please Let Me Go Home*, by Dick Flourney; *Pal That I Loved*, by Al Weber, and *Lonesome, That's All*, by Jack Baird.

Lasses White lauds the writer as putting out a "very interesting Minstrel column these days." Now we dislike to show our own bungle but we admit, boys, that we're putting forth our best efforts week by week to give you a department you can be proud of, and we're proud of it too! There's just one thing. There are not enough of the younger boys in the circles, bands, orchestras and in blackface making themselves known by letter. Pen that get-acquainted note tonight!

Dell Paciulli, formerly with the Jack Hoyt Concert Band, has joined Van Arnam's Minstrels, to play violin and saxophone in the jazz band. "Slipfoot" Clifton is now holding a premier chair in regular old-time minstrel style with his tomfoolery and popular catch-line song, "Rusty Widner has left to handle an act on the big time. The boys miss him, writes Ralph Dayton. While en route from Kingston to Newburg, N. Y., the Van Arnam entertainers shook hands with Senator La Follette, erstwhile presidential candidate.

Five former members of the Lasses White Minstrels held a reunion in Detroit a short time ago. Jimmie Johnson, now doing a single in vaudeville, met Scheps' Minstrel Five, playing Pantages' Ferryfield Theater there, and Jimmie "caught" the performance. The boys sent the act over to a big "wow," he states. Herbert Schultz put over an excellent end and his yodeling number stopped the show. "Zip" Lee was also a hit on the other end, he adds. "Zip" struttied his stuff and finished "hot!" Grover Schepp worked the middle. His personality made him score. Nate Talbott won the plaudits rendering real harmony. The act is booked solid until next May—then is to be Coastward bound.

Visitors with the O'Brien Minstrels lately included W. L. Tucker, from Billy Board's home town, St. Louis, Mo. He treated the boys to chocolate-coated ice cream, being in that business in the Mound City. Sam Johnson, the Lombard Bros. and Lou Tracy, comprising the Pioneers of Variety, also called in St. Louis. No doubt these oldtimers are well remembered. Annie Hart is with the act, singing the songs she made famous in the days of old, viz.: *The Hat Me Father Wore, Beer, Beer, Glorious Beer*, *Maggie Murphy's Home*, in addition to *The Sidewalks of New York* of later-day composition. The act is booked Coastward. Ed Leahy sends his best (?) to DeVero and Zamater. Jack Walkup, trombonist at the Orpheum Theater, St. Louis, visited Earl Moss and Bennie Waters.

Into the Carolinas and then Virginia for two weeks was the route recently started by the Lasses White aggregation. Business continues to hold up excellently, writes Lasses, and the show is still pleasing the natives. One paper had a funny line in its review a few days ago, reading: "The only criticism the writer could find in the Lasses White Minstrels, judging from the audience's viewpoint, was that they seemed to want 'Mo-Lasses'." Billy Doss was forced out of the show for two days on account of throat trouble. A young man who understood Doss did his monolog in the Doss spot of the old and got away with it "fine and dandy," says White. "He is Robert Johnson, a dandy boy." The pif-ochle club, with Doss, Gilmore, Daughters and Lasses, has its daily session on the train between villages now. Three of 'em want to know, from some oldtimer, how to keep one man from doing all the winning.

Frank H. Carr, of Washington, N. C. informs that he doesn't remember when Billy Emerson was with Hi Henry's Minstrels, as was stated in Circus Cy's *Under the Marquee* column October 18 by "Buck" Leahy. Says Carr: "Emerson was in a class by himself, in his day one of the finest song and dance men in the country, a high mazuma man, also a first-class black-face comedian. I met him first in Frisco in 1874 when he had his own show. Ben Cotton played one end and Emerson the other. I met Hi Henry in 1872 at St. John, N. B., play cornet in an orchestra that season. He had no minstrel company then. Emerson was too high a salaried man for Hi Henry, but there were other Emersons in those days, including Johnny Emerson; also Morton Emerson, of Emerson and Clark." Carr asks if Leahy remembers Skiff and Gaylord's Albino Minstrels, all blackface and wigs, in the late '60s.

The Billboard

A

Aaron & Kelly (Tower's) Camden, N. J.
 Abbott & White (Grand) Atlanta, Ga.
 Adlettes (Orpheum) Portland, Ore.; (Orpheum)
 San Francisco 17-22.
 Akerman & Ackerman (O. H.) Warren, O.;
 (Elks' Grand) Belladale 17-22.
 Adler, Jean, & Co. (Orpheum) Oklahoma City,
 Okla., 13-15; (Majestic) Little Rock, Ark.,
 17-22.
 Adams & Lillian (Imperial) Montreal.
 Adelaide & Hughes (Shea) Toronto.
 Adler & Dunbar (Pantages) Toronto; (Pan-
 tages) Hamilton 17-22.
 Adon's, Three (Keith) Columbus, O.
 Aldrich, Chas. T. (Pantages) San Francisco
 17-22.
 Adrienne Girls, Four (American) New York
 13-15.
 Alward, W. & G. (Palace) Orange, N. J.
 Alva (Playhouse) Passaic, N. J.
 Albright & Harte (Colonial) Lancaster, Pa.
 Alexander & Peggy (Colonia) Bethlehem, Pa.;
 Alexander & Fields (Pantages) San Francisco;
 (Pantages) Los Angeles 17-22.
 Alice in Toyland (Wm. Penn) Philadelphia.
 Alice, Lady, Pets (Grand) Oshkosh, Wis.,
 13-15.
 Allen, Ed., & Taxi (Majestic) Cedar Rapids,
 Ia., 13-15.
 Alma Mater Mary (Empress) Decatur, Ill., 13-
 15.
 Althoff, Chas. (Orpheum) Joliet, Ill., 13-15.
 Aton & Allen (American) New York 13-15.
 Amac (Golden Gate) San Francisco; (Orpheum)
 Los Angeles 17-22.
 Amazon & Nile (Orpheum) Sioux City, Ia.,
 13-15.
 Ambler Bros. (Aldine) Wilmington, Del.
 Anderson & Burt (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 17-22.
 Anderson & Graves (Pantages) Seattle; (Pan-
 tages) Vancouver, Can., 17-22.
 Andreff Trio (Alhambra) Ogden, Utah, 13-18;
 (Columbia) Provo 17-18.
 Auger & Packer (Strand) Shenandoah, Pa.
 Anthony & Marcelle (Capitol) New London,
 Conn., 13-15.
 Antique Shop (Orphaum) Omaha; (Orpheum)
 Kansas City 17-22.
 Apollo, D. (Keith) Philadelphia.
 Arakis, Tan (Rialto) St. Louis, 13-15; (Grand)
 St. Louis 16-22.
 Arco Bros. (Grand) St. Louis.
 Ardell, Franklin, Co. (Orpheum) Champaign,
 Ill., 13-15.
 Arley, 31 (Melba) Dallas, Tex.; (Grand)
 Oshkosh, Wis., 21-23.
 Armand & Perez (Palace) St. Paul, 13-15; (Ma-
 jestic) Milwaukee 17-22.
 Armstrong & Blondell (Pantages) Edmonton,
 Can.; (Pantages) Calgary 17-19.
 Arnett Brothers (Flatfoot) Brooklyn.
 Artistic Treat (Palace) Milwaukee; (State-
 Lake) Chicago 17-22.
 Ashley, Herbert, Co. (Grand) Shreveport, La.
 Atterton, Lottie (Strand) Shenandoah, Pa.
 Atlantic City Four (Bowers) Lawrence, Kan.;
 Manhattan, 17-22.
 Atalon Four (Gayety) Dayton, O.
 Avon Comedy Four (Coliseum) New York.
 Awkward Age (Hipp.) Youngstown, O.

B

Babb, Carroll & Lorraine (Orpheum) Seattle; (Orpheum) Portland 17-22.
 Bacardi Trio (Kedzie) Chicago 13-15.
 Bagott & Sheldon (Princess) Montreal.
 Bailey, Lester, & Co. (Greeley Sq.) New York
 13-15.
 Baker, Doc (Hill St.) Los Angeles.
 Baker & Rogers (Yonge St.) Toronto.
 Baker, Belle (Orpheum) Brooklyn.
 Ball, Five (Pantages) Pueblo, Col.; (World)
 Omaha 17-22.
 Balkan Wanderers (Poll) Worcester, Mass.
 Ball, Ernest (State-Lake) Chicago.
 Ball, R. & E. (Academy) Norfolk, Va.
 Banquet of Song & Dance (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 17-22.
 Barber of Seville (Rialto) Chicago.
 Barber & Jackson (Majestic) Dallas, Tex.
 Barrett & Cuneen (Gaely) Utica, N. Y.
 Barrett, Maurice, Co. (Pantages) San Francisco; (Pantages) Los Angeles 17-22.
 Barwick, Besse, Co. (Orpheum) Omaha 16-
 22.
 Barry & Rollo (Pantages) San Francisco 17-22.
 Barry & Lancaster (Orpheum) Oakland, Calif.; (Orpheum) Fresno 20-22.
 Barry, Mr. & Mrs. J. (Temple) Detroit.
 Barton, Benny, Co. (Bijou) Savannah, Ga.
 Bachelor, Billy, & Co. (Orpheum) Joliet, Ill., 13-15.
 Bates, Nora (Proctor) Newark, N. J.
 Bates & Speck (Lyon's Park) Morristown, N. J.
 Beau & Belles (Empire) Fall River, Mass.
 Bebe, Leo (Orpheum) Brooklyn.
 Bebe & Hassan (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 17-22.
 Bell, Adelaide, & Co. (Delancey St.) New York 13-15.
 Belle & Le Claire (Harris) Pittsburgh.
 Bellini, Clemons, Co. (Palace) Springfield, Mass.
 Bender & Armstrong (Fox) Aurora, Ill., 13-15.
 Ben & Allan (Palace) Charleroi, Pa., 13-15.
 Bennett, Sebal (Colonial) Bethlehem, Pa.
 Bennett, Joe, & Co. (Liberty) Lincoln, Neb., 13-15; (Columbia) Davenport, Ia., 20-22.
 Bennington & Scott (Columbia) Davenport, Ia., 13-15; (Majestic) Chicago 17-22.
 Beny, Jack (State-Lake) Chicago.
 Bensee & Baird (Lyric) Mobile, Ala.
 Benton, Fremont, Co. (Playhouse) Passaic, N. J.
 Berg & English (Majestic) Dallas, Tex.
 Bergman, Henry (Orpheum) Seattle; (Orpheum) Portland 17-22.
 Bernard & Townes (Orpheum) Los Angeles; (Hill St.) Los Angeles 17-22.
 Bernard & Keller (Grand) Montgomery, Ala.
 Bernard & Garry (Franklin) New York.
 Bernardi (State) New York.
 Bernfield Bros. (Pantages) Denver; (Pantages) Pueblo 20-22.
 Berry & Partner (Majestic) Houston, Tex.
 Berry, Harry, & Miss (Rialto) Racine, Wis., 13-15; (State) Chicago, Ill., 20-22.
 Besser & Keller (Loew) London, Can., 13-15.
 Betancourt & Giralde (105th St.) Cleveland.
 Bevan & Flint (Kylo) Beaumont, Tex., 14-15.
 Bevels, Lynch, Co. (State) Pawtucket, R. I.
 Birchley, Jack (Gates) Brooklyn 13-15.
 Black City Four (Temple) Syracuse, N. Y.
 Black, Jules, Co. (Feeley) Haileton, Pa.
 Black & Small (High) Salem, Ore., 16; (Hollie) Eugene 17; (Hipp.) Sacramento, Calif., 18.
 Bobo, Three (Pantages) Minneapolis 17-22.
 Bobo, Three (Pantages) San Diego, Calif.; (Hoyt) Long Beach 17-22.



ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of November 10-15 is to be supplied.

Bo'and & Hopkins (Orpheum) New York 13-15.
 Bononia (Lyceum) Canton, O.
 Booth & Nina (Cross Keys) Philadelphia.
 Borden & Boyer (Pantages) San Francisco 17-
 22.
 Boudini & Bernard (105th St.) Cleveland.
 Boydell, Jean (Orpheum) Champaign, Ill., 13-
 15; (Grand) St. Louis 17-22.
 Bracks, Five (Shea) Toronto.
 Brady & Mahoney (Stand) Shenandoah, Pa.
 Brady & Wells (Orpheum) San Francisco; (Golden Gate) San Francisco 17-22.
 Bradgdon & Morrissey (Forsyth) Atlanta, Ga.
 Brear, Harry (Orpheum) Tulsa, Ok., 13-15.
 Breton, T. & C. (Keystone) Philadelphia.
 'Brien, Donald, Co. (Keith) Washington.
 Brill, R. & B. (World) Omaha; (Pantages) Kansas City 17-22.
 Broadway Dreams (Palace) Pittsfield, Mass.
 Broadway Entertainers (World) Omaha; (Pantages) Kansas City 17-22.
 Anderson & Graves (Pantages) Seattle; (Pantages) Vancouver, Can., 17-22.
 Broderick-Felson Co. (Orpheum) Ogden, Utah; (Pantages) Denver 17-22.
 Broken Toys (Seventh St.) Minneapolis.
 Brown, Girls, Seven (Orpheum) Quincy, Ill., 13-15.
 Brown & Elaine (Loew) Montreal.
 Brown & Sedano (Maryland) Baltimore.
 Brown & Lavelle (Majestic) Dallas, Tex.
 Browning, Joe (Palace) St. Paul 13-15.
 Brownlee's Hicksville Follies (Legion) Walla Walla, Wash., 13-17; Port Angeles 19; Olympia 21-22.
 Brunette, Fritzi (Wichita) Wichita Falls, Tex., 13-15.
 Budd, Ruth (Palace) Milwaukee.
 Burns & Cole (Lyric) Hoboken, N. J., 13-15.
 Burns & Cole (Lyric) Hoboken, N. J., 13-15. Classes of 1924 (Grand) Shreveport, La.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME.....

WEEK	THEATER	CITY	STATE

Burns & Kissen (Rialto) Chicago.
 Burns, Harry, & Co. (Wichita) Wichita Falls, Tex., 13-15.
 Burns & Wilson (Central Park) Chicago 13-15.
 Bush & Joy (Olympia) New Bedford, Mass., 13-15.
 Butters, Chas., & Mayme (Miller) Milwaukee; (Pantages) San Diego 17-22.
 Caltex Bros. (State) Newark, N. J.
 Calvert, C. Co. (Davis) Pittsburgh.
 Calvin & O'Connor (Loew) Montreal.
 Camerons, Four (State-Lake) Chicago.
 Camilla's Birds (Orpheum) Omaha; (Orpheum) Kansas City 17-22.
 Campbell & Esther (American) New York 13-15.
 Campbell, Craig (Orpheum) San Francisco; (Golden Gate) San Francisco 17-22.
 Canary Opera Co. (Keith) Ottawa, Can.
 发达, Revue (State) Chicago 13-15.
 Capes, Edith, Revue (State) Chicago 13-15.
 Capman Boys & Co. (Orpheum) Champaign, Ill., 13-15; (Grand) St. Louis 17-22.
 Carbone, Robbie (Wm. Penn) Philadelphia.
 Cardo & Noll (State) New York.
 Carew, Ora (Pantages) San Diego, Calif.; (Hoyt) Long Beach 17-22.
 Carson, Frank & Ethel (Capitol) Scranton, Pa., 13-15; (Gaely) Utica, N. Y., 17-19; (Avon) Watertown 20-22.
 Carmody Dancers (Pantages) Los Angeles; (Pantages) San Diego 17-22.
 Carmille Trio (Able O. H.) Easton, Pa.
 Carnival of Venice (Majestic) Elmira, N. Y.

Conrad & Partner (Majestic) Houston, Tex.
 Berry, Harry, & Miss (Rialto) Racine, Wis., 13-15; (State) Chicago, Ill., 20-22.
 Besser & Keller (Loew) London, Can., 13-15.
 Betancourt & Giralde (105th St.) Cleveland.
 Bevan & Flint (Kylo) Beaumont, Tex., 14-15.
 Bevels, Lynch, Co. (State) Pawtucket, R. I.
 Birchley, Jack (Gates) Brooklyn 13-15.
 Black, Jules, Co. (Feeley) Haileton, Pa.
 Black & Small (High) Salem, Ore., 16; (Hollie) Eugene 17; (Hipp.) Sacramento, Calif., 18.
 Bobo, Three (Pantages) Minneapolis 17-22.
 Bobo, Three (Pantages) San Diego, Calif.; (Hoyt) Long Beach 17-22.

Courtney, Inez, Co. (Keith) Syracuse, N. Y.
 Covey Sisters (Pantages) Vancouver, Can.
 Coyne & French (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 17-22.
 Crafts & Sheehan (Orpheum) Vancouver, Can.; (Orpheum) Seattle 17-22.
 Crawford & Brodrick (Proctor) Troy, N. Y.
 Creations (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 17-22.
 Creedon & Davis (Majestic) Chicago.
 Creighton, B. & J. (Empire) Fall River, Mass.
 Cressey & Dayne (Keith) Indianapolis.
 Cross, Wellington, Co. (Princess) Montreal.
 Cunningham, Cecil (Broadway) New York.
 Currier & McWilliams (Grand) Oshkosh, Wis., 13-15.
 Cycle of Color (Hill St.) Los Angeles.

D

Dale & DeLane (Irving) Carbondale, Pa.
 Dalton & Craig (Roanoke) Roanoke, Va.
 Dance Mania (Nixon) Philadelphia.
 Dancers From Clowland (Majestic) San Antonio, Tex.
 Dancing Shoes (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 17-22.
 Danger, Jack (State) Buffalo.
 Danole Sisters, Three (Keith) Philadelphia.
 Dave & Tressle (Hipp.) Pottsville, Pa.
 Davis, Helene, & Co. (Loew) London, Can., 13-15.
 Davis, Ed & May (Emery) Providence, R. I.
 Davis & Poile (Pantages) Kansas City; (Pantages) Dallas, Tex., 17-22.
 Davis & M. Cox (Main St.) Kansas City.
 Davis & Darnell (Royal) New York.
 David & Louisa (Louisville Loops) Louisville.

DeMars, Ed (Loyola) Los Angeles 13-15.

Day, Ruth (Boulevard) New York 13-15.

Deagon & Mack (Keith) Portland, Me.

Decker, Nancy (State) New York.

Decker, Paul (Orpheum) Oakland, Calif.

Delf, Harry (Palace) Milwaukee; (State-Lake) Chicago 17-22.

Delmar, Gladys, Band (Proctor) Schenectady, N. Y.

Delmar's Fighting Lions (Empire) North Adams, Mass., 13-15; (Proctor) Troy, N. Y., 17-19; (Proctor) Albany 20-22.

Delsles, Australian (Strand) Greensburg, Pa.

Dempsey, Jack, & Co. (Metropolitan) Brooklyn.

Deno & Hochelle (Orpheum) Portland, Ore.; (Orpheum) San Francisco 17-22.

DeGroffs, The (Orpheum) Boston.

DeJarl (Wichita) Wichita Falls, Tex., 13-15.

DeKos, Gene & Gabby (Fair) Beaumont, Tex., 10-22.

Delphinos, Musical (Broadway) Astoria Park, N. J.

Denby & Terry (World) Omaha; (Pantages) Kansas City 17-22.

DeKerejario (Majestic) Houston, Tex.

DeLacy & Williams (Keith) Lowell, Mass.

DeMaria Five (Pantages) Memphis, Tenn.

DeMotte & Rutledge (Casino) Brooklyn; (Casino) Philadelphia 17-22.

DePasquale, Mme. (Orpheum) Los Angeles.

DePeron Trio (Yonge St.) Toronto.

Devall, Olympia (Pantages) Hamilton, Can.

Diamond, P. Orch. (Empire) Fall River, Mass.

Diamonds, Four (Royal) New York.

Diaz Sisters (Keith) Portland, Me.

Dielh Sisters (Pantages) Pueblo, Col.; (World) Omaha 17-22.

Digmatos, Three (Earle) Philadelphia.

Dika, Juliet (58th St.) New York.

Dillon, Jane, Co. (Scollay Sq.) Boston.

Dillon-Parker Revue (Poll) Wilkes-Barre, Pa.

Ditmar, Chas. (Palace) Manchester, N. H.

Dixie Forn (Orpheum) Denver.

Dixon & O'Brien (Harris) Pittsburgh.

Dixon, Frank, Co. (Cross Keys) Philadelphia.

Dohhs, Clark & Dare (Loew) Montreal.

Dolle & Billie (Bushwick) Brooklyn.

Doner, Kitty, & Co. (State-Lake) Chicago.

Donovan & Lee (Palace) Milwaukee; (Palace) Chicago 17-22.

Doooley & Sales (Orpheum) Vancouver, Can.; (Orpheum) Seattle 17-22.

Doooley & Morton (Maryland) Baltimore.

Doree Sisters (Majestic) Chicago.

Doro, Grace (Pantages) Portland, Ore.

Dotson, (Capitol) Hartford, Conn.

Douglas, Travers, & Co. (Crescent) New Orleans.

Dove & Wood (Pantages) Los Angeles; (Pantages) San Diego 17-22.

Downey & Claridge (Hill St.) Los Angeles.

Downey, Harry, Revue (Keith) Ithaca, N. Y.

Dubarry, Mme. (Palace) New Haven, Conn.

DuBois, W. (Main St.) Long Branch, N. J.

Dreamy Spain (Pantages) Hamilton, Can.

Dreens Sisters (Strand) Washington.

Drew, Mabel (Metropolitan) Brooklyn.

Dreyer, L. & B. (Pantages) Kansas City; (Pantages) Dallas, Tex., 17-22.

Driscoll & Perry (Jefferson) Auburn, N. Y.

DuBois, Wilfred (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 17-22.

Dunham & O'Malley (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 17-22.

Dugan, Danny, Co. (Keith) Lowell, Mass.

Dunbar's Boilermakers (Palace) New Orleans.

Dupree & Models (Tivoli) Hamilton, Can.

Duttons, The (Fair) Beaumont, Tex., 10-22.

Dyer, Hubert, & Co. (National) New York 13-15.

E

Earle, Emily, & Co. (Bijou) Birmingham, Ala.

Edds, Wm. (Alhambra) New York.

Edmonds, Wm. (Alhambra) Lowell, Mass.

Edwards, Al (Roanoke) Roanoke, Va., 13-15.

Edwards, Gus, Revue (Hennepin) Minneapolis.

El Cleve, Elmer (Keith) Ottawa, Can.

Eleanor & Williams (Orpheum) San Francisco.

Elliott & LaTour (Orpheum) Denver; (Hennepin) Minneapolis 17-22.

Ely (Keith) Boston.

Elmore & Esther (Pantages) Spokane; (Pantages) Seattle 17-22.

Elsie & Paulsen (Pantages) Tacoma, Wash., 17-22.

Fernandez, Tony, Trio (State) Buffalo.

Connell, Leon & Zippy (Poll) Worcester, Mass.

Corrigan, Chas. (Ben Ali) Lexington, Ky., 10

NOVEMBER 15, 1924

Ennis Bros. (Majestic) Harrisburg, Pa.
Ergott & Herman (58th St.) New York.
Erminie & Violet (Rialto) Amsterdam, N. Y.
Esmeude & Grant (Orpheum) Champaign, Ill.
13-15.

Etchings From Life (State) New York.
Everybody Step (Glove) Gloversville, N. Y.
Exposition Jubilee Four (Proctor) Schenectady,
N. Y.

F

Fagan, Noodles (Pantages) Dallas; (Pantages)
Memphis 17-22.
Fagan, Raymond, Orch. (Rialto) Glens Falls,
N. Y.; (Keith) Amsterdam 17-22.
Family Ford (Majestic) Milwaukee; (Majestic)
Chicago 17-22.
Farbeld, Miss (Imperial) Montreal.
Farnell & Florence (Rialto) St. Louis 13-15.
Farron, Frank (O. H.) Niagara Falls, N. Y.
Faulkner, Lillian (Keith) Washington.
Fay, Frank (Keith) Philadelphia.
Fein & Tennyson (Pantages) Kansas City;
(Pantages) Dallas 17-22.
Feler's, Joe, Orch. (Orpheum) St. Louis.
Felix, Jim (Majestic) Ft. Worth, Tex.
Fern & Marie (Congress) Saratoga, N. Y.
Fields & Johnson (Orpheum) Kansas City; (Or-
pheum) St. Louis 17-22.
Fields, Sallie (Majestic) Houston, Tex.
Fisher & Gilmore (Keith) Asheville, N. C.
Fisher & Hurst (Lyric) Birmingham, Ala.
Fitch, Dan, Minstrels (Poll) Scranton, Pa.
Fifty Miles From Broadway (Colonial) Beth-
lehem, Pa.
Flashes of Melody & Dance (Pantages) San
Francisco 17-22.
Flashes of 1924 (Victory) Holyoke, Mass.
Fleeson & Greenway (Albee) Providence, R. I.
Fleming Sisters (Keith) Philadelphia.
Fletcher & Ivy (Palace) New Haven, Conn.
Flotilla Orch. (State-Lake) Chicago.
Foley & Latona (Hipp.) Pottsville, Pa.
Foley Four (Pantages) Salt Lake City; (Or-
pheum) Ogden 17-22.
Follis & LeRoy (Keith) Philadelphia.
Ford & Cunningham (Orpheum) Vancouver,
Can.; (Orpheum) Seattle 17-22.
Ford, Ed (Allegheny) Philadelphia.
Ford & Price (State) Memphis, Tenn.
Ford & Goodrich (National) New York 13-15.
Ford, Senator (State) Chicago 13-15.
Ford, M., Revue (Alhambra) New York.
Ford, Margaret (Majestic) Little Rock, Ark.
13-15.
Fortunello & Cirillino (Hill St.) Los Angeles.
Fox & Walsh (American) Chicago 13-15.
Fox, Will (Orpheum) Los Angeles; (Hill St.)
Los Angeles 17-22.
Fox, Harry (Royal) New York.
Fox, Chas. (Fordham) New York.
Frances, Mae (Capitol) Trenton, N. J.
Franchini Bros. (Rialto) Chicago.
Francis, Ann, Revue (Broadway) Asbury Park,
N. J.
Frankel, Lient, Orch. (Earle) Philadelphia.
Franks & Barron (State) Jersey City, N. J.
Franz & White (Cross Keys) Philadelphia.
Fraser Bros. (Temple) Detroit.
Frawley & Lonise (Poll) Worcester, Mass.
Freda & Anthony (Palace) Cincinnati.
Frick & Pope (Hipp.) New York.
Friedland, Anatol (Palace) Chicago; (Henne-
pin) Minneapolis 17-22.
Friend & Sparling (Metropolitan) Brooklyn.
Frisco Harmonists (Orpheum) Germantown,
Pa.
Frisch, Rector & Toolin (Bijou) Battle Creek,
Mich., 13-15; (Regent) Kalamazoo 17-19;
(LaSalle Garden) Detroit 20-22.
Frozzini (Empress) Decatur, Ill., 13-15.
Fuller, Mollie, Co. (Orpheum) Germantown, Pa.

G

Gadski, Mme. (Riverside) New York.
Garbelle, Al (Harris) Pittsburgh.
Garrow Twins (American) Chicago 13-15.
Gaudsmiths, The (Davis) Pittsburgh.
Gehan & Gerretson (Galety) Utica, N. Y.
George, Edwin (Maryland) Baltimore.
George, Jack, Duo (Empire) Lawrence, Mass.
Gerner, Fred (Hipp.) New York.
Gherzis, Two (Golden Gate) San Francisco;
(Hill St.) Los Angeles 17-22.
Gibson & Price (Strand) Washington.
Gilbert & May (York O. H.) York, Pa.
Gillette, Bob & Lucy (Orpheum) Quincy, Ill.,
13-15.
Gintard (Wichita) Wichita Falls, Tex., 13-15.
Gladdins, Leo (Orpheum) Los Angeles.
Glasson, Billy (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 17-19; (Orpheum) Sioux City,
Ia., 20-22.
Glen & Jenkins (Keith) Boston.
Gold & Sunshine (Lyric) Mobile, Ala.
Gold & Edwards (Pantages) Tacoma, Wash.,
17-22.
Golden Gate Girls (Lincoln Sq.) New York
13-15.
Goddle & Eddie (Pantages) Seattle; (Pantages)
Vancouver, Can., 17-22.
Goddle & Beatty (Majestic) Milwaukee.
Golem Troupe (Hipp.) Pottsville, Pa.
Gordon & Knowlton (Rialto) Racine, Wis.,
13-15.
Gordon & Young (Delancey St.) New York
13-15.
Gordon & Delmar (Loew) London, Can., 13-15.
Gordon & Day (Columbia) Davenport, Ia., 13-
15.
Gordon, John R., & Co. (Palace) St. Paul 13-
15; (Seventh St.) Minneapolis 17-22.
Gordone, Robbie (Shea) Buffalo.
Gormley & Caffey (Victoria) New York 13-15.
Goss & Barrows (Orpheum) Madison, Wis., 13-
15; (Majestic) Milwaukee 24-29.
Gould, Venita (Shea) Toronto.
Gray, Ann (Palace) New York.
Green, H. Co. (Hamilton) New York.
Green & Burnett (Pantages) Tacoma, Wash.;
(Pantages) Portland, Ore., 17-22.
Gresham Singers (Orpheum) Oakland, Calif.;
(Orpheum) San Francisco 17-22.
Grey & Byron (State) Newark, N. J.
Graham, Danny, Revue (Rialto) Elgin, Ill., 13-
15.
Grant & Feoley (Temple) Detroit.
Gray, Loretta, & Co. (Majestic) Milwaukee;
(Majestic) Chicago 17-22.
Griffin Twins (Alhambra) New York.
Guilfoyle & Lange (Majestic) San Antonio,
Tex.
Gysi, Ota, & Co. (Princess) Montreal.
Gyps Wanderers (Palace) Cincinnati.

H

Hackett & Delmar (Orpheum) Denver; (Pal-
ace) Chicago 17-22.
Hagley, G. & P., Revue (Colonial) Erie, Pa.
Hale, Willie, & Bro. (Keith) Indianapolis.
Hall, Billy Swede (Palace) Cincinnati.
Hall, Sid, Co. (Empire) Lawrence, Mass.

Hall, Bob (Orpheum) Winnipeg, Can.; (Orphe-
um) Vancouver 17-22.
Hall & Dexter (Majestic) Little Rock, Ark.,
13-15.
Hall, Ermine & Brice (Capitol) Trenton,
N. J.
Halton, Billy (Temple) Rochester, N. Y.
Hamilton, Ore (King Edward) Montreal, Can.
Hamilton, Alice (Galety) Utica, N. Y.
Hamilton Sisters (Forsyth) Atlanta, Ga.
Hamilton & Barnes (Keith) Portland, Me.
Hampton, Earl, Co. (Orpheum) Sioux City, Ia.,
13-15.
Hannaford, P., Co. (Rajah) Reading, Pa.
Hansen, Juanita (Palace) Waterbury, Conn.
Hare & Haro (Orpheum) Germantown, Pa.
Harmon & Sands (Lyric) Birmingham, Ala.
Harris & Holley (Majestic) Milwaukee; (Sev-
enth St.) Minneapolis 17-22.
Harris, Val, & Co. (Orpheum) St. Louis.
Harris, Dave (Greely Sq.) New York 13-15.
Harrison & Dakin (Colonial) Allentown, Pa.
Harrison's, H., Circus (Keith) Cincinnati.
Hart & Green (Hipp.) Youngstown, O.
Hart's Hollanders (Pantages) Dallas; (Pan-
tage) Memphis 17-22.
Hartley & Peterson (Jefferson) Anhurn, N. Y.
Havard, Winifred & Bruce (Pantages) San
Francisco; (Pantages) Los Angeles 17-22.
Harvey & Palms Revue (Rialto) Chicago.
Hash & Osai (Victoria) New York 13-15.
Havel, A. & M. (Orpheum) Brooklyn.
Hayden, Harry, Co. (Keith) Ottawa, Can.
Hayne, Mary (Temple) Rochester, N. Y.
Haynes & Beck (Davis) Pittsburgh.
Hawthorne & Cook (Alhambra) New York.
Healy & Cross (Palace) Chicago.
Healy, T. & B. (Keith) Cincinnati.
Healy, Reynolds & Sexton (State) Buffalo.
Heath, Bobby, Revue (Lyric) Mobile, A. a.
Heath, Blossom, Entertainers (Edgemont) Che-
ster, Pa.
Hector (Bijou) Birmingham, Ala.
Hedman, Martha (Orpheum) Seattle; (Orphe-
um) Portland 17-22.
Hegedus, M., Co. (Rajah) Reading, Pa.
Heller, Fred, Co. (Abie O. H.) Easton, Pa.
Heller & Riley (Orpheum) Winnipeg, Can.;
(Orpheum) Vancouver 17-22.
Henderson, Dick (Shea) Toronto.
Henry & Moore (Orpheum) Germantown, Pa.
Henshaw, Bobby (Orpheum) Omaha.
Herbert Bolt Trio (Orpheum) San Francisco;
(Golden Gate) San Francisco 17-22.
Herbert, Hugh, Co. (Proctor) Schenectady,
N. Y.
Herman, Al (Keith) Washington.
Harmsen, Mme., Co. (Proctor) Yonkers, N. Y.
Hatt, Ernest (Avon) Watertown, N. Y.
Hickey Bros. (Princess) Montreal.
Higgle, Will, & Orch. (Fox) Aurora, Ill., 13-15.
Hill & Quinell (Forsyth) Atlanta, Ga.
Hodge & Lowell (Fulton) Brooklyn 13-15.
Hofer, Tom, & Co. (Grand) St. Louis.
Holstein, Ralph (Albee) Providence, R. I.
Holland Romance (Keith) Jamestown, N. Y.
Holman, Harry (Orpheum) San Francisco;
(Orpheum) Oakland 17-22.
Holmes & Levere (105th St.) Cleveland.
Holtz, Lou (Shea) Buffalo.
Honeymoon Cruise (Binghamton) Binghamton,
N. Y.
Howard Girls (Capitol) Jackson, Mich., 13-15;
(Regent) Bay City 16-19; (Strand) Owosso
21-22.
Howard, Clara (Kyle) Beaumont, Tex., 14-15.
Howard & Luckie (Keystone) Philadelphia.
Howard & Bennett (Poll) Wilkes-Barre, Pa.
Howard, Joe, Revue (Temple) Detroit.
Howard & Rose (Bijou) Birmingham, Ala.;
(State) Memphis, Tenn., 17-22.
Howard's Pleasure (Keith) Chattanooga, Tenn.
Hughes, Jack, Duo (Poll) Wilkes-Barre, Pa.
Humby, J. & A. (Rialto) Glens Falls, N. Y.
Hunters, Musical (Keith) Syracuse, N. Y.
Hurio (Temple) Syracuse, N. Y.
Hyams & Evans (Keith) Chattanooga, Tenn.
Hymer, John B., Co. (Keith) Dayton, O.

K

Ibach's Band (Palace) St. Paul 13-15.
Ideal (State) Nanticoke, Ia.
Imhoff, Roger, Co. (Palace) Manchester, N. H.
In China (Capitol) Hartford, Conn.
Inspiration (Palace) New Haven, Conn.
Irving's Midgets (Majestic) Dallas, Tex.
Isabell, Alice, Trio (Keith) Asheville, N. C.
Ivy, Mille, & Co. (Orpheum) New York.
Ja Da Trio (Majestic) Bloomington, Ill., 13-
15; (Grand) St. Louis 17-22.
Jackson & Mack (Greely Sq.) New York 13-15.
Jackson Troupe (Pantages) Portland, Ore.
Jahns, Two (American) New York 13-15.
Janis, Ed, & Co. (Orpheum) Galesburg, Ill.,
13-15.
Janis, Eiste (Orpheum) Kansas City; (Orpheum)
St. Louis 17-22.
Jana & Whalen (Temple) Rochester, N. Y.
Janssley, Two (American) Chicago 13-15.
Jarvis Revue (Pantages) Spokane 17-22.
Jay, Nellie, & Co. (Mal St.) Kansas City.
Jemima, Aunt, Co. (Palace) Cleveland.
Jenolite Bros. (Palace) Brooklyn 13-15.
Jenolite Bros. (Palace) Brooklyn 13-15.
Jenny & Nylin (Majestic) Chicago.
Jerome & Evelyn (Pantages) Pueblo, Col.;
(World) Omaha 17-22.
Jerry & Baby Granda (Nixon) Philadelphia.
Johnny's New Car (Majestic) Dallas, Tex.
Johnson & Baker (Orpheum) San Francisco;
(Orpheum) Oakland 17-22.
Johnson & Walker (Hennepin) Minneapolis.
Johnson, Hal, Co. (World) Omaha; (Pantages)
Kansas City 17-22.
Johnson, J. R. (Palace) Waterbury, Conn.
Jolly Corks, Five (Roanoke) Roanoke, Va.,
13-15.
Johnson, Harry (Maryland) Baltimore.
Jones & Rae (Cross Keys) Philadelphia.
Josephson, Johannes, & Co. (State-Lake) Chi-
cago; (Keith) Rochester, N. Y., 17-22.
Jungleland (Orpheum) Kansas City; (Palace)
Chicago 17-22.
Just a Pal (Metropolitan) Brooklyn.

L

Kahne, Harry (Keith) Ottawa, Can.
Kajiyama (Grand) Macon, Ga.
Kandy Krooks (Orpheum) New York 13-15.
Kane & Herman (Keith) Columbus, O.
Karavoff Co. (Roxy) New York.
Karbo & Sister (Pantages) Hamilton, Can.
Karl & Rovione (Rialto) Amsterdam, N. Y.
Kavanaugh, Stan (Keith) Toledo, O.
Kay, Hamlin & Kay (Orpheum) Fresno, Calif.;
(Orpheum) Fresno 20-22.
Keane, Richard (Colonial) Erie, Pa.
Keating, Chas. (Keystone) Philadelphia.
Keefe, Zena (Palace) Orange, N. J.
Kesler, Harry (Majestic) Chicago.
Keller Sisters & Lynch (Majestic) Cedar
Rapids, Ia., 13-15.
Kellogg Co. (Hipp.) New York.
Kelly & Brown (Pantages) Denver; (Pantages)
Pueblo 20-22.
Kelly & Dearborn (Imperial) Montreal.
Kelly & Knox (Kearse) Charleston, W. Va.
Kelly, Wal or t' (Orpheum) Seattle; (Orphe-
um) Portland 17-22.
Kelson, Bert (Princess) Nashville, Tenn.
Koudal, Billy (Princess) Toronto.
Kennedy & Kramer (Pantages) Vancouver, Can.;
Kennedy & Martin (Pantages) Edmonton, Can.;
(Pantages) Calgary 17-19.
Kennedy, Frances (Hippolyte) Lancaster, Pa.
Kennedy, Harold (Pantages) Spokane 17-22.
Kennedy, Will J., Co. (Palace) Orange, N. J.
Kend & Green (Hennepin) Minneapolis.
Kut & Allen (Strand) Greensburg, Pa.
Kyu, Tak & Yoki (Princess) Nashville, Tenn.
Kerr & Weston (Palace) Chicago.
Koch & Wilma (State) Memphis, Tenn.
Keyes & Russell (Davis) Pittsburgh.
Kryhole (Kaukon) Brooklyn.
Kribble & Krand (Strand) Stamford, Conn.
Kicks of 1924 (Lyceum) Canton, O.
Kikutas Japs (Hennepin) Minneapolis; (Or-
pheum) Winnipeg, Can., 17-22.
King & Beatty (Palace) Cleveland.
Kirby & Duval (Keith) Portland, Me.
Kirky-Collier Trio (Orpheum) Denver; (Orpheum)
St. Louis 17-22.
Kirkland, P. Co. (Riverside) New York.
Kismet Sisters (Keith) Lowell, Mass.
Kitaro Japs (Imperial) Montreal.
Kitter & Reaney (Orpheum) Ogden, Utah;
(Pantages) Denver 17-22.
Klass & Brillant (State) Memphis, Tenn.
Klee, Mel (Orpheum) St. Louis, (Orpheum),
Kansas City 17-22.
Klein Bros. (Keith) Winston-Salem, N. C.
Klicks, Les (Pantages) Spokane; (Pantages)
Seattle 17-22.
Klown Revue (Lyric) Birmingham, Ala.
Kokin & Gahal (Universale) New York.
Kotegano (Shea) Buffs o.
Kraemer, Berdie (Orpheum) Boston.
Kraft & Lamont (Pantages) Denver; (Pan-
tage) Pueblo 20-22.
Kramer & Breen (Lincoln Sq.) New York 13-15.
Kress, Rose, Four (Pantages) Memphis, Tenn.
Kuhns, Three White (Lyric) Richmond, Va.
L
LaBernicia (Orpheum) Winnipeg, Can.; (Or-
pheum) Vancouver 17-22.
LaDora & Beckman (Emery) Providence, R. I.
La Fenr & Portia (Princess) Montreal.
LaMarr, Leona (Pantages) Edmonton, Can.;
(Pantages) Calgary 17-19.
LaLear, Jack & Rita (Crescent) New Orleans.
LaLettine, Fred, & Co. (Melba) Dallas, Tex.
La Rocca, Roxy (Keith) Chattanooga, Tenn.
LaSalle Trio (Englewood) Chicago 13-15.
LaTosa, Phil (World) Omaha; (Pantages)
Kansas City 17-22.
LaVier & Collins (Poll) Meriden, Conn.
Ladelas, Two (Orpheum) Oklahoma City, Ok.,
13-15.
Lat & Mercedes (Princess) Montreal.
Laird, Horace, & Merry Jester (Hipp.) Bal-
timore 17-22.
Lamb, Baptie, Co. (105th St.) Cleveland.
Lambert (Pantages) Spokane 17-22.
Land of Fantasy (Majestic) Harrisburg, Pa.
Laundek, Olyn (Palace) Orange, N. J.
Lando, Joyce, Co. (Congress) Saratoga, N. Y.
Lane & Byron (Melba) Dallas, Tex.
Lane, Charlie (Lyric) Hoboken, N. J., 13-15.
Langton, H. & II. (Pantages) Spokane 17-22.
Lanot Sliders (Rialto) Louisville.
Latham, Ruby, Doe (Cinderella) Detroit 13-15;
(Majestic) Findlay, O., 20-22.
Laughlin, J. & J. (Pantages) Tacoma, Wash.,
17-22.
Lavote & Lane Revue (Orpheum) San Fran-
cisco; (Orpheum) Oakland 17-22.
Lazrova, Vera (Temple) Detroit.
Lawrence, David, Jr. (Rialto) Chicago.
Lawton (Keith) St. Petersburg, Fla.
LeMeat & Young (Palace) Springfield, Mass.
LeRoy, Talma & Bosco (Majestic) Bloomington,
Ill., 13-15.
Leach-LaQuinlan Trio (State) Newark, N. J.
Leah, The Mystic (Orpheum) Omaha; (Orphe-
um) Kansas City 17-22.
Lee & Cranston (Princess) Nashville, Tenn.
Lee & Romaine (Palace) Chicago.
Lee, Jack (Miller) Milwaukee.
Leifer & Potter (Liberty) Centralia, Wash.,
13-15; (Bijou) Aherden 16-17; (Bilby)
Salem, Ore., 20-22.
Leipzig (Wichita) Wichita Falls, Tex., 13-15.
Lezards, Five (Delancey St.) New York 13-15.
Leon & Dawn (Palace) Pittsfield, Mass.
Leonard, Eddie, Co. (Brownstone) Brooklyn.
Lester, Doris (Strand) Shenandoah, Pa.
Lester, Great (Orpheum) Omaha; (Orpheum)
Winnipeg, Can., 17-22.
Lester, Noel, Co. (Colonial) Lancaster, Pa.
Let's Dance (Victoria) New York 13-15.
Lexithian Orch. (Orpheum) Winnipeg, Can.;
(Orpheum) Vancouver 17-22.
Lewis & Ames (Roanoke) Roanoke, Va.
Lewis & Darling (Playhouse) Passaic, N. J.
Lewis & Darwin (Lyric) Hoboken, N. J., 13-15.
Lewis & Dody (Columbia) Far Rockaway,
N. Y.
Lewis & LaVarre (Hipp.) Cleveland; (Indiana)
Terra Haute, Ind., 16-19; (Victory) Evans-
ville 20-22.
Lewis & Rogers (Orpheum) Boston.
Lewis, Dorothy (Pantages) San Francisco;
(Pantages) Los Angeles 17-22.
Lewis, Mazette, Co. (Keith) Toledo, O.
Lilly, Carry (Harris) Pittsburgh.
Lime Tree (Milo St.) Kansas City; (Grand)
St. Louis 17-22.
Lippard, Mattie, Co. (Lyric) Mobile, Ala.
Livingstone, The (Colonial) Allentown, Pa.
Lloyd, Arthur (Emery) Providence, R. I.
Lloyd & Ford (Strand) Greensburg, Pa.
Lloyd & Goode (1st St.) New York.
Lo, Marie (Orpheum) Denver.
Lockett & Page (Kris) Beaumont, Tex., 14-15.
Loftus, Cecilia (Royal) New York.
Loise, & Sterling (Rialto) Louisville.
London, Three (Orpheum) Germantown, Pa.
Lonesome Town (Boston) Boston.
Lorimer & Hudson (Pantages) Tacoma, Wash.,
17-22.
Lorraine, Oscar (Palace) Cleveland.
Lorraine, T. (Regent) New York.
Love According to Hoyle (Grand) Atlanta, Ga.
Love, Montague (Palace) Springfield, Mass.
Lowry, Ed (Columbia) Far Rockaway, N. Y.
Lucas, Jimmie, Co. (Keith) Toledo, O.
Lutes Bros. (Palace) South Bend, Ind., 13-15.
Lydell & Macy (Palace) Cleveland.

Lynn & Howland (Allegheny) Philadelphia.
Lyons, Geo. (Majestic) Harrisburg, Pa.
Lyons, Jimmie (Victoria) New York 13-15.
M
McCarthy Sisters (Rialto) Chicago.
McCool & Kelly (Shea) Buffalo.
McCormack, Jr., John (125th St. Roseland)
New York.
McCullough, Carl (Towers) Camden, N. J.
McDermott, Billy (Imperial) Montreal.
McDevitt, Kelly & Quinn (Majestic) Houston,
Tex.
McDonald & Oakes (Orpheum) Seattle; (Or-
pheum) Portland 17-22.
McDonald Trio (Metropolitan) Brooklyn.
McIntyre, W. W., Co. (Temple) Detroit.
McGrath & Deeds (Hipp) Woonsocket, R. I.
McGreevey & Peters (Pantages) Dallas; (Pan-
tage) Memphis 17-22.
McIntyre & Heath (Keith) Philadelphia.
McKee & Ardine (Orpheum) Omaha.
McKissick & Haley (23rd St.) New York.
McLaughlin & Evans (Capitol) Hartford, Conn.
McLellan & Carson (Keith) Lowell, Mass.
McNulty & Muller (Nixon) Philadelphia.
McRae & Clegg (Majestic) Springfield, Ill.,
13-15.
McWilliams, Jim (Davis) Pittsburgh.
McCart & Bradford (Keith) Asheville, N. C.
McGill & Brantley (Pantages) Spokane 17-22.
Mac & Stanton (Empire) Fall River, Mass.
Mac & Verner (Palace) New Orleans.
Mack, Jerry, & Co. (Empress) Decatur, Ill.,
13-15; (Majestic) Milwaukee 17-22.
Mac, Viola, Band (Washington St.) Boston.
Mahoney & Cecil (Princess) Nashville, Tenn.
Makler & Redford (Keith) Columbus, O.
Manilla Bros. (Pantages) Los Angeles; (Pan-
tage) San Diego 17-22.
Maun Bros. (Lincoln Sq.) New York 13-15.
Manning & Ball (Miner's Bronx) New York;
Holyoke, Mass., 17-18; (State) Springfield
19-22.
Manning, H., Co. (Garrison) Norristown, Pa.
Marcel & Booth (Tempo) Rochester, N. Y.
Marcus & Seal (Pantages) Regina, Can.;
(Pantages) Saskatoon 17-19.
Martin, Charles (Delaney St.) New York 13-15.
Martin-Young Co. (Victoria) Rochester, N. Y.,
13-15; (LaFayette) Buffalo 17-22.
Martinet & Crow (Keith) Winston-Salem, N. C.
Mason & Cole (Emery) Providence, R. I.
Mario, Rita, Orch. (American) Chicago 13-15.
Mark & Gay (Pantages) Memphis, Tenn.
Marks, Joe, Co. (Keith) Boston.
Marriage vs. Divorce (Yong St.) Toronto.
Marshall, Lee, Revue (Pantages) Denver; (Pan-
tage) Pueblo 20-22.
Marston & Manley (Crescent) New Orleans.
Martin & Martin (Orpheum) Oklahoma, Ok.,
13-15; (Eldorado) Eldorado, Kan., 20-22.
Martin, Charles (Delaney St.) New York 13-15.
Martin-Young Co. (Victoria) Rochester, N. Y.,
13-15; (LaFayette) Buffalo 17-22.
Martinet & Crow (Keith) Winston-Salem, N. C.
Mason & Cole (Emery) Providence, R. I.
Medina, The (Rialto) Racine, Wis., 13-15.
Mehegan & Newman (Keith) St. Petersburg, Fla.
Mehlinger, Artie (Pantages) Tacoma, Wash.,
17-22.
Mellon & Renn (Majestic) Milwaukee; (Sev-
enth St.) Minneapolis 17-22.
Miodic & Stips (Orpheum) Boston.
McNamee & Bohm (Pantages) Los Angeles; (Pan-
tage) Sacramento 17-19.
McNamee, Bob & Young (Palace) Springfield, Mass.
Mayer, Lottie, Co. (Melba) Dallas, Tex., 13-15.
Medina, The (Rialto) Racine, Wis., 13-15.
Mehan & Newman (Keith) St. Petersburg, Fla.
Mehlinger, Artie (Pantages) Tacoma, Wash.,
17-22.
Mellen & Renn (Majestic) Milwaukee; (Sev-
enth St.) Minneapolis 17-22.
Miles & Brooks (Garrison) Norristown, Pa.
Metro Stars (Proctor) Albany, N. Y.
Melia, J. & L. (Orpheum) Joliet, Ill., 13-15.
Metivins, Three (Rialto) Savannah, Ga.
Mendosa, The (Orpheum) Oklahoma City, Ok.,
13-15.
Merideths, The (Hamilton) New York.
Mersoff, Ben & Orch. (Palace) Milwaukee.
Merritt & Corbin (Colonial) Allentown, Pa.
Meyerkin, Tie (Grand) Montgomery, Ala.
Miscashan (Keith) Cincinnati; (Keith) India-
napolis 17-22.
Middleton, Jean (Palace) Rockford, Ill., 13-15.
Miller & Bradford (Strand) Washington, D. C.,
13-15.
Miller, Geraldine, Trio (Orpheum) New York
13-15.
Miller & Girard (Colonial) Allentown, Pa.
Miller & Smith (Loew) Hamilton, Can.
Miller & Brown (Orpheum) Galesburg, Ill.,
13-15.
Minstrel Memories (Rialto) Racine, Wis., 13-
15.
Mitchell, Otto, & Singers (Kedzie) Chicago
13-15.
Monroe Bros. (Seventh St.) Minneapolis.
Montans (Grand) Clarkburg, W. Va.
Monte & Lyons (Pantages) Tacoma, Wash.;
(Pantages) Portland, Ore., 17-22.
Montgomery, March's (State) Bismarck.
Montrose, Belle & Co. (Kedzie) Chicago 13-15.
Moonbeam Co. (Grand) Macon, Ga.
Moore & Freed (Orpheum) San Francisco; (Or-
pheum) Oakland 17-22.
Moore, Jack, Trio (McIntyre Circus) Atlanta,
Ga.
Moore, G. & M. (O. H.) Niagara Falls, N. Y.
Moore, George

The Billboard

Murray & Allan (Orpheum) Portland, Ore.; (Orpheum) Los Angeles 17-22.
 Murray & Gerrish (Pantages) Seattle; (Pantages) Vancouver, Can., 17-22.
 Murray, Edith, Co. (Pantages) San Diego, Calif.; (Rialto) Long Beach 17-22.
 Murray Girls (Keith) Syracuse, N. Y.
 Musicland (National) New York 13-15.
 Myers & Hannaford (Pantages) Kansas City; (Pantages) Dallas 17-22.

N

Nakas Trio (Victoria) Wheeling, W. Va.
 Nash & O'Donnell (Keith) Syracuse, N. Y.
 Nathan & Sally (Keith) Boston.
 Naylor, H. Co. (Forsyth) Atlanta, Ga.
 Nazarro, Cliff (Pantages) Minneapolis; (Pantages) Regina, Can., 17-22.
 Nat, Buck & Bubbles (Gates) Brooklyn 13-15.
 Nease, Anna, Co. (Shea) Buffalo.
 Nelson, Hal (Shattuck) Hornell, N. Y.
 Neomoyer, Morton, Co. (Jefferson) New York.
 Nelson, Bob & Olive; Chicago, Ill.
 Nelson, Eddie & Co. (Hill St) Los Angeles.
 Nelson's (Carlton) Elgin, Ill., 13-15.
 Nelson, Juggling (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.
 Nevada, Lloyd, & Co. (Grand) Montgomery, Ala.
 Nevins & Gordon (Maryland) Baltimore.
 Nevins, Paul, Co. (Jefferson) Auburn, N. Y.
 Newell & Most (Rialto) Amsterdam, N. Y.
 Newhoff-Philips & Hand (Majestic) Springfield, Ill., 13-15; (Main St.) Kansas City 17-22.
 Nichols, Nellie V. (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.
 Nichols, Howard (Proctor) Schenectady, N. Y.
 Nifty Trio (Grand) St. Louis.
 Night in London (Playhouse) Passaic, N. J.
 Nina, Mille, & Co. (Metra) Dallas, Tex.
 Nixon & Sans (Grand) Marion, Ga.
 Nixon, Hal (Keystone) Philadelphia.
 Nixon (Keith) Dayton, O.
 Noel & Festival (Pantages) Denver; (Pantages) Pueblo 20-22.
 Nonette (Keith) Indianapolis.
 Nordstrom, Maria (Keith) Toledo, O.
 Novello, The (Grind) Clarksburg, W. Va.
 Novello, Jack, Co. (Keith) Syracuse, N. Y.
 Noves, Six (Auditorium) Winston-Salem, N. C., 13-15.

O

O'Brien Sextet (Keith) St. Petersburg, Fla.
 O'Brien Sisters Co. (Kearse) Charleston, W. Va.
 O'Donnell & Blair (Royal) New York.
 O'Mara, J. & G. (Grand) St. Louis.
 O'Neill & Plunkett (Pantages) Portland, Ore.
 O'Neill, Bobby, Co. (Temple) Rochester, N. Y.
 O'Rourke & Kelly (Orpheum) Kansas City.
 Oates & DeLoach (Keith) Indianapolis.
 Oh, Charlie (Columbia) Lancaster, Pa.
 Olcott & Polly Ann (Keith) Philadelphia.
 Oliver & Olsen (Albee) Providence, R. I.
 Oliver, Ruth, & Girls (Loew) Hamilton, Can., 13-15.
 Olea & Johnson (Orpheum) Oakland, Calif.; (Orpheum) Fresno 20-22.
 One, Ben, Nee (Pantages) Memphis, Tenn.
 Ordway, Laura, Co. (Garrick) Norristown, Pa.
 Ormsbee, Laura (Keith) Ithaca, N. Y.
 Ossman, The (Fifth Ave.) New York.
 Osterman, Jack (Palace) Milwaukee; (State) Lake) Chicago 17-22.
 Otto Bros. (Franklin) New York.

P

Pagan (Alhambra) New York.
 Palmer, The (Palace) Bridgeport, Conn.
 Palmer, Gaston (Hipp) New York.
 Palis, Four (Keith) Dayton, O.
 Panthen Sisters (Palace) Rockford, Ill., 13-15; (Majestic) Milwaukee 17-22.
 Parde & Archer (Keith) Chattanooga, Tenn.
 Parvenues, The (Columbia) Davenport, Ia., 13-15.
 Patricola (Brushwick) Brooklyn.
 Pearson, Newport & Pearson (Columbia) Davenport, Ia., 13-15.
 Pleasant Singers, Four (Palace) Springfield, Mass.
 Pepto (Keith) Indianapolis.
 Peters & Lettuff (Regent) New York.
 Phillips, Evelyn (Majestic) Houston, Tex.
 Phillips, Four (Majestic) Cedar Rapids, Ia., 13-15.
 Postal Culture (Roanoke) Roanoke, Va.
 Pink Co. (Hipp) New York.
 Pinkfloyd, The (Orpheum) Seattle; (Orpheum) Portland 17-22.
 Pierrot's Three (Alhambra) New York.
 Pietro (Colonial) Allentown, Pa.
 Pipe, Raymond (Empire) Fall River, Mass.
 Pipe & Boyle (Fulton) Brooklyn 13-15.
 Pisano, Gen. (Palace) Orange, N. J.
 Poland, Snub, Co. (Irving) Carbendale, Pa.
 Powell, Jack, Sir (Gaiety) Pitts., N. Y.
 Powers, Dan (Greely Sq.) New York 13-15.
 Preissler & Kishler (O. H.) Fairmont, W. Va.
 Preston & Ysobel (Grand) Atlanta, Ga.
 Primrose Minstrels (Strand) Washington.
 Prusser & Martel (Miller) Milwaukee.
 Park & White (Wichita) Wichita Falls, Tex., 13-15.
 Purcell, Chas. (Regent) New York.
 Purdy, Billy, & Co. (Seventh St.) Minneapolis.

Q

Quinn, Jack, & Teddy (Garden) Buffalo; (Cornish) Rochester 17-22.
 Quigley Four (Tivoli) Hamilton, Can.

R

Race & Edge (State) New York.
 Radio Fun (Princess) Nashville, Tenn.; E. St. Louis, Ill., 17-19; Alton 20-22.
 Rainbow Girls (Shattuck) Hornell, N. Y.
 Randall, Geo., & Co. (Boulevard) New York 13-15.
 Randolph & Hurst (Grand) Montgomery, Ala.
 Rauf, Harry (Orpheum) Madison, Wis., 13-15.
 Rasch, R. Co. (Broadway) New York.
 Ratstell, Enrico (Davis) Pittsburgh.
 Rath, Leo (Brushwick) Brooklyn.
 Raymond, Ruby, Trilo (Globe) Kansas City, Mo., 13-15; (Electrical) Springfield, Ia., 13-15.
 Ray's Joplin 20-22.
 Ray's Hoboians (Aldine) Wilmington, Del.
 Ray's Life (Earle) Philadelphia.
 Reek, The (Palace) New York.
 Reed & Rector (Colonial) Erie, Pa., 13-15.
 Redford & Wallace (Ironbound) New York.
 Redmond & Wells (Keith) St. Petersburg, Fla.
 Reed & Terrell (Orpheum) Sioux City, Ia., 13-15.
 Reed & Ray (Grand) Philadelphia.
 Reeder & Armstrong (Keith) Ithaca, N. Y.

Rogers, Henry, & Co. (Grand) Evansville, Ind., 13-15.
 Regan, John, Co. (Capitol) Trenton, N. J.
 Rekomo (Pantages) San Francisco 17-22.
 Remond, H., Co. (Towers) Camden, N. J.
 Remos, Paul, Co. (Keith) Asheville, N. C.
 Renard & West (Miller) Milwaukee.
 Rilly, Harry (Majestic) Elmira, N. Y.
 Rilly, Robert, Co. (Keith) Philadelphia.
 Rose, Irene (Jefferson) New York.
 Rotter, H. Zso (Temple) Detroit.
 Review of Revues (Boulevard) New York 13-15.

Royce, DeArt (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.
 Raymond, Emma, & Co. (Loew) Montreal.
 Reynolds & Duncan (Avon) Waterown, N. Y.
 Reynolds & White (Allstars) Pittsburgh.
 Rizzo, Juan (8th St.) New York.
 Bla, M., & Sautera (Albee) Providence, R. I., 13-15.

Rhodes & Brothels (Yonge St.) Toronto.
 Rialto Four (Boston) Boston.

Rialto & Lamont (Academy) Norfolk, Va.
 Rials, The (Pantages) San Diego, Calif., (Iloy) Long Beach 17-22.

Ricardo, Irene (Keith) Indianapolis.

Rich & Ruta (Met) Birmingham, Ala.

Richardson, Frank (Keith) Lowell, Mass.

Rives, The (Lyre) Brandon, Va.

Rivoli & Arnold (Grand) Shreveport, La.

Roberts, Lucy, Co. (Pantages) Toronto; (Pantages) Hamilton 17-22.

Roberts, Jim (Pantages) Vancouver, Can.

Robey, Little Lord (Pantages) Hamilton, Can.

Robinson, Bill (Proctor) Yonkers, N. Y.

Robinson & Pierce (Larle) Philadelphia.

Rogers, Dr. (Hamilton) New York.

Rogers & Donnelly (Lincoln Sq.) New York 13-15.

Rogers & Dorkin (Rialto) Chicago.

Rogers & Allen (Orpheum) Sioux City, Ia., 13-15.

Roletta Boys (Crescent) New Orleans.

Rolls, Willie (Pantages) Hamilton, Can.

Rolley & O'Hare (Pantages) Salt Lake City; (Orpheum) Ogden 17-22.

Romaine, Homer (Harris) Pittsburgh.

Romas Troupe (Colonial) Lancaster, Pa.

Rome & Gaut (Colonial) Erie, Pa.

Rome & Bolton (Pantages) Vancouver, Can.

Rooke & Francis (Palace) Cincinnati.

Rooney & Bent Revue (Orpheum) Los Angeles 10-22.

Routlettes, The (8th St.) New York.

Royal, Sir, The (Allegheny) Philadelphia.

Rosemary & Marjorie (Keith) Columbus, O.

Rose & Moon Revue (Palace) South Bend, Ind., 12-15.

Rose, Harry (York O. H.) York, Pa.

(Grand) St. Louis 17-22.

Rose & Thorne (Keith) Washington.

Rosini, Carl (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 17-22.

Ross & Edwards (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.

Ross, Eddie (Golden Gate) San Francisco; (Hill St.) Los Angeles 17-22.

Both Kids (Palace) Orange, N. J., 13-15.

Roth & Drake (Pantages) Minneapolis; (Pantages) Dave (Keith) Boston.

Roy & Arthur (Grand) Evansville, Ind., 13-15.

Roy & Ruby (Kearse) Charleston, W. Va.

Royce, Ruby, & Sister (Keith) Indianapolis.

Roy & Maye Revue (Keith) Washington.

Rubin & Estevex Co. (Hipp) San Francisco.

Rubin, Benny (Orpheum) Seattle; (Orpheum) Portland 17-22.

Rubin & Ross (Feeley) Hazleton, Pa.

Ruhm Sisters (Four) (Low) Montreal.

Rucker, Virginia, & Co. (Grand) Atlanta, Ga.

Rulow, Shirley, Co. (105th St.) Cleveland.

Russell & Marconi (Calvin) Northampton, Mass.

Russell & Pierce (Pantages) Memphis, Tenn.

Russian Scandals (Pantages) Spokane; (Pantages) Seattle 17-22.

Ryan, Mamie (Palace) Cincinnati.

Ryan, Walter & Ryan (Keith) Columbus, O.

Ryan & Lee (Keith) Indianapolis.

Ryan, Dick (Palace) Pittsfield, Mass.

Ryan & O'Neill (Rialto) Chicago.

Sabbiott & Brooks (Grand) Oshkosh, Wis., 13-15.

Sale, Chile (Orpheum) San Francisco 10-22.

Sale & Hobbs (Proctor) Schenectady, N. Y.

Salt & Pepper (Davis) Pittsburgh.

Salvation Army Band (Keith) Boston.

Sampson, Isaac (Alhambra) New York.

Santana, Trío (Feeley) Hazleton, Pa.

Santrey, Henry, & Band (Majestic) Ft. Worth, Tex.

Sargent & Marvin (State-Lake) Chicago.

Schaeffer & Elliott (Broadway) Astoria Park, N. J.

Schwartz & Clifford (American) Chicago 13-15.

Shullers, The (Keith) Philadelphia.

Snoback, The (Pantages) Edmonton, Can.; (Pantages) Calgary 17-19.

Sooley, Blossom, Co. (Shea) Toronto.

Sebitz, Illusion (Palace) Cleveland.

Seminary Mary (Pantages) Regina, Can.; (Pantages) Saskatoon 17-19.

Seneca, Jim (Palace) Cincinnati.

Sennett, Boyd (Maryland) Baltimore.

Seymour, Harry & Anna (Majestic) Ft. Worth, Tex.

Seymour & Jeanette (Fordham) New York.

Shannon & Van Horn (105th St.) Cleveland.

Sharpe, Harry, Revue (Miller) Milwaukee.

Sharrock, The (Kaye) Beaumont, Tex., 14-15.

Shayne, Al (Strand) Stamford, Conn.

Shaw, Allan (Pantages) Spokane; (Pantages) Seattle 17-22.

Shaw, Wynne & Ed (Lincoln Sq.) New York.

Shaw, Howard & Co. (Fulton) Brooklyn 13-15.

Shaw, Lillian (Rivers) Brooklyn.

Siedl & Dailey (Orpheum) Tulsa, Ok., 13-15.

Sherlock & Clinton (Loew) Hamilton, Can., 13-15.

Sherman, Dan, & Co. (Windsor, Ont., Can., 13-15; Detroit, Mich., 17-19; Flint 20-22.

Sherwood's Band (Orpheum) San Francisco; (Golden Gate) San Francisco 17-22.

Shone & Squires (Orpheum) Quincy, Ill., 13-15.

Shirley & Fitzlimmons (Pantages) San Francisco 17-22.

Sidney, Jack (Keith) Ottawa, Can.

Singer's Midgets (Earle) Philadelphia.

Smith & Allman (Pantages) Dallas; (Pantages) Memphis 17-22.

Span, Bert (Nixon) Philadelphia.

Smartly's Party (Academy) Norfolk, Va.

Smith & Duane (Temple) Syracuse, N. Y.

Smith, Tom (Orpheum) Portland, Ore.; (Orpheum) San Francisco 17-22.

Smith & Cantor (Hilto) Amsterdam, N. Y.

Smith & Vernon (Orpheum) Tulsa, Ok., 13-15.

Snow & Narine (Palace) Bridgeport, Conn.

Song & Dance Revue (Palace) Brooklyn 13-15.

Southern, Gene (Grand) Clarksdurg, W. Va.

Spanish Love (Empire) Lawrence, Mass.

Spencer & Williams (Pantages) San Diego.

Springtime Revue (Keystone) Philadelphia.

Springtime Five (Palace) Cleveland.

Spirit of Buddha (O. H.) Niagara Falls, N. Y., 13-15.

Standing, Wyndham (Playhouse) Passaic, N. J.

Stanley & Douglass (Riverside) New York.

Stanley, Stan, & Co. (Majestic) Houston, Tex.

Stanley, Tripp & Mowatt (Pantages) Seattle; (Pantages) Vancouver, Can., 17-22.

Stanley, Art (Metra) Dallas, Tex.

Stanton, Walter (Fuir) Dublin, Ga.

Stanton, V. & E. (Orpheum) Fresno, Calif.

(Orpheum) San Francisco 17-22.

Stanley & Douglass (Riverside) New York.

Stanley, Stan, & Co. (Majestic) Houston, Tex.

Stanley, Tripp & Mowatt (Pantages) Seattle; (Pantages) Vancouver, Can., 17-22.

Stephens, Sharon, & Co. (Delaney St.) New York 13-15.

Stephens & Hollister (Shea) Buffalo.

Stephens, The (Palace) San Francisco; (Pantages) Los Angeles 17-22.

Stephens, The (Palace) New Orleans.

Stephens & Hollister (Shea) New Haven, Conn.

Stephens, A. & F. (Orpheum) Winnipeg, Can.

(Orpheum) Vancouver 17-22.

Stephens, Stewart & Lash (State) Memphis, Tenn.

Stephens & Olive (Colonial) Erie, Pa.

Stephens, Stewart & Lash (State) Memphis, Tenn.

Stephens, Stewart & Lash (State) New Haven, Conn.

Stephens, Stewart & Lash (State) New Haven, Conn.

Stephens, Stewart & Lash (State) New Haven, Conn.

Stephens, Stewart &

Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.

Desire Under the Elms: (Greenwich Village) New York Nov. 10, indef.

Dixie to Broadway, with Florence Mills: (Broadhurst) New York Oct. 29, indef.

Dream Girl, The, with Fay Bainter: (Ambassador) New York Aug. 20, indef.

Easy Mark, The: (52d St.) New York Aug. 26, indef.

Eltunge, Julian: (Lyceum) Duluth, Minn., 11-14; (Lyceum) Minneapolis 17-22.

Expressing Willie: (48th St.) New York April 16, indef.

Expressing Willie: (Hanna) Cleveland 10-15.

Fake, The: (Hudson) New York Oct. 6, indef.

Farmer's Wife, The: (Comedy) New York Oct. 9, indef.

Fata Morgana: (Bronx O. H.) New York 10-15; (Broad St.) Newark, N. J., 17-22.

Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.

First Year: Lethbridge, Alta. Can., 13-14; Cranbrook, B. C., 15; Spokane, Wash., 17-18; Yakima 19; Victoria, Can., 21-22.

Fool, The (Co. A): Indianapolis 13-15; St. Louis 17-22.

Fool, The (Co. B): Memphis, Tenn., 11-13; Greenville, Miss., 14; Vicksburg 15; (Tulane) New Orleans, La., 16-22.

Foot Loose, with Margaret Anglin & Wm. Faversham: (Tulane) New Orleans 10-15.

For All of Us, with Wm. Hodge: (Selwyn) Boston Sept. 29, indef.

Ghost Between: Grandview, Wash., 13; Prosser 14; Benton City 15; Okanagan 17; Index 19; Snohomish 20; Darrington 21; Lyman 22.

Goose Hangs High: (Princess) Chicago Nov. 3, indef.

Goose Hangs High: (Pitt) Pittsburgh 10-15.

Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.

Grand St. Follies: (Neighborhood) New York May 20, indef.

Graves Bros.' Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbia, S. C., indef.

Great Music: (Earl Carroll) New York Oct. 2, indef.

Greenwich Village Follies: (Apollo) Chicago Oct. 12-Nov. 22.

Greenwich Village Follies: (Shubert) New York Sept. 16, indef.

Griffin, Gerald, Co.: Ft. Wayne, Ind., 14-16; Ann Arbor, Mich., 17; Port Huron 18; Chatham, Can., 19; London 20-22.

Grounds for Divorce, with Isa Claire: (Empire) New York Sept. 23, indef.

Guardsman, The: (Garrick) New York Oct. 13, indef.

Hanford, Walter, Co.: (Shubert) Philadelphia 10-15; (Boston O. H.) Boston 17-29.

Haunted House, The: (Geo. M. Cohen) New York Sept. 2, indef.

Hell Bent for Heaven: Lebanon, Pa., 12; York 13; Lancaster 14-15; (Metropolitan) Cleveland, O., 17-20.

High Stakes: (Eltinge) New York Oct. 6, indef.

I'll Say She Ja, with Marx Bros.: (Casino) New York May 19, indef.

In His Arms, with Margaret Lawrence: (Fulton) New York Oct. 13, indef.

In Heidelberg: (Shubert) Philadelphia Nov. 3, indef.

In the Next Room: (Majestic) Ft. Wayne, Ind., 13-15; (Pitt) Pittsburgh, Pa., 17-22.

In Dutch, with Gallagher & Shean: (Jefferson) St. Louis 10-15.

Innocent Eyes: Brooklyn, N. Y., 10-15; Newark, N. J., 17-22.

Izzy: (33rd St.) New York Oct. 6, indef.

Just Married: Roanoke Rapids, N. C., 12; Tarboro 13.

Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.

Kiki, with Marguerite Kisser: Scranton, Pa., 12; Easton 13; Allentown 14-15; Harrisburg 17-18; Altoona 19; Cumberland, Md., 21-22.

King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.

Lass o'Laughter: (Mae West) Buffalo 10-15.

Lazbones: (Vanderbilt) New York Sept. 22, indef.

Leiber, Fritz, Co.: Louisville, Ky., 12; Evansville, Ind., 13; Jefferson City, Mo., 14; Columbia 15; Kansas City 17-22.

Listen to Me, W. B. Hobbs, mgr.: Las Vegas, N. M., 13; Raton 14; La Junta, Col., 15; Denver 16-22.

Little Jessie James: (Biltmore) Los Angeles 10-15; San Diego 16-19; Long Beach 20; Pasadena 21; Santa Barbara 22.

Little Miss Bluebeard, with Irene Bordoni: (Broad) Philadelphia 10-15; (Riviera) New York 17-22.

Lollipop, with Ada May: (National) Washington 10-15.

Madame Pompadour, with Dorothy Dalton: (Martin Beck) New York Nov. 10, indef.

Maggie, with Helen Mackellar: (Adelphi) Philadelphia Nov. 3-15.

Magic Ring, with Mitzi: (Metropolitan) St. Paul 13-15; Esu Claire, Wis., 17; Chippewa Falls 18; Duluth, Minn., 19-21; Fargo, N. D., 22.

March On: Alleutown, Pa., 12-13; Stamford, Conn., 14-15.

Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, indef.

Meet the Wife: Austin, Tex., 13; Waco 15.

Meet the Wife: Columbus, O., 12; Indianapolis, Ind., 13-15; Cincinnati 16-22.

Meet the Wife, Mark Byron, mgr.: Marshalltown, Ia., 12; Waterloo 13; Clinton 14; Rockford, Ill., 15.

Merton of the Movies: Seattle, Wash., 9-15; Vancouver, B. C., Can., 17-18; Everett, Wash., 19; Portland, Ore., 20-22.

Merrick, (Booth) New York Sept. 24, indef.

Mr. Battling Butler: (Chestnut St.) Philadelphia Nov. 10, indef.

Music Box Revue: (Ohio) Cleveland 10-15.

My Son: (Nora Bayes) New York Sept. 15, indef.

Nervous Wreck, The, with Otto Kruger: (Hollis) Boston Nov. 3, indef.

New Brooms: (Ford) Baltimore 10-15.

No. No. Nanette: (Sam H. Harris) Chicago May 4, indef.

O'Hara, Fiske: Albert Lea, Minn., 13; Mason City, Ia., 14-15; Austin, Minn., 17; Rochester 18; Winona 19; Red Wing 20; Eau Claire, Wis., 21; Ashland 22.

Of a Sunday: (Beasco) Washington 10-15.

Originals, The, in Stepping Out, Percy Campbell, mgr.: (Orpheum) Fort William, Ont., Can., 13-15.

Oulader, The: (Pitt) Pittsburgh 10-15.

Passing Show, The: (Winter Garden) New York Sept. 3, indef.

Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, indef.

Petrova, Olga, in Hurricane: (Broadway) Denver, Colo., 10-12.

Pigs: (Little) New York Sept. 1, indef.

Poor Richard: (Walnut St.) Philadelphia Nov. 10, indef.

Potters, The (Plymouth) Boston Nov. 3, indef.

Potters, The, with Donald Meek: (Great Northern) Chicago Oct. 13, indef.

Rain, with Jeanne Engels: (Galaxy) New York Sept. 1, indef.

Rain (No. 3): Atlanta, Ga., 10-15; Birmingham, Ala., 17-19; Montgomery 20; Selma 21; Mobile 22.

Began, Joseph, In Heart o'Mine: St. Cloud, Minn., 12; (Orpheum) Duluth 13-18; Ironwood, Mich., 17; Marquette 18; Escanaba 19; Menominee 20; Sheboygan, Wis., 21; Appleton 22.

Rivals, The: (Nixon) Pittsburgh 10-15.

Robson, May: Wausau, Wis., 12; Evan Claire 13; Winona, Minn., 14; Rochester 15; Dubuque, Ia., 17; Hampton 18; Mason City 19; Ft. Dodge 20; Lincoln, Neb., 21-22.

Rose-Marie: (Imperial) New York Sept. 2, indef.

Runnin' Wild: (Grand) Cincinnati 10-15.

S. S. Glencairn: (Provincetown) New York Nov. 3, indef.

Saint Joan, with Julia Arthur: (Tremont) Boston Nov. 8, indef.

Sally, Irene and Mary: Iowa City, Ia., 13; Duluth, Minn., 14-15; Milwaukee, Wis., 16-22.

Second Mrs. Tanqueray, The, with Ethel Barrymore: (Cort) New York Oct. 28, indef.

Seventh Heaven (Cohan's Grand) Chicago Sept. 14, indef.

Seventh Heaven: (Teller) Brooklyn 10-15; (Parsons) Hartford, Conn., 17-22.

Shame Woman, The: (Court Square) Springfield, Mass., 10-15.

Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Boise, Id., 13; Nampa 14; Weiser 15; Baker City, Ore., 16; Elgin 17; LaGrande 18; Pendleton 19; Walla Walla, Wash., 20; Hood River, Ore., 21; The Dalles 22.

Shipwrecked: (Wallack's) New York Nov. 11, indef.

Short's, Hassard, Ritz Revue: (Ritz) New York Sept. 17, indef.

Show-Off, The: (Playhouse) New York Feb. 5, indef.

Shuffle Along: (Davidson) Milwaukee 9-15.

Simon Called Peter: (Klaw) New York Nov. 10, indef.

Simon Called Peter: (American) St. Louis 10-15.

Simone, Mme.: (Henry Miller's) New York Nov. 3, indef.

Slout, L. Verne, Players: Marlon, Wis., 12; Summer 13; Birchwood 14; Elcho 15; Merrill 17; Mosinee 18; Wisconsin Rapids 19; Park Falls 20; Medford 21; Osceola 22.

Smilin' Through: Schuylerville, N. Y., 13; Poultney, Vt., 14; Baldwinsville, N. Y., 15; Waterville 17; Earville 18; Grotto 19; Delhi 20; Sussex 21; Utville 22.

Spring Cleaning, Chas. Hann, mgr.: (Lyric) Philadelphia Nov. 3, indef.

Steam Roller, A: (Princess) New York Nov. 10, indef.

Steppin' High: (Capitol) San Francisco, Calif., Sept. 29, indef.

Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, indef.

Strange Bed Fellows: (Playhouse) Chicago Oct. 26, indef.

Swan, The: (Blackstone) Chicago Sept. 21, indef.

Sweet Little Devil: (Alvin) Pittsburgh 10-15.

Tarnish: (Garrick) Detroit 10-15.

Ten Nights in a Barroom, Billie Blythe, mgr.: Lewistown, Pa., 13; Sunbury 14; Milton 15; Williamsport 16; Lock Haven 17; Ballefonte 18; Altoona 19; Cumberland, Md., 20; Hagerstown 21.

Theatre National de l'Odéon: (Jolson) New York Nov. 10, indef.

Tiger Cats: (Belasco) New York Oct. 21, indef.

Top Hole: (Liberty) New York Sept. 1, indef.

Tony and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, 1923, indef.

Uncle Tom's Cabin: (Triangle) New York Nov. 4, indef.

Uncle Tom's Cabin (Newton & Livingston's), Thos. Altou, mgr.: Coatesville, Pa., 13; Camden, N. J., 14-15; Trenton, N. J., 17-19.

Uncle Tom's Cabin (Mason Bros.): Williamson, Pa., 16; Lykens 17; Harrisburg 18; Lebanon 19; Reading 20; Allentown 21.

Bireley's, Eddie, Smiles & Chuckles: Mansfield, O., 10-15; Oil City, Pa., 17-19; Franklin 20-22.

Booth's, Thelma, American Beauties: (Orpheum) Waycross, Ga., 10-13; (Aldome) Miami, Fla., 17, indef.

Brown's, Mary, Tropical Maid: (Lyric) Bradock, Pa., 10-15; (Washington) Toronto, O., 17-19; (Lyceum) Beaver Falls, Pa., 20-22.

Clark Sisters Revue: (Regent) Jackson, Mich., 10-15; (Orpheum) Grand Rapids 10-22.

Clifford's, George, Pep & Ginger Revue: (Trenton) Lyrich, Va., 10-15.

Collier, Jim, Revuelette: (Star) Monessen, Pa., 13-15.

Davis, Jack X., Zieggy Girls: Gadsden, Ala., 10-15; Jasper 17-22.

Desmond's, N. Y. Roof Garden Revue: (Csterdam) Tonawanda, Ok., 10-15; (Yale) Oklahoma 17-22.

Ford & Lewis Radio Dolls: (Harris Grand) Bloomington, Ind., 10-15; (Grand) Bedford 17-19; (Indiana) Bedford 20-22.

French Follies, Am-dam & Keefe, mgrs.: (Rialto) Covington, Ky., Oct. 18, indef.

Frisco Follies, Maurice J. Cash, mgr.: (Capital) Moose Jaw, Sask., Can., indef.

Griffith's, Fred L., Georgia Peaches: (Grand) San Antonio, Tex., indef.

Hank's Sunshine Revue: (Lyric) Butler, Pa., 10-15.

Higgins, Arthur, Folly Town Maids: (Central) Danville, Ill., indef.

Hugh Speed Co.: (Rex) Arkansas City, Kan., 10-15; (Murray) Ponca City, Ok., 17-19.

Honeymoon, with Gene Cobb: (Indiana) Marion, Ind., 10-15; (Cryatal) Anderson 16-22.

Hoyt's, Hal, Chic Chick Co.: Huntington, W. Va., 10-13; Charleston 17-22.

Hurley's, Charleston, Ralph Smith, mgr.: (Strand) Charleston, W. Va., 10-15.

Hurley's Jolly Follies, Frank Msley, mgr.: (Century) Petersburg, Va., 10-15.

Loeb's, Sam, Hip, Hop, Hooray Girls: (Gem) Little Rock, Ark., indef.

Martin & Walker's Bright Ideas: (Grand) Chicago 10-15.

Mitchell's, Cleo, We Got It Co.: (Globe) Cleveland, O., 10-15.

Morton, Frank, Co.: (Variety) Calgary, Alta., Can., indef.

Nifl's of Broadway, Irving N. Lewis, mgr.: (Marlowe) Ironton, O., 10-15.

Oh, Honey, George Ilancom, mgr.: Brattleboro, Vt., 13-15; Fort Plain, N. Y., 17-19; Union 20-22.

Original Keystone Musical Comedy Co., Jack Lewis, mgr.: (Orpheus) Eureka, Calif., 10-15, indef.

Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, indef.

Davies Opera Co.: Detroit, Minn., 13; Bertha 14; Sank Center 17; Hutchinson 18; Princeton 19; Minneapolis 20; Jackson 21.

Davis, Ernest: (Academie Hall) New York 18; DeLashmann, Vladimir: Nashville, Tenn., 17.

Delys, Edith: (Academie Hall) Cleveland 14-15.

DeReezy Singers: Boston 16.

Dux, Chaffee: Birmingham, Ala., 14.

Elman, Mischa: (Town Hall) New York 19.

Elshene, Trio: (Academie Hall) New York 14.

Fanning, Cecil: Cleveland, O., 14-15; Kansas City, Mo., 20.

Dadmun, Royal: Wheeling, W. Va., 17.

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Delys, Edith: (

Lawn's Sundodgers: (Travelers' Inn) Springfield, Ill., Indef.
Lone Star Five Orch. Ray Ogden, mgr.: (Arts Dancing Club) Dallas, Tex., Indef.
Lopez, Vincent, Junior Orch.: (Capitol) Detroit 9-22.
McSparron's, G. H.: (Russell Bros.' Circus) Memphis, Tenn., 10-15.
McKenzie Highlanders: (Main St.) Kansas City, Mo., 10-15; Topeka, Kan., 16-19.
McKown, Joe, Musicians: Ashland, Wyo., 12-15; Duluth, Minn., 17-19; Superior, Wis., 20-22.
Margold Orch., Geraldine Worden, mgr.: Cleveland, O., Indef.
Meredith, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., Indef.
Miami Lucky Seven, G. Ireland, mgr.: (Palace Royal Dance Palace) South Bend, Ind., Indef.
Millard's, Jay, Ritz Dance Players: (Rita Country Club) St. Louis, Indef.
Mills, Peck, Orch., Floyd Mills, mgr.: Cumberland Md., 10-15; Martinsburg, W. Va., 17-18; Reading 19; York 20; Harrisburg 21; Lancaster 22.
Neals, Carl, Chesapeake City, Md., 10-15; Elkhorn 17-22.
Noboa, Emma, Chl. Girls: (Hotel Martin) Stone City, Ga., Indef.
Original Kentucky Kernels Orch., Inc., Jos. E. Hoffman, mgr.: (Roseland Gardens) Lexington, Ky., Nov. 10-May 10.
Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.
Original Kentucky Night Hawks, Shannon Rice, mgr.: (Strand) Irvine, Ky., Indef.
Original Kansas Knights, James Bonnell, bus. mgr.: Arkansas City, Kan., Indef.
Paramount Entertainers, Ray R. Gorrell, mgr.: (May-Wee) Baileys Detroit, Mich., Indef.
Peerless Entertainers, Gene Harris, mgr.: (Sunset Inn) Montgomery, Ala., 10-15; (Country Club) Albany, Ga., 17-Indef.
Plummer's Orch.: (Root Garden) Sioux City, Ia., Indef.
Rossi, Joe, Lake Butler, Fla., 10-15.
Sacco's Peacock Band: Cairo, Ill., Indef.
Scarlet Hussars Military, Howard Fink, dir.: (Grotto Circus) Atlanta, Ga., 10-15.
Spindler's, Harry, Orch.: (Kainbe Gardens) Atlantic City, N. J., Indef.
Spindler's, Harry, Orch.: (Troville Hotel) Long Beach, N. Y., Indef.
Spindler's, Harry, Orch.: (Lido Inn) Long Beach, N. Y., Indef.
Stein, Syd, Just Hot Jazz Band: (Drexel Cafe) Chicago, Indef.
Stein, Syd, Chi-De Luxe Orch.: (Derby Cafe) Chicago, Indef.
Stein, Syd, Ring-Up Six: (Lonesome Club) Springfield, Mass., until Nov. 18.
Stein, Syd, Dance Orch.: (Love Nest) Madison, Wis., until Dec. 26.
Stein, Syd, Green Mill Orch.: (Midnight Ringers' Club) Chicago until May 15.
Stein, Syd, Jazzy Maniacs: (Tumble Inn) Racine, Wis., until May 30.
Stein, Syd, Memphis Blues Band: (Milwaukee Inn) Milwaukee until April 3.
Stein, Syd, Seven Spies Syncopators: (Haw-Haw Village) Evansville, Ind., until April 2.
Stein, Syd, Wolverines: (Blue Moon Cafe) Portland, Ore., until Jan. 1.
Sturchio's Orch., F. Sturchio, dir.: Findlay, O., Indef.
Swallow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., Indef.
Turner's, J. C., Orch.: (Garden) Flint, Mich., until Dec. 21.
Vanue Band, Frank Sturchio, dir.: Vanue, O., Indef.
Victor's Band, James F. Victor, dir.: Midleton, N. Y., 10-22.
Victor's James F. Band: (N. Y. A. Club) New York, Indef.
Ward's Five Syncopators, Ward Bellargem, mgr.: (Armory) Alpena, Mich., 11-15; Sault Ste. Marie 18-22.
Willis, Saizy, Bostonians: Panama, C. Z., Indef.
Youngberg's, John H., Entertainers: Arkansas City, Kan., Indef.
Zimmermann's, W. C., Dakotans: Kenseal, N. D., Indef.

BURLESQUE

COLUMBIA CIRCUIT

Bathing Beauties: (Gayety) Omaha 10-15; open week 17-22.
Best Show in Town: Steubenville, O., 12; (Grand) Coates 13-15; (Columbia) Cleveland 17-22.
Broadway by Night: (Empire) Toledo, O., 10-15; (Lyric) Dayton, O., 17-22.
Come Along: (Grand) Worcester, Mass., 10-15; New London, Conn., 17; Stamford 18; Meriden 19; (Lyric) Bridgeport, Conn., 20-22.
Cooper, Jimmy, Show: Orpheum Paterson, N. J., 10-15; (Empire) Newark, N. J., 17-22.
Daly, Lena: (Gayety) Montreal 10-15; (Capitol) Boston 17-22.
Fox Steppers: (Colonial) Utica, N. Y., 13-15; (Harmann's Bleeker Hall) Albany, N. Y., 17-22.
Follies of the Day: (Lyric) Dayton, O., 10-15; (Olympic) Cincinnati 17-22.
Gerged, Barney, Show: (Miller's Bronx) New York 10-15; Holyoke, Mass., 17-18; (State) Springfield, Mass., 19-22.
Golden Crooks: (Gayety) Buffalo 10-15; (Gayety) Rochester, N. Y., 17-22; Good Little Devil: (Empire) Brooklyn 10-15; (Orpheum) Paterson, N. J., 17-22.
Get To It: Open week 10-15; (Olympic) Chicago 17-22.
Happy Go Lucky: (Palace) Baltimore 10-15; (Gayety) Washington 17-22.
Happy Moments: (Casino) Brooklyn 10-15; (Capitol) Philadelphia 17-22.
Happy Hop (Star & Garter) Chicago 10-15; (Gayety) Detroit 17-22.
Hollywood Follies: (Columbia) New York 10-15; (Lyric) Bridgeport, Conn., 18-15; (Miller's Bronx) New York 17-22.
Marion's, Dave, Show: (Empire) Providence 10-15; (Gayety) Boston 17-22.
Monkey Shine: (Gayety) St. Louis 10-15; (Gayety) Kansas City 17-22.
Nights of 1924: (Gayety) Pittsburgh 10-15; Wheeling, W. Va., 17-18; Steubenville, O., 18; (Grand) Canton 20-22.
Peek-a-Boo: (Casino) Philadelphia 10-15; (Palace) Baltimore 17-22.
Record Breakers: (Olympic) Chicago 10-15; (Capitol) Chicago 17-22.
Red Pepper Revue: (Gayety) Detroit 10-15; (Empire) Toronto 17-22.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., Indef.
Auditorium Players: (Auditorium) Lynn, Mass., Indef.
Auditorium Players: (Auditorium) Malden, Mass., Indef.
Auditorium Players: (Auditorium) Gloucester, Mass., Indef.
Rainbridge Players: (Shubert) Minneapolis, Minn., Indef.
Baldwin Players: (Palace) Houston, Tex., Indef.
Bayonne Players: (Opera House) Bayonne, N. J., Indef.
Berkell Players: (Grand) Davenport, Ia., Indef.
Blaney Stock Co.: (Yorkville) New York, Indef.
Boston Stock Co.: (St. James) Boston, Mass., Indef.
Brooklyn Players: Casey & Hayden, mgrs.; (City) Brooklyn, Mass., Sept. 1, Indef.
Bryant, Marguerite, Players: (Savoy) Savannah, Ga., April 21, Indef.
Carroll, F. James, Player: (Fifth Ave.) Brooklyn, N. Y., Indef.
Catacract Players: (Catacract) Niagara Falls, N. Y., Indef.
Chase-Lister Co.: New Castle, Wyo., 10-15; Rapid City, S. D., 17-22.
Chicago Stock Co., Chas. H. Rossman, mgr.; (Park) Meadville, Pa., 10-15; (Samuels) Jamestown, N. Y., 17-22.
Circle Theater Players: Dallas, Tex., Indef.
Cloninger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, Indef.
Colonial Players: (Colonial) Lawrence, Mass., Indef.
Colonial Players: (Colonial) San Diego, Calif., Indef.
Record Breakers: (Olympic) Chicago 10-15; (Capitol) Chicago 17-22.
Copley Repertory Co.: (Copley) Boston, Mass., Indef.
Desmond, Mae, Players: (Desmond) Philadelphia, Pa., Indef.

Dunbar Players: (Dunbar) Philadelphia, Pa., Indef.
Empire Players: (Empire) Salem, Mass., Indef.
Empress Players: (Empress) Buena, Mont., Indef.

Empress Players: (Empress) Vanconver, B. C., Can., Indef.

Fawley-Karle Players: (Garrison) Milwaukee, Wis., Indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., Indef.

Garrison Players: (Garrison) Wilmington, Del., Indef.

Gifford Players: (Hippodrome) Peoria, Ill., Indef.

Glaser, Vaughan, Players: (Uptown) Toronto, Can., Indef.

Gordinier Players: Clyde H. Gordinier, mgr.; (Princess) Des Moines, Ia., Indef.

Green Room Players: (Plaza) San Francisco, Calif., Indef.

Harden & Hall Stock Co.: (Palace) Port Richmond, S. I., N. Y., Indef.

Hart Players: (Hart) Long Beach, Calif., Indef.

Harrington, Guy, Players: (Union Square) Pittsfield, Mass., Indef.

Hastings, Jane, Stock Co., Adam W. Friend, mgr.; (Sampson) Penn Yan, N. Y., 10-15.

Hawkins-Ball Stock Co.: (Gary) Gary, Ind., Indef.

James, Stanley, Players: (Star) Pawtucket, R. I., Indef.

Knickerbocker Players: (Washburn) Chester, Pa., Indef.

LaVern, Dorothy, Players: (Orpheum) Madison, Wis., Indef.

Lewis-Worth Players: (Lyceum) Memphis, Tenn., Indef.

Lewis, Jack X., Players: (Jefferson) Roanoke, Va., Indef.

Lowell Players: (Opera House) Lowell, Mass., Indef.

Luttringer, Al, Players: (Music Hall) Akron, O., Indef.

Lyceum Players: (Lyceum) Baltimore, Md., Indef.

Lyceum Players: (Lyceum) Columbus, O., Indef.

Lyric Players: (Lyric) Atlanta, Ga., Indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., Indef.

Majestic Players: (Majestic) Dubuque, Ia., Indef.

Marks, Arlie, Stock Co.: Fredericksburg, N. B., Can., 10-15.

Maylon Players: (Auditorium) Spokane, Wash., Indef.

Metropolis Players: (Metropolis) New York, Indef.

Mission Player: (Mission) Long Beach, Calif., Indef.

Montauk Players: (Montauk) Brooklyn, N. Y., Indef.

Morocco Stock Co.: (Morocco) Los Angeles, Calif., Indef.

Murphy's Comedians: (Savoy) San Diego, Calif., Indef.

Myrtle-Harder Co.: Danville, Pa., 10-15.

Northampton Players: (Academy) Northampton, Mass., Indef.

National Art Players: (Lyceum) Paterson, N. J., Indef.

New Bedford Players: New Bedford, Mass., Indef.

Obrecht, Christy, Stock Co.: Caledonia, Minn., 10-15; Durand, Wis., 17-22.

Olsen, Marion, Players: Ogden, Utah, Indef.

Palace Players: (Palace) Ft. Wayne, Ind., Indef.

Park Players: (Park) Manchester, N. H., Indef.

Park Players: (Park) Miami, Fla., Indef.

Permanent Players: (Winnipeg) Winnipeg, Man., Can., Indef.

Peruchi Players: (Lyric) Knoxville, Tenn., Indef.

Plainfield Players: Plainfield, N. J., Indef.

Poli Players: (Poli) Waterbury, Conn., Indef.

Poli Players: (Hyperion) New Haven, Conn., Indef.

Prince Stock Co.: (Prince) Houston, Tex., Indef.

Princess Players: (Princess) Wichita, Kan., Indef.

Princess Players: (Princess) Ft. Dodge, Ia., Indef.

Proctor Players: Elizabeth, N. J., Indef.

Raymond Players: (Raymond) Pasadena, Calif., Indef.

Regina Players: Regina, Sask., Can., Indef.

Rialto Players: (Rialto) Sioux City, Ia., Indef.

Rialto Players: (Rialto) Hoboken, N. J., Indef.

Ritz Players: (Ritz) Ft. Worth, Tex., Indef.

Roberson Players: (Grand) Kewanee, Ill., Indef.

Sacramento Players: (M. & M.) Sacramento, Calif., Indef.

Saenger Players: (St. Charles) New Orleans, La., Indef.

Seventh Avenue Players: (Loew's Seventh Ave.) New York, Indef.

Sherman Stock Co.: (Hippodrome) Terre Haute, Ind., Indef.

Somerville Players: (Somerville) Somerville, Mass., Indef.

St. John Players: (Opera House) St. John, N. B., Can., Indef.

State Players: (State) New Brunswick, N. J., Indef.

Taylor, Forrest, Stock Co.: (Hollings) Portland, Ore., Indef.

Temple Theater Stock Co.: Hamilton, Ont., Indef.

Temple Players: Cliff Dodson, mgr.: (Masonic Auditorium) Miami, Fla., Indef.

Theater Stock Co.: Hammond, Ind., Indef.

Temple Stock Co.: (Temple) Miami, Fla., Indef.

Toledo Players: Toledo, O., Indef.

Trent Players: (Trent) Trenton, N. J., Indef.

Walker, Stuart, Players: (Cox) Cincinnati May 5, Indef.

Wanegah Comedy Co.: Clem & Corey, mgrs.; (Opera House) Varna, Ill., 10-15; (Opera House) Tonica 17-22.

Warburton Players: (Warburton) Yonkers, N. Y., Indef.

Wilkes Players: (Denham) Denver, Col., Indef.

Woodward Players: (Majestic) Detroit, Mich., Indef.

Woodward Players: (Empress) St. Louis, Mo., Indef.

Woodward Players: (Pershing) St. Louis, Mo., Indef.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: Chesapeake City, Md., 10-15; Elkton 17-22.

Almond, Jethro, Show: Peachland, N. C., 10-15.

Birch, McDonald, Magician, Affiliated Bureaus, mgra.: (Kountze, Tex., 12; Wiergate 13; Brookland 14; Woodville 15.

Bush, Dorothy, Cinema Girls, Evert R. Cummings, mgr.: (Lafayette) Buffalo 10-15.

Daniel, B. A., Magician: King, N. C., 13-14; Winston-Salem 15-18.

Dante, Magician: Clearfield, Pa., 12-13; Johnsbury 14-15.

Delmar, C. L., the Wizard: (Capitol) Ashboro, N. C., 13-15.

Freita's Hawaiians: Dallas, Tex., 12-18.

Hall's, Nell, Hawaiians: Helena, Ark., 10-15.

Heverly, Magician: Sadler, mgr.: Colorado, Tex., 10-15; Big Springs 17-22.

Keystone Bazaar Co.: Chas. Kyle, owner: Hanover, Pa., 10-15.

Lee's, E. D., Creole Belles: Troy, Ala., 10-15.

Lippa Producing Co.: Alpena, Mich., 11-15.

Lacy, Elmore: Hollister, Id., 13; Filer 14; Jerome 15; Gooding 17; Bellevue 18; Richfield 19; Shoshone 20; American Falls 21; McCammon 22.

Old Dominion Show: Spring Mills, Va., 18; Concord 19; Spout Spring 15.

Mystery Nights in Honolulu, R. Samson, mgr.: Gastonia, N. C., 12-15.

Paka, Lucy, Co.: Idabel, Ok., 12-13; Valiant 14-15; Hugo 14-15; Durant 19-20; Ardmore 21-22.

Prince Clown Circuses: Memphis, Tenn., 12-15; Covington 16-18.

Proctor Bros.' Wild Animal Show: Geo. H. Proctor, mgr.: Cordell, Ok., 11-15.

Reno, Mag. & Co.: Palmerton, Pa., 10-15.

Smith, Mysterious, Co., A. P. Smith, mgr.: Muncie, Ind., 10-15.

Stuart's, Nell, Shows: Missionhill, S. D., 10-15.

Taska's, Joe, Mechanical Farm Show: Racine, Wis., 18-23.

Turtle, Wm. C., Magician: Lansing, Kan., 15.

Wolfe & Henderson's Motorized Show: Indiana, Ok., 10-15; Headrick 17-22.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Atkinson's, Thomas: Los Angeles, Calif., 10-22.

Barnes, Al G.: Pasadena, Calif., 12; Whittier 13; Anaheim 14; Huntington Park 18; Los Angeles 15; Boyle Heights (Los Angeles) 16; San Bernardino 17.

Christy Bros.: Gonzales, Tex., 12; Schnellenberg 13; La Grange 14; Bastrop 15; New Braunfels 16; Lockhart 17; Yoakum 18; Cuero 19; Victoria 20.

Cole Bros.: Post, Tex., 12; Snyder 13; Merkel 14; Baird 15.

Dakota, Max, Wild West: Chesterfield, S. C., 10-15.

Golden Bros.: Chillicothe 14; Crowell 15.

Hagenbeck-Wallace: Shreveport, La., 12; Alexandria 13; Monroe 14; El Dorado, Ark., 15; Hot Springs 17; Pine Bluff 18; Little Rock 19; season ends.

McIntyre's, Frank J.: Atlanta, Ga., 10-15.

Mighty Haas: Blockton, Ala., 12; Centerville 13; Jericho 14; Marion 15.

Robinson, John: Jackson, Tenn., 12; Dyersburg 13.

Rodgers & Harris: Tampa, Fla., 27-Dec. 6.

Russell Bros.: Memphis, Tenn., 10-15.

NOVEMBER 15, 1924



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Ringling-Barnum Show Has Wonderful Season

Highest Record of Attendance in History of Circus Was Established

Right upon the close of the most wonderful season in history the writer, Stanley F. Dawson, became bedridden and missed the details of many important happenings of the big show of the last few days.

The season was epochal in many ways. The highest record of attendance in circus history was reached, the greatest number of people played to. In one season was established, a full tour of the South was made without a rain drop, dates were changed on a minute's notice and towns played on a day's billing. Owing to sudden changing of route Cleburne, Tex., was played on about 12 hours' billing. At Memphis and Jonesboro Joe Simons was busy with his kin folks. George Meighan and Townsend Walsh were on hand at Memphis, and Lew Graham broadcast as usual from *The Commercial Appeal*. Madge and Ned Courtney visited at Memphis.

Mr. Gorin, billposter from Bowling Green, Ky., and Mr. Cartwright came more than 350 miles to spend a day with the show recently. Sands, Seldom Seen and Hoffman called on their friend, Vernon Reaver, at Memphis. Evan Prosser has been with the show daily until the finish. Want to praise Harry Carey of the Southern Railways and his co-workers on scheduling the most complete and expeditious closing program that the writer ever witnessed. Was sorry to miss Leon Friedman, Birmingham's friend to all circus men. Jerry Mugivan, Dan Odom, Chas. Sparks and "Butch" Fredericks were recent visitors. Dan De Baugh dropped in on the show midweek and remained for the finish. Dan called on the writer at his sick bed. Wm. Conway, contractor, entertained his friends, the Taylors, at dinner in Atlanta. At Jonesboro Frank Schive was called home on account of the death of his father.

To show one how a good act gains reward the boys of the Hagenbeck-Wallace Circus, when they read of the benefit ball game for Johnny Shagruke, get up a nice collection for him. Roy MacDonald managed it. Following the close of the season Jim Spriggs went to Toledo, Charlotte Stives to Canton, O.; Hart Brothers to Providence, Harry Creamer to Newark, N. J.; Geo. Black to Brooklyn, Mathew McGowan to Zeissies, Philadelphia, and thence to New York; Doc Nolan to Washington C. H. O.; Chas. Kannaly to Sarasota, Fla.; John Staley to Sarasota, Fla.; Mutt to Frisco, Geo. Fowler to Los Angeles, The Wirls, excepting May, to Australia, sailing from Seattle November 9; Chas. Hummel to Doonan Springs, thence to Hamilton, O.; Wilfred Charnley to Montreal, Geo. Smith to Florida, Blondy Philbin to Boston, thence rejoining Leo Crook. Harry Philadelphia and his Musical Seal in vaudeville. Buddy Hutchinson made a business trip to Chicago and expects to be in Bridgeport soon. Fred Smythe went to his favorite corner in the N. V. A. Col. Leab to his farm at Jonesboro, Tenn.; Col. Tom Nelson and Juanita to Knoxville, Tenn.; Charley Clarke to Madison, Wis.; Walter Gilliland and Roebuck to Chicago, John Patterson to Bridgeport, Mabel Stark to Bridgeport. Minnie Taylor hadn't decided yet, but expects to visit Chanute for a few days. Spader Johnson went to Staten Island, Joe Casino to the Bronx, Col. McPride to Ripley, Tenn.; James Gutter Silton to his country estate at Hull, Eng.

Sherwood Upchurch and Buck Jones were on hand for the closing. Chas. Ringling has donated to Fred Bradna the use of a group of performing elephants for a series of lodge benefits he has booked. Miss Leitzel has engaged Freddie Bartlett as chauffeur for the winter season. Carl Bartlett will as usual take a connection with some Wall street broker, and Wilma will keep house. Chick Bell went to Titusville, Fla. Between hunting and fishing and looking after the details of his Indian River land development proposition, Chick says he will have no time to visit John Tippit's in England this winter. Billy Mosher is going back to his shop. Frank Curley spent the day with the show at Atlanta. Roy De Haven told the writer that Gabe Detter was to marry a prosperous Willshire widow in November. "Shorty" Burch is to be best

man. Clifford Bammel went to New York, and Arthur Witten to New York, thence back to Chicago. Frank and Jane McIntyre were with the show at Atlanta.

SELLS-FLOTO CIRCUS

Gives Three Performances in St. Petersburg, Florida

At St. Petersburg, Fla., November 3, the Sells-Floto Circus gave three performances, one in the afternoon and two at night, reports J. Welsh. The matinee was a big one and the two at night sellouts. The show has been enjoying good weather and business in Florida. Francis Karyle, Pearl Stewart and Helen Young, prima donnas, are receiving big hands.

H. W. CLOSING DATE

Final Stand Will Be Little Rock, Ark., November 19

The final route card of the Hagenbeck-Wallace Circus has been printed and indicates that the show will close in Little Rock, Ark., November 19. The show will have covered about 14,000 miles this season.

CLOSE WITH R. B. NO. 1 CAR

The members of the crew which closed with the No. 1 advertising car of the Ringling-Barnum Circus included George W. Goodhart, manager; Roland Butler, contracting press agent; Elmer Mehaffy, boss billposter; Harry Johnson, boss lithographer; Earl DeGlopper, steward; George Strickler, W. L. Cronin, George Orth, G. W. O'Connor, H. Applegate, S. J. Clauson, W. J. Aldrich, L. Putnam, A. Friese, S. Keyes, C. Wallen, J. Mullvane, C. Patchen, W. Garr, Ross Naum, S. Barber, M. Levy, and H. Bechtold, pastemaker.

EDNA CURTIS RECOVERED

Chicago, Nov. 8.—Edna Curtis, of the Dennie Curtis Animals, is now at her home in Baraboo, Wis., and wishes to thank all her friends, thru *The Billboard*, for telegrams, flowers and letters received while in a hospital in Jackson, Miss. Dennie Curtis announces that he just closed a fine season with the parks and fairs and is now in quarters in Baraboo and ready for vaudeville and indoor promotions. He writes that he will again be with the World Amusement Service Association next season.

FINNEY CLOSES WITH HALL SHOW

Clint W. Finney, general agent and traffic manager of the 101 Ranch Wild West for the season 1925, who has been piloting *Flashes of the Great White Way Revue*, closed with that show November 8 in Cumberland, Md., and returned to New York for a few days, after which he will go to Aurora, Ill., for the winter to get things in shape for the coming season.

GOLLMAR BROS.' ADVANCE

Clarence Auskins is still doing the local contracting ahead of Gollmar Bros. Circus. Henry W. Link is general agent and railroad contractor and S. B. Warren manager of the No. 1 car. Business for the show has been good in Texas, and no rain has been encountered for the past five weeks.

RE-ENGAGED FOR NEXT SEASON

Ed. L. Brannan has been re-engaged as general agent, Dan Hoffman, local contractor, and Frank R. Ballenger, manager of the advertising car next season for Rohr Bros. Circus.

DUSCH NOT GOING BACK

John F. Dusch, on a visit to *The Billboard* offices in Cincinnati, November 7, announced that he would not have the band with the Gentry Bros.-James Patterson Circus next season because of the show's refusal to pay the union scale.

I. A. B. P. & B. LOCAL NO. 15

Springfield, Mass., Nov. 8.—The regular annual ball of Local No. 15 will be held at the Auditorium Thanksgiving Eve. David Roberts will represent this local at the I. A. B. P. & B. convention in St. Louis, December 1 to 4.

MRS. WARNER RECOVERING

Thanks Those Who Remembered Her During Illness

Jean Katheryn Warner, who has been ill at the Gay-Teague Hotel, Montgomery, Ala., is recovering and expects to leave there about November 10 for the Palmer House, Chicago, and then to Peru, Ind., at the Bearse Hotel. Sells-Floto Advertising Car No. 1, P. W. Harrell, manager; Allen Lester, contracting press agent and 30 billposters arrived in Montgomery November 1 to bill the city for November 17. Mr. Harrell and the crew were very good to Mrs. Warner during their three days' stay, giving her flowers and books. Nearly all of the boys were with the late Mr. Warner when he was general agent for the show. With the arrival of the Rubin & Cherry Shows, playing the State Fair in Montgomery, friends sent Mrs. Warner flowers and good wishes for an early recovery.

The following letter is for the many friends of Mrs. Warner who remembered her during her illness. "Many thanks for the good cheer and sunshine which your beautiful flowers, kind letters, telegrams, cards and visits have given me during my illness. I am happy in the rich possession of such a legion of real, true, genuine friends; in their kind thoughts to bring gladness to me while indisposed, and who in so many ways assure me of their love and admiration for Ed. C. Warner, that my loss is theirs too. May health, happiness and success, God's choicest blessings, be yours."

SPARKS NOT ENLARGING

A report recently gained circulation that the Sparks Circus would be increased to 30 cars next season. Word from Mr. Sparks is to the effect that there will be no change, that it will remain a 20-car organization.

The Sparks Circus is booked for Savannah, Ga., December 1 and will play under auspices of the Elks, showing on the Bolton street grounds. The children of the Savannah orphan homes will be guests of the Elks' Lodge.

The past few days have been quite eventful for the Sparks Circus in more ways than one. The show has been in close proximity to its winter quarters at Macon, Ga., and visitors from the home town were numerous. Mr. and Mrs. Charles Sparks and C. B. Fredericks, as well as Frank Curly and a number of others, visited the Ringling-Barnum Circus in Atlanta and report a wonderful performance. In Marietta, Ga., the show played under auspices of the Shrine Club with the showman's friend, Len C. Baldwin, director of affairs. Sunday afternoon, November 2, Jack Phillips' Band rendered a splendid concert in City Park, after which the boys were tendered a possum and chicken dinner by the club. During the day visits were exchanged with the Frank J. McIntyre Circus in Atlanta and November 3 a number of the McIntyre performers visited, including Ed Walton and wife (Edith Castello), Quiet Jack Moore and wife, Frank Sheridan and Carl Romig and wife, the latter being a sister of Minnie Rooney, of the Gulee-Bedin riding act. The Ladies' Club of Marietta sent 50 home-made cakes to Steward Charles Henry.

Election day was spent in Cartersville, Ga., showing under auspices of the Cherokee Club, and after the night performance election returns were received by the entire show at the cars via Clinton Sparks' radio. Mrs. Jack Phillips will make the Florida tour this season and is now riding one of the elephants in parade. Bobby Worth is a recent addition, coming from the Ringling-Barnum Show to replace Joe Pontico, who left to join Frank McIntyre for the winter season. At Newman the folks had the pleasure of seeing the Sparks animal acts on the screen, the pictures having been taken by the Pathé Company. George G. Goodale and wife, of the Enterprise Film Distributing Co., of Atlanta, Ga., were recent visitors. George York was left in a hospital at Marietta, suffering an attack of malaria, and reports are that he is doing nicely. All of which is according to Eddie Jackson, press representative.

ANNA DE KOVEN IN CHICAGO

Chicago, Nov. 8.—Anna De Kovens has returned from a month's pleasure trip among her old friends in Montana and is ready for work again.

Golden Bros.' Circus To Have Long Season

Will Be En Tour Until December 17---To Be 15-Car Show Next Season

Since entering the State of Oklahoma Golden Bros.' Wild Animal Circus has been playing to excellent business, weather conditions being ideal, reports Alit Taylor with the show. He says further: The show will go into Texas and remain on the road until December 17 or later. When it goes into quarters it will be rebuilt and go out next season as a 15-car show. Owner G. W. Christy came over from the Christy Show at Chelsea, Ok., and witnessed the performance, which Manager Louis Chase and Equestrian Director Burt Wallace have improved since Mr. Christy purchased it. At the matinee performance people were seated on straw around the hippodrome track. At Sapulpa a good afternoon house and capacity at night, and at Drumright three shows were given. Major Gordon W. Lillie was the guest of Manager Chase at Jennings and Drumright. The run from Drumright to Wynnewood was a long one, the show train arriving at 11 o'clock. Altho unable to give a parade the show was up in time and played to two packed houses. The Matlock troupe drove from Pauls Valley and witnessed the afternoon performance and met many friends. The writer and the Matlocks were on the Gentry-Patterson Circus, closing at Athens, Tenn. "Skinny" Matlock is framing a five-car auto truck vaudeville canvas show to play to the oil fields of Oklahoma and Texas.

New arrivals on the Golden Show are Mr. and Mrs. Albert W. McGee, Joe and German Simmons, midget clowns, have joined the writer in clown alley. They have a new walkaround, Barney Google and Sunshine, which is scoring. Lee Ford, of the Wild West, entertained his mother and sister at Wynnewood. They drove over from Ada, Ok. Manager Chase has added John Ellis, heavy-weight wrestler, to the concert. Mr. Christy has purchased elephants, menage horses and three llamas from James Patterson, and are used in the parade and menagerie of the Golden Show. This gives the show six elephants, four camels, three llamas, 28 head of ponies and mules, a sacred cow, two ostriches and nine cages of wild animals in menagerie and parade. Mr. Wallace has added six swinging ladders to the program. Steward A. N. Balnes has a new cook tent and full crew of cooks and waiters. Bandmaster Everett James was presented with a beautiful watch chain and chain by the hand boys on his birthday anniversary October 30. Mr. James now has 22 pieces in the band. The writer has added a clown band to the big show program, which is getting its share of laughs.

FORMER CIRCUS MEN IN OTSEGO

Jack Uhrich, who conducts the Strand Smoke Shop at Otsego, Mich., was formerly associated with several big-time attractions and is a steady customer of *Billyboy*. Under the name of Jack Felix he was on the advance of Welch Bros. Circus, also a featured singer of animated songs with Al. G. Field's Minstrels, "butchered" on the Ringling Show and did a "hally" on the Buffalo Bill Show at the Buffalo Exposition.

Another retired trouper claiming Otsego as his home is Harry Barney, who was one of the band men with the Sparks and John Robinson circuses in recent years and now conducts the Otsego Band.

SIEGRISTS RETURN TO CANTON

Canton, O., Nov. 5.—Charles Siegrist and members of his aerial act, with the Ringling-Barnum Circus, all of whom are from Canton, reached home this week following the close of the season of the big show. Siegrist has had his aerial act on the Ringling Show for more than 20 years.

MOORE MAKING CHANGE

Chicago, Nov. 6.—Johnnie Moore, clown, the past season with the John Robinson Circus, writes that he will go with the Hagenbeck-Wallace Circus next season.

TENTS AND SEATS FOR SALE OR RENT



Large stock of new Banners at very attractive prices. Slightly shelf-sold Ticket-Box Umbrellas, very special offerings. Nickel-plated Brass Standards. Complete stock of Junior Folding Benches for two and five persons, for Dramatic Shows. We make a special offer on those seating five. Write for prices on Concession, Circus and Carnival Tents. Always ready for shipment. Highest quality. Lowest prices.

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JOHN ROBINSON CIRCUS

Has Big Day in Jackson, Miss.—Where Some Members Will Winter

Jackson, Miss., proved a big winner for the John Robinson Circus. The schools declared a full holiday and business was suspended in both capital buildings. Members of the Rodgers & Harris Circus, in town for an engagement from November 1 to 8, who visited the Robinson show, included the Duttons, the Westlakes, Loretta Twins, Leo Hamilton and wife, and many others, reports F. B. Head, press agent, who adds:

At Vicksburg every effort was put forth to give a parade, but owing to the long haul and the steep hills it was found to be impossible. This seemingly did not hurt attendance as a fair afternoon crowd was on hand with almost capacity at night. Greenville, Miss., was the first lot in many days where a little grass was in evidence.

Everyone is talking of where he or she is going to spend the winter. Herbert DuVall is anxious to get home to his wife and boy at Little Rock. Robert Courtney, boss ticket seller, expects to go to Memphis, where his brother and sister live, and rest a while before going to New York. Leonard Karsh will go to Lima, Duke Mills, side-show manager, will go to Kansas City, Mo., and there may be other news of him that will be interesting to his friends soon after he gets there. W. H. Colp, assistant legal adjuster, will probably go into winter quarters for a while before going home to Fort Worth, Tex. Abe Goldstein says that he has some winter shows lined up while Bill Tate,

also of clown alley, says that he will put in the winter months in New Orleans. Irwin Wielapp, dwarf, will go to Germany as soon as he can get sailing accommodations from New York. Irwin has not seen his folks since long before the World War and says it all depends on conditions in Germany whether he will return. Patricia Salmon, former Ziegfeld Follies artiste, intends to go to West Baden, Ind., and take a course of baths. Julian Rogers, prima donna, expects to go to California. Robert Thornton, equestrian director, and wife will likely go to California, as will Mrs. Allen Houser.

Charlie Martin, announcer, who now has the first ticket box in the menagerie and, since his return to the show several weeks back broke all records in selling concert tickets, will work for Irving Berlin this winter either in New York or Chicago. The Martin Sisters, iron-jaw performers, are figuring on vaudeville and indoor show bookings. Herman Hacken-Schmidt, wrestler, will go to his home in Chicago, while his partner, Jean Parquette, will hurry to Canada and put in the winter trapping and hunting.

November 3 the show was in Clarksdale, Miss., the home of Dan Brewer, who is known to many showfolks, but his mother is ill in Hot Springs, Ark., and he was not in town. Never has the writer seen so many colored people at a circus as attended the matinee at Clarksdale.

CHRISTY BROS.' SHOW

The weather the past week has been just like summer in Texas and with the biggest cotton crop in years sold and ginned the people all seem to have plenty of money to spend. The week has been the real big one for the Christy show, with three shows given Monday and Tuesday. Each time the tent was jammed before 1:30 p.m. and a second performance was started at three o'clock. Business started to jump at Clarksville, where there were two packed tents. A visitor here was James Mulroy, who was with the Barnum & Bailey Show in Europe and later with Black America when that two-car colored show was on the road. Dave McKay, who has been 24-hour man with the Gentry-Patterson Show, on his way to Hot Springs, saw the matinee.

The wind blew almost a hurricane at Honey Grove, but the tents held and business was good. Mr. and Mrs. J. Doug Morgan and members of their company motored over and were entertained by Mr. and Mrs. Christy. Eldorado was another big one. Fred Leslie enjoyed a visit from his sister and her family and Bill Moore also was made happy by a visit with his father and brother. Bill spent the following day with his parents at his home in Dennison, Col. Moseley, advance agent of Brunk's Comedians and a former opera house manager, renewed acquaintances in McGregor, Tex., and was entertained by Mrs. Christy and the writer. The Colonel had with him Roy Fisher, manager of Brunk's Comedians. Mr. and Mrs. Milt Hinckle, Wild West people, also saw the matinee.

Mr. Christy has returned from a visit to western points and Miller Bros.' winter quarters, from which several animals were shipped to the show. The Chamber of Commerce of Beaumont is arranging a big reception for Mr. and Mrs. Christy on the arrival there of the show. It is now proposed to utilize both the old quarters and the fair grounds to winter the two shows. "Red" Sheldon is using, with good results, lady candy butchers. A new lighting system has been purchased and will be used on the Christy show next season. Work has also been commenced on the steel cars and the flats are to be delivered to the show early in the new year.

At Clarksville the show used a lot on which a few days before \$75,000 worth of cotton had been destroyed. To protect a million dollars' worth stored in a shed adjacent city firemen were on duty all day and night and no smoking was allowed in the big top or around the grounds. This section of Texas has been rainless for months. Arthur Burson enjoyed at Stephenville a visit from his mother, who motored over from Dublin. Roy Houser and John Hoffman, who were ill for more than a week, have returned to work. Contracts were let this week for the new outfit of canvas for next season to a Texas tent-making firm. Fred Coleman is still filling the "bulis" daily with his banners.

FLETCHER SMITH (Press Agent).

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New 30-Ton, 60-Ft. Flat Car

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Size.						
8x8	\$25.83	\$27.72	8x8	\$29.44	\$31.87	
8x10	30.24	30.24	8x10	33.32	34.77	
8x12	31.13	35.28	8x12	35.80	40.57	
10x12	33.91	38.43	10x12	41.30	44.20	
10x14	39.08	42.84	10x14	44.80	49.29	
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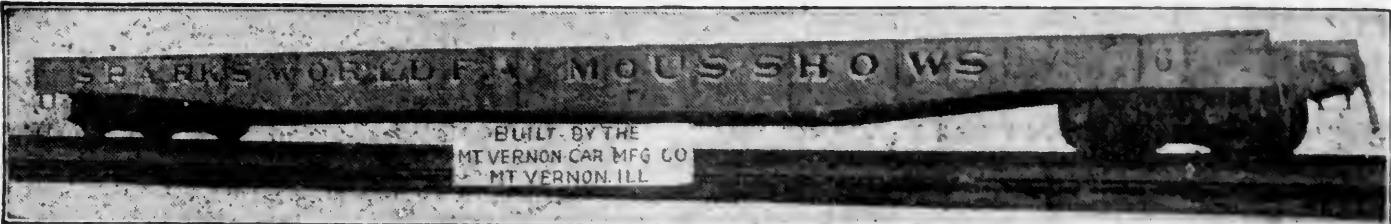
The Bally-Hoo Musical Instrument Supreme. Played same as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume. Write for Catalog, illustrating and describing LATEST MODELS.

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You cannot afford to be without Modern, Up-to-Date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them
NOW IS THE TIME TO BUY FOR SPRING DELIVERY



(Communications to our Cincinnati offices)

Wesley LaPearl will join Christy Bros. Circus following the close of the John Robinson Circus season.

Circus Cy learns that the big show played to about 26,000 people in Oklahoma City, Ok.

Maru Tokey, who earlier in the season was with the Mighty Haag Shows, is now with the Tompkins vaudeville show, playing the best motion picture theaters.

The total mileage of the John Robinson Circus for this season was 13,526. The show traversed 24 States, ranging from New York to New Mexico and from Wyoming to Florida.

R. M. Harvey, general agent for the Sells-Floto Circus, was in Montgomery, Ala., November 1 for the day with advertising car No. 1. He left that night to join the show at St. Petersburg, Fla.

John Fowler saw Robbins Bros. Circus at Poteau, Ok., and reports that it packed 'em to the ring banks. He met two oldtimers, "Stick" Davenport and Ray Cronan, with the show.

The Sparks Circus greatly pleased two large crowds in Washington, Ga., October 28 and received a good afternoons. Children of the Sisters of the St. Joseph Orphanage were guests of Mr. Sparks.

Billy Burkard, contortionist and aerial gymnast, closed a successful season of 24 weeks with the Earl E. Bonham Shows. The Hanson family of head balancers and ring artisles was also with the show.

Frank P. Meister, cornetist with Everett James' band on the Golden Bros. Circus, was called home due to the death of his mother. He is now located in his new residence, 5012 Stewart Park, Norwood, O.

Rumors are flying thick and fast these days. One of late had it that Fred Warrell and Richard Ringling would be with the 101 Ranch, but J. C. Miller says he knows nothing about it—and "Colonel Joe" should know.

At the conclusion of the John Robinson Circus season Slivers Johnson will play indoor engagements with three clowns, one of whom is 40 inches high and another 7 feet, 4 inches tall. Johnson will be with the Rudinoff troupe of riders with the Robinson show next year.

"Buck" Leahy, John R. Van Arnam and Johnnie Meyers motored from Syracuse to Ithaca, N. Y., to attend the Cornell-Columbia football game. On their return to Syracuse they had a narrow escape from going over an embankment, says Leahy.

Frank B. Hublin, of Pleasantville, N. J., was in New York recently going over plans and ideas for remodeling Hublin's Theater property. The plans call for a seating capacity of nearly 2,000, a large stage and balcony, and will take in the lot in the rear of the present building.

After many years with the white tops, M. C. (Doc) Cookston has located in Miami, Fla., and is in the real estate business. He is associated with Col. V. C. Seaver, who has vast holdings there. Cookston says that this will be Miami's best season and that the big new race track will open in January.

Chas. M. Baker, clown and mule-hurdle rider, and "Jasper" closed a successful season with the Walter L. Main Circus at Fredericksburg, Va., and rode the show

All the \$60 Chairs Are Gone But You Can Still Get

A few of the \$90.00 Per Hundred if YOU act QUICK.
Many Bargains in Used Tents and Other Show Equipment.



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Seventh & Wyandotte Sts., KANSAS CITY, MO.
AMERICA'S BIG TENT HOUSE

WANT CIRCUS PEOPLE

Musicians, Altos, Trombone, Clarinet, Prima Donnas, Lady Singers, Dancers, Menage Riders, Clowns, Ticket Sellers, Auditor who knows how to keep Circus books. Must have Big Show experience. Dog Trainer, Wild Animal Trainers, Woodworker who can rebuild cars, must have actual experience; five Wagon Builders to start work at winter quarters now. High-class Legal Adjuster. La Grange, Texas, 14th; Bastrop, 15th; Lockhart, 17th; Yoakum, 18th. Show closes Christmas.

CHRISTY BROS. CIRCUS CORPORATION.

train within 20 miles of Salem, Ill., his home. "Jasper" was immediately turned out to pasture and Mr. Baker departed for Bear Lake for a few weeks of hunting and fishing.

Al Clarkson, general agent of Golden Bros. Circus the past season, and now manager of the Graves Bros. Musical Comedy Company, will be connected with one of the big circuses the coming season.

Frank ("Doc") Stuart is exceedingly busy with the Oklahoma Highway marking contract. He landed the whole contract (4,500 miles) and has four cars working.

Ben Levin, of the Al G. Barnes Circus is now at his home in Astabula, O. He pens that C. Shirley and J. D. Womack, also of the Barnes show, wrecked their new sedan at Phoenix, Ariz., and remained over in that city to "make" the fair.

After arriving home in Savannah, Ga., from his season's duties on the Walter L. Main Circus, Charles Bernard was called for jury duty in the City Court, and between that and his connection with the Coolidge Club as publicity committee-man, election manager, etc., he has been almost as busy as while doing his routine work ahead of the Dowdell show.

When the John Robinson Circus showed Tuscaloosa, Ala., Olive Clark, formerly with the show, entertained the following at a supper: Jerry Mugivan, Buster Cronin, Fay Ryan, Nelly Clark, J. D. Stevens and wife, Slivers Johnson, Johnnie Moore, Harold Nicholson, Clyde Beatty. Mr. and Mrs. Clark and the latter's sisters did all in their power to make the affair successful.

The first meeting this season of the James Stewart Campbell Association was held in its rooms at the Amsterdam Hotel, New York, November 4. President Campbell presiding, reports Stanley F. Dawson. Those present were Charles Romik, Bloody Philbin, C. Hummel, Billy Hummel, Andrew Stricker, John Moore and Eddie Dunn. The absentees were M. McGowan, F. Smythe and Col. R. G. Courtney. Plans are on foot for a big Thanksgiving ball. At the next meeting candidates will be voted upon to represent this circus organization at the forthcoming meeting of the League of Showmen.

Members of the crew of the No. 3 car of the Ringling-Barnum Circus, which closed the season at Atlanta, Ga., October 30, departed for their homes, viz.: G. G. Snowhill, Chicago; T. K. Titus, Marion, Ind.; W. D. Winn, Shreveport, La.; Harry

Service, Cincinnati; Leo Haggerty, New York; Albert Wolff, Chicago; D. Cessna, Kenton, O.; A. O'Donnell, Chester, Pa.; A. Bush, Winnipeg, Can.; Chas. Berg, Milwaukee; Nevin Gambold, Minneapolis; Harry South, Bellair, O.; Hans Schmidt, El Paso, Tex.; J. Raymond Morris, New York; Leo Small, Brockton, Mass.; J. A. Fitch, Brooklyn; R. Hardcastle, Great Falls, Mont.; John Yonoska, Johnsbury, Pa., and J. M. Polacheck, New York.

Doc Waddell saw the Sparks Circus at Athens, Ga., where it drew capacity audiences, and pays it and its manager the following tribute: "Uncle John Robinson was beloved by the people of the South as no other circus owner. Chas. Sparks wears that old Robinson mantle of love, admiration, respect and patronage. He has taken it over. He deserves it, too, and is an example unto the show world and show-folk that it pays to be clean. Sparks' close observance to slightest detail manifests all thru the performance, which is beautiful, nifty, classy and 'just right' for the tent it occupies. The admittance, 'Let there be light,' is carried out in the color effects and in the predominating cleanliness of acts, animals and people. Another essential is aboveboard, 'Let the people see.' From 'blues' (the lower-priced seats) and 'half backs' (the reserves) all can see what they paid to see. All can be seen. The singing in the opening pageant satisfies wonderfully. The clown numbers are really funny. There's not a dull number in air or terra firma. Even the hippodrome races have been made interesting and pleasing by the elimination of the 'mossy.' Jack Phillips' band is one of the best in circus life."

WITH AUSTRALIAN CIRCUSES
By Martin C. Brennan

Sydney, Oct. 1.—The Ausle Rough Riders Buckjumping Show completed a successful season last Saturday. Not only was the public invited to ride the champion buckjumpers, "Moldoon" and "Night Hawk," but it was asked to "Bring along its wild horses; our boys will ride them." The patronage was very encouraging for the whole of the season.

Ridgway's Circus, touring the country towns of Victoria, will be at Sea Lake this week.

Joe Levinson will conduct a six-day carnival at Lidcombe (N. S. W.) shortly, and has arranged a good lineup of attractions.

Mrs. Sole, proprietress of Sole's Circus, was in Sydney last week on a holiday.

Ted Foley is ready with a lot of newly-decorated attractions for the forthcoming nearby carnivals.

Percy Bullen is thinking of taking out a road show this season and has already purchased 35 horses, some wagons and a small menagerie.

Wirth's Circus will be at Yass tomorrow, with Harden and Young (N. S. W.) to follow. The weather is most pleasant and business very satisfactory.

Tas. Bradley, now interested in several carnival attractions, will remain in and around Sydney for some time, conducting his business from this city. McEvoy's Dogs have been secured by Mr. Bradley, who has left them in charge of Mrs. McManon, well-known circus lady, who is showing them to advantage.

The Westwood Brothers returned here from Albany (N. S. W.) last Friday and left the following day for New Zealand, where they will work show dates. These boys propose returning to Australia next January.

Showmen in New Zealand are all waiting to hop off for the coming carnival season, included being Queensland Harry's Buckjumpers, Emery's Circus, Abdy's two shows, Baker's Circus, Mirano Bros., Clivall's Miniature Circus, with a number en route from Australia.

Joe Gardiner of "Billy the Pig" fame, has been doing remarkably well with "Nero," who is bigger than "Billy the Pig." The latter is shown in a specially constructed lion's cage next to the Hall of Manufactures at the Royal Show (Melbourne).

Gordon Malden, advance manager of Lloyd's Circus, was in Sydney last Wednesday, having come down from Newcastle, where he rejoined the show the following day.

Before the conclusion of the performance of Wirth Bros. Circus at Wallsend last Wednesday a violent squall struck the tent, which collapsed. The audience stampeded in all directions and the failure of the electric lighting added to the confusion. However, nobody was injured.

Sole's Circus did fair business during its stay in Adelaide, but at Port Adelaide it recorded splendid attendances. The circus this week is showing at Mount Barker and is trending its way along the "Malee" towns, catching the show dates. It will later play the towns around the western districts of Victoria. Gordon Wade and one of the Chariberts have started a "hoop-la" side-show and work this outside the tents prior to the opening of the performance. These two also do an act together during the show. In addition, Gordon Wade, his wife and a diminutive younger are working their turn now as the Three Monopoles. Jack Heller is not with the circus now.

The Mighty HAAG SHOWS

Can place Boss Hostler.
Centerville, 13th; Jericho, 14th;
Marion, 15th; all Alabama.

GOLDEN BROS. SHOWS

WANT Novelty Side-Show Acts. also Punch, Magia, Fire Eater, Freaks, Tattooed Man and Glass Blowers. Men and wife, tickets, and Dancer. Extra long season with possibly all winter and next season's work to sober, reliable people. Write or wire lowest salary. November 12, Clarendon; 13, Memphis; 14, Chillicothe; 15, Crowell; 17, Hamlin; all Texas.

AT LIBERTY—On account of Hagenbeck-Wallace Circus closing, Cornell B. & Co. Troupes or Agents. No jump too big. ROH WILLIAMS, Monroe, La., Nov. 11; Eldorado, Ark., 13; Hot Springs, Ark., 14; Pine Bluff, 15; Little Rock, 16.



Let us have news of everyone and every district interested in Wild West.

Let's hear from Tom L. Burnett on his forthcoming contest figurings.

What about it (dates) for this fall and winter? Fred Beebe?

Heine Hafley sure has been steppin' up steadily in contest circles the past few years.

Let us have the news on the plans from every committee in the U. S. and Canada that proposes staging a cowboy contest in 1925.

Dakota Max, Jack King, Frank Hafley, Mable Mack and Vern Tantlinger have all had Wild West shows with carnival companies (Answering a query).

Let's have a list of the folks remaining in winter quarters of the Sergt. D. Norman Shields Wild West at Richmond, Va.

There will be several one-night-stand Wild West shows launched next spring—some overland outfits. What have you to say, Tiger Bill?

B. M. C.—We have heard nothing so far about Fog Horn Clancy being with the 101 Ranch show next season—he probably will stick to contests.

A rodeo was a part of a quite extensive two days' entertainment program arranged for Cordell, Ok., October 8 and 11. Grayhound races and boxing and wrestling were also listed for the affair.

Howcum no notes sent on the roundup held a few weeks ago at Eufaula, Ok.? Hear there were quite a few spills at the affair. Several other events held in the West also have been sort of "silenced".

Extemporaneous singing of a bronk rider and his mount:

"Oh, I ain't a-goin' to 'cheat' no moh, no moh."

"Yeh, but 'ow-in'-ell am I to tell yuh not goin' tu 'cheat' no moh?"

From Pawnee, Ok.—In answer to a recent inquiry in the Corral as to the whereabouts of Mexican Joe Barrera, he is living on "Pawnee Bill's" buffalo ranch and has been Major Lillie's foreman for the past three years.

Who knows but that in a near future year cowboy sports events will be as popular (and frequently held) in several foreign lands as in the United States? England has caught the "fever"; France is slightly "affected"; also Australia, South America and other countries.

California, Arizona, New Mexico, Texas, Oklahoma, Colorado, Utah, Wyoming, Kansas, Nebraska, Idaho, Nevada, Montana, Washington, North and South Dakota, etc., all have cowboy contests each year. Is your State receiving due mention on these contests? Send us news of them.

There were some real displays of "nerve" at the Garden show among injured contestants. It seemed in most instances that despite broken ribs, twisted joints, being kicked or stamped on by stock, sprained backs, etc., the folks were exceedingly anxious to get "right back and at 'em."

The following received regarding the recent rodeo held at Rhame, N. D.—The affair was a success, large crowds attending each day. In the Bronk Riding finals Milt Summerton won first, E. M. Hoke, second, and Bob Hosman, third. Joe Carney clowned the show and finished second in the bareback riding.

The Wild West attraction with the Texas Kid Shows, the feature of that organization, is said to be getting a very good play in the Texas stands, and the management plans to remain out all winter. Some of the boys of the show attended and took part in the rodeo at Denton, Tex.

We want more brief news notes direct from contestants, etc. Too many of them like to read of others, but fail in sending something for publication themselves. Send them to our Cincinnati office, where each will receive due attention. The boys and girls appreciate reading of each other and an editor cannot "tell it" without "receiving it"—isn't it right?

Bill Penny wrote from Denver, Col., that he had returned to the Rockies in time for the deer season, and that he and his brother, Bon Penny, at Palmer Lake, Col., had already bagged a nice buck. He met Johnny Baker, who stated that he had one of his best seasons at Pawhuska Tepee, on Lookout Mountain, and still had several weeks to go. Bill had not yet decided on his show activities for next year.

With the wonderful show Tex Austin

WANTED FOR SEASON 1925 Miller Bros. 101 Ranch Real Wild West and Far East

(The Most Gigantic Wild West Show of All Time)
FOR THE SIDE-SHOW DEPARTMENT—Attractions of every description, for highest-class Side Show in the World. Nothing too big or too good for this show. Feature Freaks, Curiosities, Novelty Entertainers, etc. Organized Troupe Real Hawaiians. Also three gentlemen appearing Ticket Sellers capable making second evenings.

J. H. DOC OYLER, Mgr. of Side Show, Miller Bros.' 101 Ranch, Maryland, Oklahoma.
P. S.—WANT FOR SIDE-SHOW BAND AND MINSTRELS, 25 first-class Colored Musicians. Address
WALTER E. MASON, Director care Miller Bros.' 101 Ranch, Maryland, Oklahoma.

had at the Garden it seems incredible that the attendance was not up to near capacity at each performance, even under the existing counteractive conditions. Possibly a few weeks later would have been better, but the caliber of that big affair should have drawn very heavy in the big city at any season of the year. Incidentally, much credit is due Tex in his not letting the heavy losses affect the paying off of the contestants.

Nearly a full page of *The Detroit News* of Sunday, November 2, was devoted to a story on accomplishments of cowgirls at rodeos, etc. Bonnie Gray, Prairie Rose Henderson, Donna Card, Glover, Bonnie McCarroll, Mabel Strickland and Fox Hastings were particularly quite impressively commended, along with center-page cuts of Mabel just after she had tied up a calf and of "Fox" leaping from her running horse to the horns of a steer while bulldogging.

In our issue of October 25 it was mentioned that report had been received from St. Louis that Maud Henderson had been injured in an automobile accident, and that Maud (possibly the cowgirl known as Maud Tarr) would later send some word of her progress in recovery. No address was contained in the communication received. Our St. Louis office advises that Tom Henderson is desirous of learning her address and that he can be addressed care of that office.

Rodeups, rodeos, etc., staged in connection with fairs and celebration affairs can be consistently so classed, and many of them are being successfully held. But free acts, Wild West shows and concerts with carnivals and circuses, wherein the same bunch of performers appear weekly and with no actual competition for prizes and other honors, and no entry list, should neither be titled or billed as a "roundup", "rodeo", "stampede" or other captions suggesting real competition.

Articles of incorporation were recently filed with the Secretary of State at Boise, Id., by the Northern Idaho Stampede Company, for the purpose of staging rodeos, automobile and horse races, etc. The incorporators are E. O. Sherwood, who promoted the recent Rodeo and Stampede at the old Alan race track, near Post Falls, Id.; D. M. Sherwood, A. B. Lafferty and P. G. Neil. The capital stock was given as \$100,000, divided into 1,000 shares of a par value of \$100 each, according to press report of the enterprise.

This "column" is the one place in which old friends can locate each other. Scout Malish, Neal Hart, Bob Anderson, Hoot Gibson, Art Acord, Charlie Aldridge, Seth Hathaway, Guy and Grover Schultz, Fog Horn Clancy, Hugh Strickland, Sam Garrett, Bob Calem, Ben Ho Gray, Tex McLeod, Buffalo Veron, Pinkey Gist, Corda Hogland, Paddy Ryan, Kenneth Cooper, Ed Schools, Bert Weir, George Weir, R. C. Carlisle, Al R. McLeod, Hank Linton, W. W. Dilliburn, Tommy Grimes, Johnny Judd, Pat Long, Jimmy Kenny, Milt Brown, Duke Lee, Walter

Cameron, Tony Pagano, Dan Dix, Silv Riley, Tuck Reynolds, Bryan Roach, Colorado Cotton, Doc Pardee, Allen Holder, Lee Robinson, Lou Cogger, Ed McCarty, Jays Miller, Harry and Charlie Tipton, Charlie McKinley and—everybody: Get busy and drop a line.

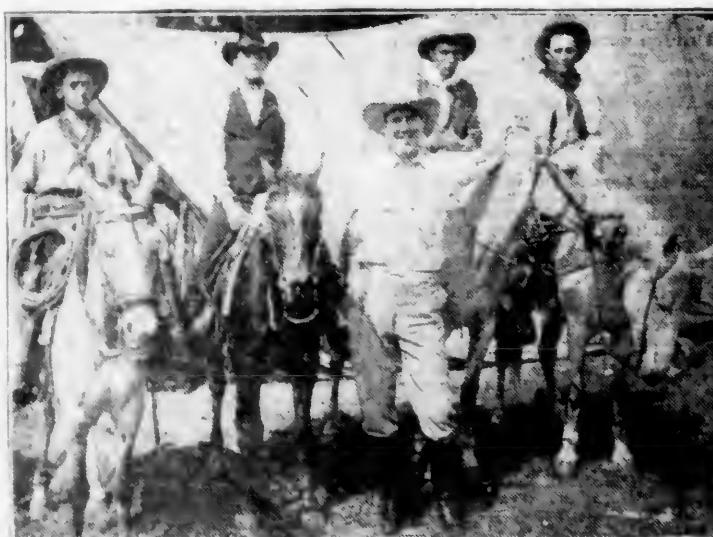
The editor of this department would appreciate letters from each of those hands who while at the New York rodeo "squawked" that this paper has not "given the boys an even break", giving their opinions along that line. For the "love of mike" from what angle do they figure? We have time after time asked for these opinions. The names of nearly all prominent contestants in the business have been published in this "column", asking them to write us their opinions, suggestions; also newsnotes of themselves and others for publication. It so happens that the names just given this editor have appeared in *The Corral* many, many times—one or two in particular—and it seems that if some of them would show more interest themselves, and do more contributing to these columns and less "mouth-to-mouth squawking", we could get more current news to work on. Any fault lies in themselves; not us, as we try our level best to advance the interests of all concerned.

J. C. D.—Answering your inquiry will doubtless also inform others: The reason we (or anyone else) cannot consistently say that any of the contestants are "this year's world champions" is very simple to understand, when one notes that at several points such awards have been made each year for a number of years past. However, relative to Austin's recent contest in New York, half-tone cuts of the medals awarded in the steer-wrestling, calf-roping, bronk-riding, etc., contests bear this line at the top of them: "Tex Austin Trophy". And beneath a picturing of the class of contest, "World Champion Steer Wrestler"—bronk rider, etc.—"Madison Square Garden, New York City". Thus, Austin, who is now the most prominent independent promoter of these events in large cities, has seen fit to award his own medals (which, as previously stated in this "column", is within his rights), which is also the privilege of any of the annually held contests, or even promoters as regards given points, as all of them are supposed to be open to the world. In a nutshell, when several events in the same year award "world championships", ostensibly literally, how on earth can any one, or more than one, decide (without one official contest to govern the issue) the rightful world's champions?

HARRIMAN'S GOSSIP

For the first time in 10 years Havre de Grace, Md., has no train of yellow-painted cars parked on the siding on Green street at this time of the year, writes Jerome T. Harriman. The only thing in the way of circus paraphernalia to arrive in Havre de Grace at the close of the Walter L. Main Circus season was a baggage car containing James Heron's pit show, Jungleland, and five head of

DOES IT LOOK "NATURAL"?



The above picture was taken "back yonder" when the 101 Ranch show played Meriden, Conn. From the reader's left to right: Leroy Scott, Hank Durnell, Jess Willard, Clarence Schultz and Amos Clayton.

stock belonging to the Riding Lloyds, who shipped their horses to quarters to await the opening of Andrew Downie's Indoor Circus at Baltimore November 17. James Heron, who will direct Mr. Downie's circus units over the Keith Time this winter, is at present vacationing at his home in Worcester, Mass.

William Jones, chief electrician with the Main show, spent a few days on Broadway last week with Jack Fenton, advertising manager with the same show. The former will winter in Baltimore. Bill Fowler, band leader, will spend a few weeks in Fort Kent, Me., before going home to Lima, O., for the winter. He will have the band on the 101 Ranch show next season. M. C. (Tuba) Sherman, bass player with the Main circus band, says he will not troupe next year. He will spend a few days at his home in Kinzoo, Pa., before going to Washington, D. C., where he has accepted a position. Maximo, Cuban wonder of the wire, is vacationing in Havana before joining Mr. Downie's Indoor Circus. Mrs. Maximo will assist her husband with his act.

Chas. Deterick, mall agent on the Main show, will winter at his home in Indianapolis, Ind. Says he will have out a "Tom" show next season. The Blotter Bros., who have had the hamburger stand on the Main show for the past eight seasons, will be with the 101 Ranch show next year. They will winter in Haverhill, Mass. Judge Harry Seymour is taking harp lessons in Wilkes-Barre, Pa. A. C. Bradley is business manager for Spooks, a mystery play touring the Middle West. Tetu Robinson will play several indoor circus dates with Capt. John M. Sheesley. She will also play several dates for Sam McCracken after the first of the year.

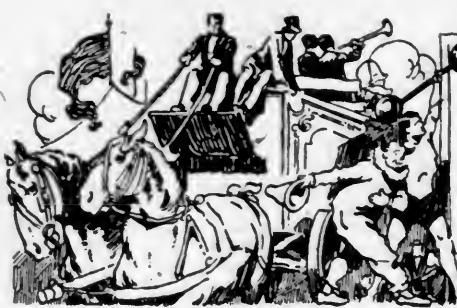
John T. McCaslin, owner of his Peerless Shows, reports a big season. He will play several indoor dates with his freak, Johnnie Eck, "the half boy". Harry Bowen is assisting Mr. McCaslin in his office of the Baltimore Theatrical Exchange. Victor Paralta, sign painter with the Main show, did a fine job of lettering on the cars the closing day. The wording was "Sold to Miller Bros. 101 Ranch Wild West Show, Maryland Ponca City, Ok." Friends of Thomas Hewer (Mrs. Downie's brother) will be glad to learn that he is recovering from illness which caused him to leave the Main show at Fort Kent, Me. He is at home, 198 Jones avenue, Toronto, Ont. Can., and will be glad to hear from friends during the winter. Harry Freeman and wife will be in Florida for the winter. Mr. and Mrs. Hickey and daughter, Hazel, will winter in Des Moines, Ia., where Mr. Hickey will break several high-jumping horses to add to Hazel's already famed stable.

R.-B. HALLOWEEN PARTY

The annual hallowe'en party of the dressing room of the Ringling-Barnum Circus was held in the big top at Anniston, Ala. This season it was a masquerade ball and all members of the big and side-shows were present, says Stanley Dawson. The stages in the big top were used for the dance, and Merle Evans and his band men furnished the music. Lillian Leitzel, in the garb of a boy scout; May Wirth as "Topsy", Mena Diller and Frankie Shelton as Eko and Iko, "the Ambassadors from Mars", had the show-folk guessing. Dorothy Siegrist as "Valentino", and Rosie Reiffenach as the Spanish señorita, were stunning. The costumes were many and varied and the impersonations clever. Miss Leitzel superintended the serving of refreshments.

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FAIRS AND EXPOSITIONS

*Their MUSICAL and AMUSEMENT END in CONJUNCTION
With their PRIVILEGES and CONCESSIONS*

TRADE IS TO BE SOUGHT THRU FALL FAIR EXHIBITS

Quebec Manufacturers Recognize Value of Annual Provincial Exhibitions---An Evidence of Growing Tendency To Expand Merchandising Features

THE tendency that is apparent in the fairs throughout the United States and Canada to expand and increase their merchandise exhibit features, as noted from time to time in these columns, was strikingly exemplified a week or two ago by the action taken by two branches of the Canadian Manufacturers' Association with a view to increasing the home market for their products.

The editor of the fair department has long contended that there were almost limitless possibilities in the county, State and district fairs that were being overlooked by manufacturers and dealers. The prediction was made by him that merchandise exhibits were to take a more and more prominent place in these fairs, and that in time there would develop a number of fairs that would be essentially merchandise expositions. Slowly, but none the less surely, this is coming to pass, altho up to the present time the change has been scarcely perceptible except to those who have kept close "tab" on the growth and expansion of fairs; and the big developments are yet to come.

It is rather surprising that a Canadian province in which the annual exhibitions are almost purely agricultural should be one of the first to actively undertake the development of trade thru manufacturing exhibits at the fairs, yet that is what is taking place.

The question of manufacturers throughout Quebec province taking part in the various fall exhibitions with a view to increasing the home market for their products was the most important subject discussed at the October meeting of the Queen City and Three Rivers branches of the Canadian Manufacturers' Association, and the value of using such exhibitions as a means of developing home markets was strongly approved.

As a result of these discussions a standing committee has been appointed for the province of Quebec, with George D. Mackinnon, Sherbrooke, chairman of the province of Quebec division, as chairman, and the chairmen of the various local branches as members, to take charge of this matter.

It was stated by the secretary, R. W. Gould, that the intention is for this special exhibition committee to meet in Montreal to outline a plan for arranging industrial exhibits at the various fall fairs next year. At this meeting it is likely that the secretaries of the Quebec, Three Rivers, Sherbrooke and Valleyfield exhibition societies, as the four largest fall fairs in the province, will be asked to attend. The committee will then discuss with these experts the amount of space available for special manufacturing exhibits at these exhibitions, terms and other details, so as to arrange a regular Quebec province industrial exhibition at each of these fairs.

The plan as outlined so far is that a collection of industrial exhibits shall be prepared and shown in sequence at each of these fall fairs, since they occur at different dates. The greater part of the work this year, said Mr. Gould, will probably be centered on these four exhibitions, as the major fairs of the province. In order to get a sound basis for development of this line of work for future years. Considerable enthusiasm has been evinced in this project for the utilization of these fall exhibitions for the development of the home trade, and it is expected that the special committee will have a busy season getting plans into working shape for next year's campaign.

Developments along a line similar to that in Quebec province may be expected from other provinces where manufacturing is an important branch of industry and from the principal manufacturing sections of the United States. It would not be surprising if the topic of merchandise exhibits would be touched upon at the coming annual meeting of the International Association of Fairs and Expositions in Chicago.

The Cherokee Indian Fair, held last month at Asheville, N. C., attracted a great deal of interest among the resort visitors. A novel program of entertainment was presented, including archery contests, ball games, races and an Indian baby show. The fair has been conducted at the government reservation for eleven years and attracts 10,000 visitors annually from many States.



UTAH STATE FAIR WILL IMPROVE ITS PLANT

Salt Lake City, Utah, Nov. 6.—Improvements which have been much needed for a long time at the State fair grounds will be included in the proposed budget for 1925 and 1926, members of the executive committee of the State fair board announced, following a meeting at the capitol.

A request will be made for the construction of a permanent up-to-date electric lighting system similar to that used for street illumination. In the past it has been necessary to string wires for each new exhibition and remove them after the fair. This has cost considerable money.

A more modern water system is another improvement favored by the executive committee.

W. D. Sutton, manager of the fair, was authorized by the executive committee yesterday to petition the State board of examiners for a deficit in the State fair fund in order to meet the cost of repairs and improvements made at the grounds.

MINNESOTA FAIRS' FEDERATION MEETING

It is too early to give the program of the annual meeting of the Minnesota Federation of County Fairs, which will

100,000 Attendance at Miss. State Fair

Shows and Exhibits Best in Years
---New Buildings Planned for 1925

Jackson, Miss., Nov. 6.—With the most successful Mississippi State Fair in 21 years now only a pleasant memory, municipal authorities and Mabel Stire, general secretary, are making plans for a "greater State fair" in 1925.

An automobile building, a structure to house educational exhibits, and several other long-needed improvements are among the tentative plans for next year.

More than 100,000 visited the State fair in October, the greatest crowd in the exposition's long history. Friday, School Day and Baptist and Methodist Day, brought out the largest single day's crowd on record. There were upward of 37,500 paid admissions, not including season tickets, exhibitors' tickets or season passes.

Fair weather prevailed throughout the five-day period and every other contributing factor was equally ideal.

Opening on Monday with automobile racing and a crowd of 12,500, the largest opening-day crowd in many years by the way, the fair progressed in interest and in crowds day by day until the Friday climax. Saturday, with the State's annual football classic between A. and M. and "Ole Miss," as the special attraction, saw more than 12,000 again thronging the grounds.

Gates opened at noon Monday to reveal an exposition all ready in every detail. The Morris & Castle Shows had arrived before noon Sunday after a short run from Meridian, and every attraction, with the exception of the butterfly, for which a place had to be made, was open for business.

Automobile racing, featuring Sig Haugdahl and Fred Horsey and a half-dozen other well-known drivers, was the day's special attraction. By 2:30, when the races were scheduled to begin, the grand stand, seating upward of 6,000, was packed and jammed and hundreds were streaming across the track to the infield. J. Alex Sloan, evidently feeling fit from the way he stepped around, was on the track early, determined to start every event himself. And he did so, in typical Sloan style. As was expected, Haugdahl, in his famous Wisconsin Special, broke the track record in easy fashion and came within a few seconds of setting a new Southern record.

As a compliment to Miss Stire, whom he characterized as one of the country's ablest fair executives, Mr. Sloan put on auto polo as an extra event. Spurred on by the presence of Mr. Sloan, drivers and players put more punch into the game than Jackson had seen since the game first appeared here and delighted the huge grand stand and infield crowds.

Fair patrons also had the opportunity of seeing free acts perform for the first time. From expressions on all sides this year's acts were declared the best in several years. Headed by the Flying Cordones, and including Lester, Bell and Griffith, and Curtis' animal circus, the acts were first class in every respect. As usual, they were all furnished by the World Amusement Service Association of Chicago.

Billy Collins' was in charge of the firework spectacle, India, which proved a popular feature also. Billy handled things in his usual first-class way.

Never has Jackson seen a better midway than Morris & Castle provided. Undoubtedly, the Morris & Castle attractions were among the most entertaining and attractive ever shown here. In fact, Miss Stire said so herself and everyone else volunteered the same compliment. The Daily News, leading local paper, gave the aggregation publicity galore, including a front-page story on the Sunday before the opening. Of course, the handiwork of Joe Schoilloho, general press representative of the shows, was behind this generous spread.

Mr. Schoilloho's courteous manner and his natural ability as a writer won him column after column in local papers. And he has the satisfaction of knowing that he could come back and repeat.

Racing races were featured altogether at the fair this year. There were nice stables, too, and interest in races was high each afternoon. Exhibits were above average and new features this year included a comprehensive educational dis-

Texas Cotton Palace

Waco, Tex., Nov. 6.—With a more extensive showing of exhibits in all departments except live stock than ever before displayed here, the 15th annual Texas Cotton Palace Exposition got under way Saturday, October 25, at Cotton Palace Park and has been moving along nicely, attracting large crowds daily.

Sunny skies greeted the opening of the exposition, helping to fittingly inaugurate



Four men who have directed the destinies of the Clay County Fair. Seated, in the center, is E. S. (Ed.) Perry, first secretary of the fair in 1918. On the left is M. E. (Pat) Bacon, secretary in 1919. On the right, L. W. (Les) Emery, secretary during 1920, 1921, 1922 and 1923. Standing in back, R. S. (Dick) Bucknell, secretary this year. This year was the seventh annual Clay County Fair, and it was the most successful in the association's history. There were 85,000 paid admissions. The Clay County Fair has no indebtedness and has money in the bank—a record that not many fairs can boast of.

the 16-day program of festivities, a program of tribute to King Cotton. The annual cotton parade was as spectacular as ever and was viewed by thousands of spectators. The formal opening ceremonies were held in the coliseum at Cotton Palace Park the evening of the opening day. Formal presentation of King and Queen Cotton and the coronation ceremonies for the Queen were held November 4.

Crowds far beyond the expectations of the management thronged the grounds on the first Sunday of the exposition, the chief attraction being the automobile races. The following day the first horse races took place and again there were large crowds.

The English Society Circus has proved a splendid entertainment feature. Auto races, horse races, football games and other interest-compelling events are on the program for the balance of the exposition and indications are that the association will mark up another successful year.

The Con T. Kennedy Shows are on the War Path.

Officers of the Texas Cotton Palace Association are: President, W. V. Crawford; vice-presidents, R. E. L. Montgomery and Ralph McLendon; treasurer, Loney Miguel; secretary-manager, S. N. Mayfield; assistant manager, S. J. Evans.

Vern Correll, doing a head-slide on a wire, was the outside free attraction at the Cotton Palace, Waco, Texas. He was booked thru the Edward Weyeson Agency, Chicago.

take place January 13 and 14, but as the Minnesota members are a live-wire "bunch" it is safe to say that the program will be well worth while. All of the federation officers are thoroughly versed in the management of fairs and may be depended upon to arrange a program that will be both valuable and interesting.

Better paste up the dates where you wont forget 'em—January 13 and 14.

LOUISIANA STATE FAIR

With the weather and all other conditions favorable the State Fair of Louisiana opened October 30, and as this issue went to press indications were that the fair would score a decided success. Several thousand school children from all over the State were in attendance, all under 18 years being admitted free. It was also Kiwanis and Press Day and this fact drew many to the grounds.

Exhibits are up to the high standard set in past years, only the live stock exhibits being missing, having been canceled because of the prevalence of the hoof and mouth disease.

Secretary W. R. Hirsch saw to it that there was no lack of entertainment features this year and visitors found plenty to keep them interested. The Morris & Castle Shows made a splendid showing on the midway and were well patronized

Property at the Indiana State Fair grounds, Indianapolis, is covered by life and tornado insurance amounting to \$841,000.

(Continued on page 80)

The Billboard

ANNUAL MEETINGS

OF STATE AND DISTRICT ASSOCIATIONS OF FAIRS

Indiana Association of County and District Fairs, F. A. Wischart, Middletown, Ind., secretary. Meeting to be held at Muscatine, 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.

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 19.

Association of Tennessee Fairs, W. F. Barry, Jackson, Tenn., secretary. Meeting to be held in Nashville February 3.

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 13 and 14.

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. R. Danielson, secretary, to be held at Lincoln January 20 and 21.

South Texas Fair Circuit, Geo. J. Kemp, Seguin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19.

Pennsylvania State Association of County Fairs, Jacob F. Seldomridge, 34½ N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburgh, January 28 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 Savery Hotel, Des Moines, December 9, 10, and 11.

Association of Georgia Fairs, Harry C. Robert, P. O. Box 1200, 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 Plankinton Hotel, Milwaukee, January 7, 8 and 9.

Association of Florida Fairs, Brown Whately, Jacksonville, Fla., secretary. Meeting to be held in Jacksonville during Florida State Fair. Exact date of meeting not yet agreed upon.

New England Agricultural Fairs Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 28 at a place to be designated by the executive committee of the association.

Ontario Association of Fairs and Exhibitions, J. Lockie Wilson, Toronto, Can., secretary. Meeting to be held at the King Edward Hotel, Toronto, the second week in February.

Western Canada Association of Exhibitions, W. J. Stark, Edmonton, Alta., Can., secretary. Meeting to be held at the Macdonald Hotel, Edmonton, January 27.

New York Association of Town Agricultural Societies, Meeting to be held in Albany, N. Y., February 19.

American Trotting Association, W. H. Smoltinger, Chicago, secretary. Meeting to be held in Chicago February 17. Meetings of the Board of Appeals are held the first Tuesday in May and December of each year.

Virginia Association of Fairs, C. B. Ralston, Staunton, Va., secretary. Meeting to be held at Lynchburg, Va., January 19 and 20.

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.

LIVE-STOCK PAVILION COMPLETED

A race against time was won by the contractors building the new live-stock pavilion for the Pacific International Live-Stock Exposition at Portland, Ore. Three days before the opening of the exposition the \$250,000 building was officially completed and turned over to the exposition officials. A large number of persons attended the ceremonies. Speakers from a delegation of 200 business men and bankers headed the list of the directors and builders in reconstructing the burned plant in record time, only 55 actual working days being required for the feat.

YORK FAIR

Treasurer's Report Shows 1924 Was Profitable Year—Grounds To Be Enlarged

York, Pa., Nov. 6.—That the gross receipts of the 71st annual exhibition of the New York County Agricultural Society, October 7-10, were larger than those of 1923, and that the society will have a larger balance than it had last year was shown in the tentative report which B. H. Laucks, treasurer, submitted at a meeting of the society Monday night. The treasurer's final report will be filed at the annual meeting January 5.

The fair society plans to enlarge its grounds and has instructed its attorneys to start condemnation proceedings to obtain several pieces of ground adjacent to the fairgrounds. The society has already obtained a number of properties thru nimicable proceedings.

FREDERICK FAIR RECEIPTS ARE SLIGHTLY BELOW 1923

Frederick, Md., Nov. 6.—Receipts of this year's fair were slightly below those of 1923. It has been announced, Gate and grand-stand receipts totaled approximately \$19,500, as against \$19,750 last year. The receipts Tuesday, the opening day, were \$800 in excess of the corresponding day of 1923, and on Wednesday the receipts were almost the same as on Wednesday of last year.

Thursday, always the biggest day of the week, the attendance fell off. Friday, however, both the attendance and receipts were larger than the corresponding day in 1923.

Notwithstanding the falling off in attendance on Thursday, the fair was successful from a financial viewpoint as well as in the number of exhibits.

When accounts have been settled a large balance will be shown to the credit of the society.

Beginning November 10 cash premium awards will be paid, after which Treasurer Guy K. Motter will prepare an official statement of receipts and expenditures.

NORTH MISSISSIPPI FAIR

The North Mississippi Fair recently held its 30th meeting at Grenada. All previous records for attendance, premiums and purses were smashed to smithereens.

The principal attractions were the polo games sponsored by John Borden, Chicago millionaire sportsman.

The agricultural exhibits were said to have been larger than ever shown at any two previous fairs.

The displays of agricultural and domestic science made by the Negroes attracted great attention and much favorable comment.

The carnival feature was most successfully handled by the D. D. Murphy Show.

Plans to make next year's fair one of the biggest in the entire State are already in the making.

New buildings required to handle the steady growth of this economic and social institution will be placed in construction at once.

SOUTH CAROLINA STATE FAIR

Attendance at this year's South Carolina State Fair at Columbia did not break any records, but it was very good and the fair officials are well pleased. The largest crowds attended on Thursday, but there were good-sized crowds out to see the horse races on Friday and the auto races the closing day. On the closing evening the grounds were thrown open by Secretary D. F. Elford, no admission being charged. The T. A. Wolfe Shows provided the midway.

At a meeting of the State Agricultural and Mechanical Society, which conducts the fair, D. D. Whiteover, of Darlington, was elected president, succeeding R. M. Cooper, Jr., who refused to stand for re-election. A. F. Lever, of Columbia, was re-elected vice-president. The secretary will be chosen at the December meeting.

ORANGE (VA.) FAIR

Close to 10,000 people attended the Orange County Fair, Orange, Va., this year, an increase of about 34 per cent over last year. The new fairgrounds and buildings were partly responsible for the increase, but Manager E. V. Breedon deserves much credit for his untiring efforts in putting the fair over. Exhibits were so numerous that it was necessary to use five tents for the overflow. As a free attraction the last day of the fair Manager Breedon had Mabel Cody's Flying Circus and it proved a fine drawing card, turning the day from one of almost no receipts to the biggest day of the fair.

Many improvements are planned for 1925 and it is possible that a park to be open throughout the summer will be established at the fairgrounds.

If the provincial government will give Halifax, N. S., equal representation on the exhibition commission the provincial exhibition at Halifax is an assured thing for 1925. The decision to re-establish the exhibition was made at a recent meeting of the city council. Original plans called for an outlay of about \$400,000, but the outlay now proposed is \$300,000, of which the city's share will be \$150,000.

ALL-FLORIDA EXPOSITION

Tampa, Fla., Nov. 6.—The executive committee having in charge the arrangements for the All-Florida Exposition to be held in Madison Square Garden next February will meet in this city Thursday to discuss a number of matters having to do with the exposition.

The committee is made up of well-known fair men of Florida and includes the following: W. G. Brorein, of Tampa; Mrs. Mary Symonds Allen, of Tampa; A. Coulf, of Jacksonville; Karl Lehmann, of Orlando; Earl W. Brown, of DeLand; A. A. McIntosh, of Tallahassee; A. P. Anthony, of Jacksonville; George T. Tippen, of Vero; W. A. Manning, of Bradenton; John Boring, of Fort Myers; Barron Collier, of Everglades; P. T. Strieder, of Tampa, and William Gomme, of Lakeland.

In addition to the members of the executive committee, the members of the publicity and advertising committee have been asked to attend the meeting. That committee is made up of C. C. Carr, of St. Petersburg; George H. Clements, of Bartow; A. H. Stowe, of Jacksonville; A. Cavalli, of Fort Myers; Franklin L. Wood, of Tavares; Clayton Codrington, of DeLand, and Robert W. Pearman, of Sanford. Karl Lehmann, of Orlando, is chairman of the publicity committee but he is also a member of the executive committee and probably will attend in that capacity.

Much interest in the New York show is being manifested in many sections of the State and the time has arrived, in the judgment of those who have the arrangements in hand, to begin to make definite plans for the allotment of space and to take other steps in the direction of making the exposition the great success it can be made. If the mistakes of last year are avoided and numerous new ideas advanced are adopted.

PERMANENT GROUNDS

Sought for El Paso Fair—Municipal Bond Issue Also May Be Requested

El Paso, Tex., Nov. 7.—Acquisition of permanent fair grounds thru a municipal bond issue and organization of a fair company with a capital of \$25,000 and a board of directors which would include representatives of the entire Southwest and Mexican States was the plan suggested at a recent meeting of the executive committee of the El Paso International Fair.

Final reports of the fair held September 18 to 28 showed a profit of \$4,209.63, with gross receipts of approximately \$35,000. Entertainment features, including several vaudeville acts and a number of bands, including the famous Tipica Orchestra of Mexico City, cost \$7,820.04.

There were more than 1,200 exhibits, valued at more than \$3,000,000. More than 100,000 persons passed thru the gates.

THE COUNTY FAIR:

HOW WILL IT WEAR?

Will county fairs wear or wear out? Will good fairs get better and poor fairs quit?

The year 1924 gave notice that business sense must run a fair. Public good will must be won and kept. This is as necessary as good weather and gate keepers.

To build a fair and not advertise is as much a mistake as to advertise and not build a real fair. Both plans are bad.

Debt and interest are a cancer curse of many fairs. Soon or late they go down to zero.

Some fairs win. Others fall. Why? Some don't know how to spend money to be a good investment. Some hand out jobs, premiums and favors. Some over-work free-pass pest. These are listed as fair diseases.

Good fairs deserve to live and thrive. They are nation builders. Racing must be square. Time suppression is a crime by law. Weaklings in timer's stand are the worst enemies to a fair. Cut out the rot. Put Sandies in Macadam Service.

S. C. NEGRO STATE FAIR

The South Carolina Negro State Fair, which closed at Columbia, S. C., November 1, was a successful one, well attended and having excellent exhibits. The home demonstration work came in for especial praise. Dr. J. H. Goodwin, president of the fair association, said that the officers have every reason to feel proud of the efforts made this year by the Negroes in the interest of the fair. T. A. Williams is serving his 19th year as treasurer.

Between 12,000 and 14,000 persons attended the annual celebration of Farmers' Day at Gettysburg, Md., the middle of October, and the celebration was one of the best ever held there. Several bands engaged in contests for a cash prize of \$100. There were a number of entertainment features. This year the various exhibits were shown in stores instead of in tents as has been the custom for several years. As a result the town's business section had the aspect of a county fair. In the public square booths held commercial displays, and the sidewalks and side streets held the exhibits of poultry and live stock.

Four-County Fair Is Stepping Right Along

1924 Event Under Guidance of Mrs. Lem P. Jordan Makes Splendid Record

One of the best fairs held in Virginia this year was the Four-County Fair at Suffolk, under the management of Mrs. Lem P. Jordan, secretary.

Altho only four years old, the fair is a decidedly lusty youngster and is stepping along with the best of them.

Some 30,000 persons attended the fair this year. The first and second days were cold, but the next three were excellent and the crowds turned out in force. The Brown & Dyer Shows were on the midway. They presented an attractive appearance and seemed to please. There was a good free-act program each day of the fair, including the Fearless Flyers, the Colonial Belles, Belmont's horse act and the Baggage Smashers.

The fair association this year erected a \$6,000 merchants' and manufacturers' building, which was filled to the last space by merchants and manufacturers of the town. "Never have I seen more enthusiasm on the part of exhibitors than this year," says Mrs. Jordan. "Every department was larger and better than heretofore."

C. B. Ralston, secretary of the Virginia Association of Fairs, said in a letter to Mrs. Jordan: "It is very unusual to see a fair which may almost be called an exposition being held in practically a rural community. Your fair would be a credit to any of the larger cities of the United States. Your educational work thru the medium of exhibits was the best in the State. Your merchants' exhibit was larger and better arranged than at a great number of the State fairs. You are certainly fortunate in having such a broadminded and progressive group of merchants, and their whole-hearted support of the fair cannot be measured in dollars and cents."

Mrs. Jordan received letters from McDonald Lee, commissioner of the Department of Game and Inland Fisheries; Richard C. Job, corporation secretary of Elizabeth City, N. C., and others congratulating her upon the success of the fair.

The fair association owns its fair grounds of 62 acres. It has eleven buildings, a race track built in accordance with specifications of the National Trotting Association, and there is a concrete road leading from the city limits to the gates.

With a first-class plant and the live-wire management with which it is favored the Four-County Fair should rapidly develop into one of the leaders in Virginia.

Benjamin L. Bowman recently resigned as manager of the Florida Parishes' Fair Association, Hammond, La.

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Presenting high-class Entertainments.

INDOOR OR OPEN AIR.

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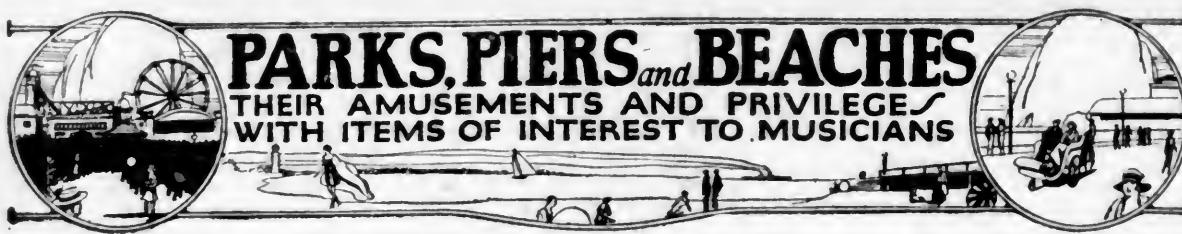
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Dec. 13



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Special Attention to New Park Ventures

Elaborate Plans To Aid New- comers at Annual Conven- tion of N. A. A. P.

The program committee in charge of affairs for the sixth annual meeting of the National Association of Amusement Parks to be held at the Drake Hotel, Chicago, December 3, 4 and 5, have arranged a new department which, it is contemplated, will be of unlimited benefit to parks in process of formation. A number of booths have been provided as headquarters for new parks, State fairs which are in the market for permanent attractions, pleasure piers, etc., where representatives of such institutions may open offices, displaying maps, diagrams, photographs, etc., and discuss plans with prospective concessionaires. Secretary Hodge stated in a recent interview with the representative of *The Billboard* that in his judgment a prospective park operator could come to the convention with nothing but maps of his grounds and go home with contracts for a full line of concessions and, what is equally important, with the assurance that every man with whom he had contracted was a desirable and reliable operator and concessionaire. This new department, it is expected and hoped, is going to be one of the most helpful in the future work of the association.

Also, in keeping with the association's aim for helpfulness to its members, a meeting of manufacturers, jobbers and device men will be held at 8:30 on Tuesday evening, December 2, where such men can get together and work out problems which confront them all in their transactions with park and concession men. This meeting, which will be the first of its kind ever held, will, it is hoped, be the means of ultimately eliminating many of the difficulties which have arisen in the past and, in fact, are still arising with the opening of each season. The exact place for this meeting will be announced at the Drake Hotel on December 2.

The secretary further reported to *The Billboard* representative that the association expected a number of illustrious foreign visitors this season, among them J. Henry Isles, of Dreamland Park, Margate, England, and representatives from other foreign parks which had become members of the association during the past year.

"From present indications," the secretary stated, "we are going to be able to produce the necessary 250 transportation certificates which will entitle all attending the meeting to obtain a 50 per cent reduction on return-trip tickets. Too much care, however, can not be exercised in obtaining proper receipts or certificates when tickets to Chicago are purchased and it is well to advise the ticket agent that the delegate and all others in his party are going to the National Association of Amusement Parks convention at Chicago."

Tuesday, December 2, will be registration day.

SUNDAY SERVICES WILL BE DISCUSSED

A. M. Beach, manager of Chippewa Lake Park, Chippewa Lake, Ohio, has been chosen to speak before the National Association of Amusement Parks convention in Chicago on the subject of Sunday services in amusement parks, according to a news item appearing in *The Wooster (O.) Daily Record*.

Chippewa Lake Park is a pioneer in the line of conducting church services at amusement parks on Sunday. Each Sunday evening during the summer season the Medina County Ministerial Association furnishes a preacher who delivers a sermon to the colony at the lake which numbers between 2,500 and 3,000 persons. No dancing or baseball is permitted at Chippewa on Sunday. Next season it is planned to introduce the Sunday school idea for the young folks, the sessions to be held Sunday mornings.

There are fewer than a half dozen amusement parks in the country which have Sunday church services and Chippewa Lake is one of the real pioneers in this work. Mr. Beach has been chosen to inform the managers of parks all over the country how the idea has worked out at Chippewa and what plans the lake company is making for its continuation and development.

GRENLOCH PARK

The reconstruction program of Grenloch Park, Grenloch, N. J., as laid out by the new management and the newly formed Grenloch Park Amusement Company, is progressing very rapidly and from the present outlook bids fair to reach completion on or before December 15.

The work completed during the past three weeks has proved very satisfactory and comprises the following: The bath house, recreation pier, dance hall and dining pavilion.

The concession buildings are being placed on the upper midway and these are expected also to be fully completed within two weeks.

Two important features of New Grenloch Park are the bathing beach and the new bridge.

The bathing beach has been completed. The beach is 300 feet in length and from water line to a depth of 4½ feet is 51 feet. The entire beach has been covered with seashore sand and presents a beautiful appearance from the main highway.

The new bridge on which construction was started recently by the engineers will be 232 feet in length and have a width of 26 feet. This structure will lead from

HISTORIC CONEY ISLAND

Charles Andrew Ditmas, president of Kings County (N. Y.) Historical Society, favors us with the following in a neat convention program issued by the Coney Island Chamber of Commerce and Board of Trade:

Henry Hudson's Half Moon lay to off Coney Island in September, 1609. The original island was only a part of the present island extending from Norton's Point (Sea Gate) to Ravenhall's. It was called Narrloch by the Indians and was named by Hendrik Hudson and the Dutchmen who came after him Coney Island, a corruption of Colman's Island, a name given in memory of John Colman, who was a petty officer on the Half Moon and was killed by the Indians and buried in the sands of the island which bears his name. Two other islands or sandbars, originally separated, became united into one island under the general name of Coney Island.

Guisbert Op Dyck, commissioner of provisions for the Colony of New Netherland, was the first patentee of Coney Island. As he did not occupy it at once many disputes followed which it is not necessary to go into here. The island was purchased from the Najaacs Indians

PARKS ON FAIR GROUNDS

Each year the big fair and park men are getting together more and more.

This is due to the fact that the fair men have awakened to the fact that it doesn't pay to have a fair ground lying idle fifty weeks in the year. Riding devices are being installed on many fair grounds, buildings are being provided to house permanent shows, and the fair ground is becoming also an amusement park.

Speaking before the Wisconsin Association of Fairs last year, O. E. Remy, then secretary of the Wisconsin State Fair, remarked upon the change that is taking place with regard to the entertainment features of fairs, and expressed the opinion that the construction of permanent riding devices upon fair grounds would become general.

"Added to the permanent riding devices," he said, "the big fairs may have animal shows and other standard features, to be housed, of course, in permanent structures."

Speaking of the prevalence of the carnival spirit, he said:

"It does not require much so-called second vision for the big fair manager of today to picture what the fair of the very near future will present in the way of day shows.

"The drooping merry-go-round, if it is not relegated as a relic of past ages, and other riding devices will be in the form of permanent improvements, perhaps in operation during the entire summer as well as during the fair period.

"Animal shows and other animal attractions will be housed in imposing structures, equipped with comfortable seats and surroundings.

"There will be playgrounds for the children who swarm to fairs, the playgrounds equipped with every modern appropriate device, and ponies and camels upon which children may ride for nominal fees.

"There will be plenty of inspiring music and other holiday atmosphere.

"It will be the carnival spirit expressed in new and more acceptable form, but it will be the carnival spirit just the same.

"The carnival spirit has come down thru many ages and in many forms. Whenever people have gathered for big out-door holidays for centuries it has manifested itself, and it will continue to do so to the end of time.

"We may take it out of its canvas attire and clothe it with all the gaudiness of electrical towers, brightly painted forms of imposing architecture, prettily devised miniature lakes and shrubbery and flower-fringed promenades, but it will be the carnival spirit just the same, bringing to grownups and children alike amusement, laughter, joy."

CONTROVERSY OVER LOCATION OF AMUSEMENT PARK

The location of an amusement park at the Belle Isle bridge approach in Detroit has caused more or less controversy for the past several years, the discussion at times becoming most acrimonious. Opponents of the park have advanced various reasons for seeking its removal, but it has continued to operate.

The *Detroit News* in its November 2 issue takes the stand that the site is an inappropriate one for an amusement park. It says:

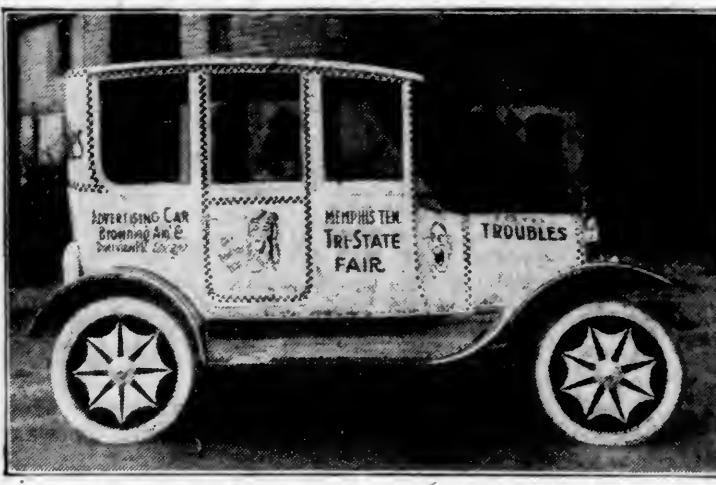
"The commissioner of parks and boulevards very properly resents the attempt of the amusement park at the Belle Isle bridge approach to bring itself psychologically nearer to that public improvement on which the citizens have spent much money.

"There is no question about the public policy in this case. But the incident serves to remind the city that it is time it began to consider ways and means of removing entirely from that location something that is an eyesore, an impediment to the program for beautifying the water front, and in many ways a public inconvenience.

"There is nothing to urge against an amusement park as such, provided it is operated in a wholesome manner. The objections to the present amusement park do not need to raise that question at all. It is a matter of simple fact that the site is inappropriate, that those who visit it are hard put to it to find parking places, while those who merely pass by it are entangled in a wholly unnecessary congestion.

"The place for an amusement park is the State Fair Grounds or some similar site, where there is abundant space for loading and unloading of passengers, for the parking of cars and for enjoyment of the recreations provided, sufficiently removed from the normal business of a public thoroughfare. Certainly the amusement park itself would benefit from a more spacious and accessible location. Of the public benefit there is no need to speak. Detroit is daily more concerned with the task of rescuing her water front with a view of making it comparable to the finest water fronts of the world's great ports."

"The Belle Isle bridge is the first step in that program, and the approaches to the bridge are an integral part of the plan. Since the open season for amusement parks is now ended, the time is opportune to consider ways and means of further insuring the appropriateness of the bridge approach and surroundings."



Charlie Browning's advertising car was one of the hits of the Memphis State Fair, where it arrived from Riverview, Chicago, a few days previous to the opening of the fair, where it was used to great advantage in billing Memphis and the surrounding country for Mr. Browning's various attractions, more especially his "1901 Troubles".

the main highway across Grenloch Lake to the park. The bridge is promised by the engineers within four weeks.

Twenty-five new park row boats have been received for boating from the builders at Westville, N. J., and are all that one may expect, being constructed thruout of the finest grade of cypress.

There are several minor details that must be finished, such as plumbing, painting and lighting, but under favorable weather conditions these should be completed not later than January 1.

The park has been favored with many visitors since construction commenced last July and every week-end brings many automobiles from around the park's territory for a radius of 30 miles.

The new 80-foot round carousel building is now under construction and will complete the quota of new buildings for this next season. It is the intention of the new management to continue rebuilding and improvements for the next five years. Frederick De Coursey is manager of the park.

FAIRMOUNT PARK NOTES

Kansas City, Nov. 6.—G. C. McGinnis, manager of Fairmount Park, returned to the city Saturday after an extended hunting trip thru Nebraska. Mr. McGinnis is on the official staff of the American Royal Livestock and Horse Show, which will be held in the American Royal Pavilion here the week of November 15 to 22, inclusive.

Mr. and Mrs. William Morrison, concessionaires of Fairmount Park, are spending the winter in Houston and Galveston, Tex. They are putting in some concessions at the new Luna Park in Houston, but expect to return here in the summer. Alvin Frank's Model City has been booked at Fairmount Park for the season of 1925. Mr. Frank, whose home is in Winona, Minn., is building a new home close to Fairmount Park, and expects to

be here every summer hereafter, and will enlarge his "Model City" each year.

Mr. and Mrs. J. C. Hausman are spending the winter in Houston, where they have interests at the new Luna Park. Mr. Hausman is secretary and treasurer of the Fairmount Park Amusement Company, operator of Fairmount Park here. "Milwaukee Whitey" (Fred Asal), who has the candy concession and whose wife had the patisserie at Fairmount Park, are wintering in the South, at present at Houston, Tex., at the new Luna Park there, with their concessions, but will be back here the summer of 1925.

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New Automatic "Loop-the-Loop" Game
for all amusement places, soft drink parlors,
shooting galleries, etc. Runs itself—automatic nickel collector and scoring device.
Thrilling sport! Everybody plays—men, women and children. Your receipts clear profit.
Each Whirl-O-Ball Game is 3½ x 20 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO.
764 Consolidated Bldg., Indianapolis, Ind.

AMUSEMENT GARDEN PLANNED BY C. P. RAILWAY

Plans for an amusement garden costing in the neighborhood of \$200,000 have been prepared for the Canadian Pacific Railway, which contemplates the erection of such a place at Victoria, British Columbia.

The building, to be of reinforced concrete and steel construction, will contain a large salt-water swimming pool, gymnasium, dance hall and other amusement devices. It will be located within easy reach of the Empress Hotel, operated by the Canadian Pacific Railways Hotel System, and will be of great advantage to those desiring salt-water baths at all seasons of the year. Tenders are now being called for its erection.

Edgewood Park, Birmingham, Ala., has been acquired by Kamram Grotto, Mystic Order of Veiled Prophets, for a consideration of approximately \$150,000, according to announcements appearing in the Birmingham newspapers. It is stated that the park will be converted into a country club for the exclusive use of its members, who number several thousand.

Edgewood Park consists of 400 acres of beautiful woodlands, located six miles from Birmingham, near Shades mountain. Present improvements include a concrete swimming pool, a large dance pavilion, a handsome clubhouse or inn, dwelling houses and offices for the park management, playground equipment, refreshment booths, filtering system, electric light and water system, etc.

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Famous Amusement Ride for Parks and Fairs, Illustrated Booklet Free.

W. F. MANGELS CO.
CONEY ISLAND, N. Y.

MERRY-GO-ROUND FOR SALE

Allen Herschell Three-Acreast, complete. Can be used either portable or stationary. Must be sold immediately. Ride is now aboard R. R. car in Brooklyn, N. Y., and ready for shipment at once. No reasonable cash offer will be rejected. J. M. PINTO, 3607 5th Ave., Brooklyn, N. Y.

WE ARE INTERESTED IN Another Park in Canada

We already obtained a \$30,000.00 Coaster and are putting in our Large and our Baby Aeroplane Swings, Dance Hall, Skating Rink and Games are provided for.

WE WANT Shooting Gallery, Jap Ball Game, Penny Arcade, Photo Gallery, Miniature Railway, Merry-

Go-Round, Ferris Wheel and any other ride of merit.

We are also booking Free Attractions for two Parks in Canada.

Don't forget that WE ARE RIDE BUILDERS. We require to build the large Aeroplane Swing, Baby Aeroplane Swing and Portable Aeroplane Swing and would take care of a new Ride.

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will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.

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A reliable and experienced man to manage Grenloch Park, located 12 miles from Philadelphia, on Main Highway. Beautiful Lake and Grove, Boats, Bathing Beach, new Bath House Pavilions, Rides and Concessions. An excellent opportunity for the right man. Don't answer unless you have had experience in this line and can produce results.

S. R. BATEMAN, Grenloch, New Jersey.

TESTED AND PROVEN!

30 DODGEM JUNIOR RIDES

Operated during the season of 1924. Is now acknowledged by all owners to be far ahead of any similar ride, both as a repeater and as to durability. Fully guaranteed to operate continuously without any mechanical trouble.

For early 1925 delivery, order now. It's a bigger repeater than the old Dodgem Ride.

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706 Bay State Building,

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SAVIN ROCK PARK NEW HAVEN, CONN.

Greatest Seashore Amusement Park in Southern New England. Several Central Sites for Large and Small Rides, Dance Pavilion, Theatre and Fun House Locations.

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NEW HAVEN, CONN.

DAYTONA BEACH AMUSEMENT PARK

DAYTONA BEACH, FLORIDA

Open for Merry-Go-Round and Ferris Wheel. Only first class need apply.

A few more Concessions open.

DANCE HALL—FLAT RENTAL

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PLAY PERCENTAGE WITH FIRST-CLASS JAZZ BAND.

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WORLD'S GREATEST RIDES

CATERPILLAR. Has earned \$5,200 in one week, \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built in 1924.

SEAPLANE. The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.

MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy. Cheap to handle. Nothing to wear out. Got over 3000 in one day.

TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.

Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 72 Rides in 1923.

- T. H. ESLICK

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Suitable for Tunnel Rides and any transportation. Best afternoon attraction. Safe to operate in any park. Write for information.

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Special Designs and Structures.

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Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

WANTED for GRENLLOCH PARK

RIDING DEVICES—Caterpillar, Whip, Scooter, Chairoplane, CONCESSIONS OPEN—Restaurant, Hot Dogs, Ice Cream, Photo Gallery, Japanese Bowling Alley, Shooting Gallery, etc. All privileges are exclusive. Bathing Beach, Boating, Groves and Amusements. Finest Amusement Park in South Jersey, 12 miles from Philadelphia.

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When Writing to Advertisers Mention The Billboard.

Advertise in The Billboard—You'll Be Satisfied With Results.

NOVEMBER 15, 1924

Park Paragraphs

Just three weeks until the big meeting in Chicago.

All parkdom will be there—even Europe is sending representatives.

It's going to be well worth while. A liberal education in park management.

Secretary A. R. Hodge is one busy man these days arranging the details of the N. A. A. P. convention.

More swimming pools are in course of construction. Some of 'em that are over-capitalized are no doubt destined to flop. There have been too many promoters in that game the past year or two. And it doesn't do legitimate business any good.

Fred J. Collins, well-known New York park manager, spent some time at Crystal Beach, Canada, this fall. He states that improvements costing \$200,000 will be made at the resort before the opening of the 1925 season.

What of the park that has a gate admission charge but distributes passes lavishly—almost indiscriminately? Does it pay? Or would it be better to have an absolutely free gate? We've heard arguments for and against and would like to have the opinions of park men. Send them in and we'll publish them.

In a petition filed recently in the Common Pleas Court at Findlay, O., C. S. Whipple and D. W. Starr, major stockholders in the Findlay-Fostoria Amusement Company, ask dissolution and liquidation of the company. A fire at Midway Park, owned by the company, last summer reduced the assets materially.

Park men, what are your plans for 1924? Pass 'em along. Your brother park men like to know about them. *The Billboard* will be glad to give them space. Are you going to install new rides, new shows, build new concession booths, or make other improvements? Tell us about it. Photos of your park, too, will be welcomed and published as space permits.

AUSTRALIA

(Continued from page 44)

years in this country—proof positive of the success of this fine specialty.

The Big Four will go to the Shaftesbury Theater in Perth this month.

Jack Emsworth, well-known advance agent, has been secured to pilot Frank Littlejohn's (American) vaudeville company thru Manila (P. I.) and its environs. He left Calungs (Q.) Wednesday.

Harry Burgess, American comedian, has joined Gayle Wyer's Revue Company, which had left for New Zealand.

Charles Smith, comedian, dancer and animal impersonator, who has been in poor health since his return from active service, has been an inmate of the Sandwich Hospital for some time, but will go further inland next week, his condition showing no improvement.

Walter Weems, American comedian, should have a fine reception when he makes his reappearance here at the Tivoli next Saturday. Some years ago Weems was a big success with the *Tivoli Follies*.

Grace Christie, "the Lady of the Masks," left last week on her return to America.

Donald and Carson left Saturday for New Zealand as members of the Williamson vaudeville combination to play a ten-weeks' season in the Dominion.

Irene Magley, formerly of Magley and Wolf, is a conspicuous figure around town. This dainty American dancer and comedienne has retired from stage work for an indefinite period.

VIENNA

(Continued from page 44)

the streets that the latter's illegitimate child replace the original heir for a period no longer than 20 years. The street woman's son grows into young manhood with all the mannerisms of a thoroughly trained aristocrat and is to marry the daughter of a semi-soft-brained baron and receive a considerable portion of the count's estate. The divorced countess and her son return from America, where they journeyed after the mother's arrangement with the street woman. The real heir has developed the inmanners and rough-and-ready directness of those accustomed to life on ranches and in lumber camps, where he had been working for a wealthy uncle. Many satirical situations develop, designed to show the emptiness of claims attached to all and any projected notions about the superiority of blood or family. The count's son is a veritable roughneck, from his brusque backslapping to the disdain he shows for the baron by playing the cheap graphomona as the latter personage in high-pitched voice reels off his dismay to the effect that both families have been disgraced by the muddle. The former street girl, now the successful owner of a chicken business, appears upon the scene to demand her son who logically doesn't know her. Indeed her uncouthness of speech and manner impresses her aristocratically bred son so unfavorably that he turns from her. The play ends with him and the baron's daughter sailing for the American ranch owned by the uncle

of the count's son, who is both hated and refused recognition by his father.

A good deal of hilarity is added to the performance by screened humorous versions preceding each scene, accompanied by the strains of a number of popular American songs. The play is excellently staged by Rudolph Beer and has much rhythm. Christian Kayster as the count's rough-neck offspring and Wolf Kersten as the street woman's son grown aristocrat are excellent in the portrayal of their roles. Helene Lauterbach as Miss Grove is a slide-splitting caricature of the religious, emotionally repressed secretary whose main job is to read Biblical literature to Countess Stjernemo, the count's mother. This last part is very ably presented by Emmy Forster. The entire production is an example of what a good director can do with a good play. Regisseur Beer has staged the play so well that the audience doesn't experience a dull moment—and this play by Kaisr's is rather long. When a director knows how to maintain rhythm between word, gesture, movement and color a long play, if interesting in theme, will always retain the attention of an audience. The stage decoration, built after sketches by Herman Krehan of Berlin, also contributed to the rhythm of the production.

Reinhardt is to produce *Rain, Uncle Wanja, Life, a Dream*, and Andrieff's *Thou Shalt Not Kill*. Late next spring Reinhardt expects to sail for New York to stage either Hoffmannthal's *Everman* or *Orpheus in the Underworld*, in which he may feature Max Pallenberg. Plays already presented this season at Reinhardt's Josef Stadt's Theater are *The Myrtenkranz*, a comedy directed by Regisseur Paul Kalbeck; *Iphigenia*, produced by Beer-Hoffman, and Mell's *Apostleplay*, the latter a drama admirably staged by Stephan Hock. Just now Paul Gerald's play, *A Man After His Own Heart*, is in rehearsal.

Robert Stoltz, composer, is rehearsing *The Lady of 1,001 Nights*, for which he has written both music and words. He will open the production soon in his new vaudeville theater, The Robert Stoltz Buehne. Max Schipper of the Breslau Schauspielhaus and Turi Wiener have been engaged for important parts. Leo Fall, whose opera company was stranded in South America recently, has sailed for New York to attend the presentation of his *Madame Pompadour* by Dillingham.

Max Linder, French comedian, is conducting negotiations with Carl Laemmle of the Universal Picture Corporation, New York.

A Night of Inferno, a Fox film, has been banned by the censor.

Chu-Chin-Chow is to be filmed here by the Graham-Wilcox, Ltd., of London. When will picture producers show some originality and break away from the limiting influence (as far as cinema technique is concerned) of stage productions?

Jackie Coogan was in town last week. But for sheer crudeness in publicity methods his managers deserve a tin medal. Their technique, if this meaningful word may be used, has resulted in a good deal of derision on the part of Viennese and incidentally caused considerable speculation whether young Jackie is such a whirlwind of a screen artist after all.

100,000 ATTENDANCE AT MISS. STATE FAIR

(Continued from page 76)

play and an exhibit of country weeklies and work done by State printing shops. This latter feature proved popular with the country editors and won the fair much publicity that it might not have obtained otherwise.

Altogether the 1924 fair was a record breaker in every respect and won unanimous applause from exhibitors and patrons alike.

Members of Miss Stire's organization have functioned together so long and reached such a state of efficiency that she reports that all accounts were settled and books closed within 10 days after the exposition had closed its gates.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Fair Recovery

London, Oct. 24.—During the last few days I have met several of our leading outdoor amusement eaters and they all bear out the statement that the open-air entertainment industry is at the beginning of a period of distinct prosperity. Never since the war—since before the war, in fact—has the "tober" game been so lively and all the big provincial fairs are pulling bigger crowds, and pulling bigger money out of the crowds, than has been done for 10 years.

No Guild—No Ground

The Showmen's Guild has two big fights on at the moment. The first of these centers around the "No guild, no tober" slogan. Of late years a number of undesirables have crept into the fairground. Some began with an ice cream barrow or small stall of stunt and

gradually wheedled or wrangled their way into the showman's province. Others simply took ground from local authorities and gradually encroached upon the show province in other ways. Now the guildsmen have awakened to the danger and are perfecting plans to put these same bright lads where they belong—i. e., anywhere but on the fairground.

So in a few months' time we may expect that the only men plying their trade on the English fair will be the legitimate showmen.

The Tender System

The other battle now developing in showland is a mass attack by guildsmen on the "tender system." Formerly the various municipalities leased the market places, parks or other sites to certain showmen year by year and these "tenders" sublet to their usual tenants. This age-old patriarchal system worked well for all concerned. It assured a fair rental to the municipality or urban district council and made the working of the fairs a simple matter for lessee and tenants alike.

Of late, however, the authorities have been attempting to profit in the letting of grounds and after trying to undermine the usage of the industry by setting one big show proprietor against another, they eventually plunged for the tender system. Now this new and foreign scheme is to be universally adopted if the Municipal Officers' Association has its way. For this body has recently resolved that in the future all grounds are to be so tendered for by any and every com-

The Guild has sent out a sharp request to all members not to tender for the Bolton New Year Fair until a deputation has waited upon the Bolton corporation. This is to be in the nature of a test case. If the corporation does not meet the Guild's requirements I learn that the leading men of the Guild, the tenants-in-chief, will probably arrange a schedule of prices and districts among themselves, and thus restrict the rapacity of the various councils.

Wembley

Big crowds continue to pour into Wembley and I learn from the railway people that a big, last-minute rush is expected from all parts of the country next week.

Owing to the reports of the illness of the Prince of Wales final details of the closing ceremony will not be decided until his plans are made definite. Meantime the Royal Family continue to Wembley regularly and on Tuesday the Duke and Duchess of York entertained some 400 guests at the Lucullus restaurant. The majority of those present were members of the various Dominion and Colonial administrative staffs of the exhibition.

The reopening of the exhibition next year seems to be assured now that several overseas authorities have expressed their intention of renewing their exhibits.

The British Government guarantee of further help is not yet forthcoming, but this is doubtless due to the fact that ministers are preoccupied with the general election. The filling of the Engineering and Industry palaces with exhibits during the coming year has never been in doubt, but something more than individual support by various firms is needed to assure the reopening. The London Chamber of Commerce heartily endorses the reopening policy, pointing out that it is "ineconomical that the large public and private effort and expenditure involved in the installation of the enterprise should not be given a longer time to achieve a profitable return."

It is pointed out that the overseas expenditure amounts to about \$12,000,000, against which they have no assets in the form of exhibition land and buildings. On the other hand the British government has a share in these assets to set against the \$2,000,000 which it guaranteed out of the whole guarantee fund of \$8,000,000. And the government will also have netted something like \$1,000,000 thru entertainment tax as well.

Another argument strong in persuasiveness is that put forward by many Dominion and Colonial enthusiasts that many overseas visitors now returning home will be veritable missionaries for a 1925 B. E. E. and will return or send cohorts of friends Wembleywards next year.

But the most powerful argument is found in the carefully made estimate that if the exhibition were only half as successful next year as it has been this, every debt would be wiped out.

FAIR NOTES AND COMMENT

The fairs at Moose Park, Sussex and Jacksonville, Nova Scotia, were well attended, according to reports from those places. Exhibits were large and the fairs were a success in every way.

Financial arrangements have been made whereby the Goshen, Ind., fair association will redeem its property, which was sold at sheriff's sale upon foreclosure of a mortgage on April 19 of this year.

Frasher, photographer, of Pomona, Calif., made some splendid photos of the fair at that place, an especially good one being a night photo from the air. Schwartz, another Pomona photographer, also took some interesting fair photos.

The two Pomona, Calif., newspapers,

The Progress and *The Bulletin*, issued special fair editions, the former having an edition of 72 pages and the latter 50 pages. Splendid co-operation, with a splendid fair!

At a meeting of the Kewanee District Fair, Kewanee, Ill., the following officers were elected for 1925: President, E. D. Hirsch; vice-president, H. A. Calhoun; treasurer, Dave Pollock; secretary-manager, L. S. Spratana.

Another book fair similar to but much larger than the one held two years ago will be held at Florence, Italy, in the spring of 1925. The scope of the exposition is to illustrate the progress of the arts of printing, binding, illustrating and publishing in all their forms.

With the national election out of the way, fair men can turn their attention to the problems that will confront them at the meeting of the International Association of Fairs and Expositions, in Chicago, December 3 and 4. Looks as if there will be plenty of "politics" there!

At the annual convention of the American National Fox Breeders' Association to be held in Minneapolis November 17 to 22 foxes representing the pick of these animals from ranches in all sections of the United States and valued at \$1,500,000 will be exhibited.

"The Utah farmer has not learned to appreciate the State fair. He does not attend in anything like the numbers he should, nor does he help to make it what it should be—an educational institution for the farmer," says *The Salt Lake Tribune*. Evidently a campaign of education is needed.

There are plenty of arguments both for and against a national association of county fairs. One thing is certain: Any move that will put new life and energy

ORDER NOW
A copy of the
Christmas Number
of
The Billboard
from your Newsdealer.

Issue dated Dec. 13

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 **DOG SANDWICH**, which is getting sensational sales and earnings everywhere—North, South, East and West. Costs 2c, sells 10c. Both prepared flour and recipes furnished. Big sales, up to \$1000 daily.

TALBOT MFG. CO.
 1213-17 Chestnut Street, ST. LOUIS, MO.

The Billboard

into the county fairs will be welcomed. Plenty of them need it, and one way to get it is to fraternize with the fellows who are successful.

At a recent meeting of stockholders of the Southwest Missouri District Fair, Carthage, Mo., directors for the ensuing year were chosen. The report of the secretary, Miss Emma Knell, showed that the fair was operated at a loss of about \$1,300 this year, this being due to rain on the opening day.

E. G. Rylander, secretary-manager, and Henry Lederer and James Rice, directors of the Arkansas State Fair, Little Rock, visited the State Fair of Texas, Dallas, and made a thorough inspection of the plant to study the various features and the plan upon which the fair is run.

At a recent meeting of the Union District Society, West Liberty, Iowa, the former officers of the West Liberty Fair were re-elected with one exception. Irwin Moshier succeeds Ray Whitaere as treasurer. L. B. Halstead is president; W. C. Anderson vice-president, and Walter Light secretary.

The fifteenth annual Danville, Va., fair closed October 17 after one of the most successful runs in its history. The profits derived from this year's fair will not be declared in a dividend. It is announced, but will revert to the treasury in order to provide a larger and better fair next year.

It is planned by officials of the State Fair of Texas to build a large building in Gaston Park, immediately adjacent to Fair Park, for the exclusive use of farm boys and girls. It will cost about \$25,000 and will be devoted to the educational side of the fair, specializing in agricultural and vocational studies of students.

Francis and Riggs with their three acts recently closed their list of Southern fairs. They report that their acts were especially well liked at the Central Louisiana Fair. They also appeared as special entertainers for the Louisiana State Real Estate Men's convention at Alexandria, La. The acts are now being presented in vaudeville, booked thru B. F. Brennan of New Orleans.

You can't always judge the size of a fair by the caliber of its free acts, says Lionel Legare. For instance: The fair at Atmore, Ala., had Walter Stanton and Company, Lil Kerslake, Myers' strong act and Lionel Legare with his spiral tower, and at Alexander City, Ala., there were the Duttons' nine acts, Myers' strong act and Lionel Legare. Evidently the secretaries of these two fairs know the drawing value of first-class free acts.

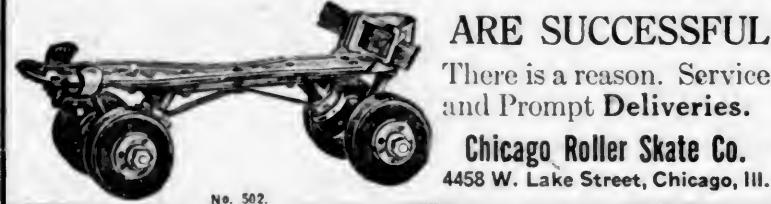
C. G. Dodson, general manager of Dodson's World's Fair Shows, relates a peculiar incident that occurred at the fair at Ennis, Tex., when the shows played there several weeks ago. The fair board had constructed several large all-steel buildings. The one in which they kept the cattle was 200 feet square and brilliantly illuminated at night. About two o'clock one night the watchman went thru the building and found all the bulls lying down and groaning. A veterinary who was on the grounds was summoned and immediately announced that the bulls had hoof and

CURTIS ATTEBERY



For the past year this young man has been making parachute jumps in addition to using walking, plane changes, and doing stunts with a rope ladder. Whenever he makes an exhibition jump he always makes a dive, and usually falls 700 feet before opening his pack. He is 18 years old and has made 137 parachute jumps. He is planning on having his own air circus by the first of the year.

THE USERS OF "CHICAGO" SKATES



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ARE SUCCESSFUL

There is a reason. Service and Prompt Deliveries.

Chicago Roller Skate Co.
4458 W. Lake Street, Chicago, Ill.

RINKS & SKATERS

(Communications to our Cincinnati office)

A HEART-TO-HEART TALK
WITH RINK MANAGERS
By "Nonn"

Perhaps no form of the amusement business has been neglected as sadly as the rink business. We have stood aside and seen practically every other branch progress and prosper, while the rinks have had but a passing attention.

Recently I returned from a few weeks auto trip thru Iowa, Wisconsin, Indiana and Illinois, where I had the pleasure of discussing affairs and making many new acquaintances among the boys. While merely on a vacation tour it made the trip more interesting to come into direct contact with the rink managers and especially to study the conditions that lead to so many rinks being closed.

I do not believe in misleading ourselves into believing business is any more than it actually is, but to always hold our strongest hopes for the better.

Town after town I passed thru, where rinks were operated during the past three or four years, were "closed". Why? Upon investigation I found it was mostly the fault of the manager. He failed to study the likes and dislikes of his skaters, figured they wanted to skate and would do so in any place with any music and under most any conditions. He became set, old-fashioned, and got into a rut that became deeper and deeper until it eventually became his grave. Little effort

was made toward advertising his business, and when he did it was of a common sort.

It does not pay to follow. "Lead" should be the rink managers slogan. When we analyze skating and compare it with dancing and other sports it proves to be the best exercise one can get—in fact, better than all other sports from a health standpoint, excepting perhaps rowing and swimming. Why is it that dancing has become such a profitable venture, in view of the many disadvantages, while skating has faded practically into the background, and entirely out in many localities?

Knowing the advantages, why not tell the public—why not advertise the benefits to be derived from the exercise received, from a beneficial standpoint, and thus create a desire to skate. Why rest content to simply advertise "Roller Skating, Pavilion, Tonight".

It takes more than free acts, more than discipline, more than a mere notice to make a rink profitable. It is those details the average rink manager has neglected. The rink business is a business like anything else, but one of the few businesses that advertise so little.

Many a rink has opened with an excellent crowd, and in a few weeks the doors closed—others hung on with just a mere existence. What is the reason? Mr. Rink Manager, if your business is bad, if you wonder why you had to close, it business does not pick up and you only see the same old faces, and they, too, gradually are dropping off, just stop and ask yourself: "Are they satisfied with my music—is it good enough for me to skate by?" In that you have the solution of bad business. Give them good music, something different, and with a fairly good floor, you can sit by and feel happy over the increased receipts.

SKATING NOTES

Armand J. Schaub reports that J. G. DePolo, manager of the Broadway-Halsey Roller Rink, Brooklyn, N. Y., is enthusiastic over the support his rink is receiving this season.

Jess E. Little, of the Armory Auditorium Rink, McMinnville, Ore., is planning many novel features this season, and reports good business. The staff of this rink is: Barney Geyer, floor manager; Percy Fitzhugh, instructor; Jess Little, skater man and manager; Neillie Bidwell, ticket seller; G. O. Jeffries, doorman, and "Fat", "Slim" and "Smiles", skater boys.

The Floto Roller Rink, which for two years was located in Portland, Ore., is now at Vancouver, Wash. The rink is managed by Ethel Jeffries. It is situated on a float, 70 by 135 feet, built on logs. It is lying on the Columbia river at the foot of the Interstate Bridge. It is reported that large crowds are in attendance at both afternoon and evening sessions.

The fall and winter season was inaugurated at the Coliseum, Richmond, Va., November 3. Unusual attention has been given to the resurfacing of the floor and improving the lighting effect. The big stadium is one of the best in the South. Edward Coward, manager, assisted by Instructor Arthur Lewis, has arranged for races, trick and fancy skating and other novelties to stimulate interest.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

Less than five minutes after he set out on his initial adventure as a seaplane pilot, Leslie Campbell, 22 years old, aviator of Madison, S. D., was killed recently when his seaplane fell 500 feet into Lake Madison.

The Aviation editor's appeal in the last issue for pictures of exhibition aviators brought a prompt response from readers in all parts of the country. Now we shall have Aviation properly illustrated.

Mrs. Montie Lemay, 20 years old, aviatrix, was instantly killed recently when a parachute in which she dropped from a balloon tore in half during her descent. Her body fell in Luna Park, near Houston, Tex., from an altitude of 2,000 feet.

Lieut. Harry Mills, winner of the Pulitzer race at the annual International Air Meet held recently at Dayton, O., was among the performers a week ago at Grisard Field, near Cincinnati. Lieut. Hugh Watson was in charge of the exhibition. Captain John Brown, parachute jumper, also participated in the show.

Vanderhoop, the Dutch aviator, who left Amsterdam early in October in a flight to Batavia, Java, but who later was forced to land at Philippopolis, Bulgaria, arrived at Constantinople November 2, having effected repairs for his machine. He left the following day for Angora.

A thrill of the highest order was given spectators of the naval parade at San Francisco a few days ago when the naval airplane piloted by Lieut. M. T. Setteman burst into flames as he was flying over Sixth and Market streets. Setteman escaped after working the flaming plane to Crissy Field, where he landed. He fought the blaze with a fire extinguisher.

Hundreds of persons were attracted to the flying circus put on at the J. A. Duffy farm south of Red Lake Falls, Minn., recently by C. R. Rhodes and associates. A number of passengers were given air rides. William Long did a parachute drop from a plane 4,000 feet high, landing safely in a field. From there Rhodes flew to Minneapolis and Long flew to Drayton, N. D.

At the recent county fair in Santa Cruz, Calif., Vin P. Taylor made some thrilling balloon ascensions and parachute jumps. On one occasion he dropped with his parachute a mile out on Monterey

Bay and was rescued by a party in a motor fishing boat. On another occasion he made a pretty landing with his chute on the beach. As the fair was held in the casino and on the boardwalk facing the beach, the big crowd had a fine view of Taylor's exhibition work.

Marian Simpkins, 14 years old, daughter of Mr. and Mrs. W. A. Simpkins, late of Dallas, Tex., is reported in the daily press as performing some remarkable stunts in the air these days. In a flight with a pilot at Salisbury, Md., recently, she climbed about the wings of the machine while in the air and did other daredevil feats usually performed only by men flyers. She is planning to become a professional stunt flyer when she leaves school next year, it is said.

Ben Grew recently obtained some nice press stories in Chicago when he performed in the air before cameras carried in planes by the International News Reel Service. One of his feats was to drop 800 feet above Checkerboard Field following a parachute leap from an airplane piloted by Hamilton Lee of the Air Mail Service. Purposefully, Grew delayed releasing his chute until he had dropped 800 feet. His body tumbled head over heels, making a dozen revolutions before the silk parachute was flared out by the uprushing air.

The following information will interest aviators. Q.—"Why does the United States, with all its resources, accept a German-built dirigible?" A.—"Because the Germans know more about that kind of craft than any other persons, and are better able to build them. The Zeppelin is a German invention. The Shenandoah practically is a replica of a Zeppelin with a few minor and insignificant improvements. Incidentally, the German built dirigible, to which this question probably refers, is not costing the United States anything as it is part of the war indemnity."—EXCHANGE.

J. M. Stewart, of the Stewart Aerial Attractions, has a rival in the exhibition field. His double parachute leap from a 60-foot balloon is disputed in a letter sent this department by Earl Vincent of Cleveland, O. "I wish to state that in fairness to the late Montie LeMay, she performed a triple parachute leap from a 60-foot balloon at Millersburg, Mich., September 9, 1924. Mr. Atkins, secretary of the fair association there, will verify this statement. She used two 20-foot display chutes and a 28-foot chute for a rider. She was very proud of this feat".

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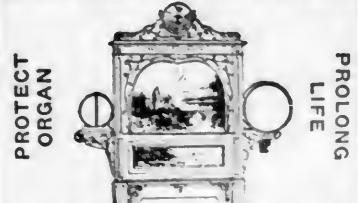
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ARTIZAN FACTORIES, Inc.

North Tonawanda, N. Y., U. S. A.



BROWN & DYER WINTER SHOW IN THE SOUTHEAST

Five-Car Contingent Heads Out From Winter Quarters in New York State Carrying Three Rides, Seven Shows and Line of Concessions

The following news notes relative to the Brown & Dyer winter show were received last week from its general agent, H. A. Smith, from Augusta, Ga.:

Having brought their season to a close at the Danbury (Conn.) Fair, the winter show of the Brown & Dyer Shows started southward as a five-car organization, the cars for the paraphernalia consisting of three flats and two stock cars. The first move was 54½ miles to the Charlottesville (Va.) Fair, and the next 31½ miles to Dunn, N. C. The route leads on south and will include stands on the Bahama Islands. The attractions consist of 3 rides, 7 shows and 25 concessions. The caterpillar is in charge of George Rogers, the Ell wheel, Mrs. Dyer, and the merry-go-round, A. E. Claire. The shows: "Whitey" Austin's Ten-in-One, "Curly" Wilson's Big Snakes, Mr. and Mrs. Bryan Woods' Peep Show; Roy, the Ossified Man; Bob Sherwood's Florida Strutters; Ted Metz, with Randolph, armless wonder, and four other attractions; Julia Allen's Society Horse Show and Evans & Gordon's No. 1 Freak Animal Show, late of Paliades Park. Among the concessionaires are Charley Youngman, Bill Wilkes, Mr. and Mrs. Shep Miller, Mr. Kastner, George Rosen, Leo Carroll, Ralph Barr and Horner Simmons. In all there are about 150 people with the show. There were 22 autos, late purchasers being Chas. Youngman, "Whitey" Austin, Leslie Primm, B. M. Turner, George Rosen, Bryan Woods, Gus Arger, who has the cookhouse; Mr. and Mrs. Gus Foster and Mr. Kastner. Thus many of the showfolk have traveled overland. Roy Bard travels in his own truck. Al Dernberger is owner and manager, A. E. Dernberger secretary and treasurer, A. T. Wright assistant manager, Sailor Harris lot superintendent. George Marr, who had been working five weeks in advance of the show, closed last week. W. W. Downing is working ahead, also the writer. Mr. and Mrs. B. M. Turner returned home for a much-needed rest. Leslie Primm went home to Florida. Mrs. A. E. Claire has returned from a visit home. Al Dernberger left the Johnny J. Jones Exposition at Wilson, N. C.

The balance of the big show's wagons and train was placed in quarters at Poughkeepsie, N. Y., where all the equipment will undergo repairs, painting, etc., the quarters being in charge of Frank LaBarre, Bill Brown, lot superintendent, will return there after a visit home to look after the rebuilding and building of new shows for the next regular season. On the night that a farewell party was

scheduled while at the closing stand, Danbury, Chett Higgins, one of the popular members of the Brown & Dyer Shows, dropped dead on the dance floor, which fatality cast a decided gloom over the entire personnel of the show. The winter organization plays fair dates until after the middle of November in North Carolina; then two weeks in Georgia and then into Florida.

JACK McDONALD, NOTICE!

In the issue of November 1 word was passed to our readers from Jack McDonald to the effect that he had been confined at Cook County Hospital, Chicago, since September 4, suffering from pleurisy and a defective lung. In acknowledging a letter from Mr. McDonald a few days ago our Chicago office received its communication back marked "unclaimed", and later a telephone call to the hospital netted the information that he was no longer there. Our Chicago office suggests that Mr. McDonald visit the Cook County Hospital or get into communication with that institution, as it is quite probable some mail has been delivered there for him. Incidentally *The Billboard* would appreciate Mr. McDonald advising his new address (provided he is physically able to do so), since he has left the hospital where he wished answerers to his appeal for assistance to write him.

ILLNESS OF "BENNY" MEYERS CONSIDERED SERIOUS

Word reached *The Billboard* last week that the illness of B. F. (Benny) Meyers, concessionaire, who suffered a mental breakdown while with the Greater Sheeley Shows at Fayetteville, N. C., a few weeks ago and was taken by showfolk friends to the Westbrook Sanitarium at Richmond, Va., had not responded to treatment as had been expected, and "Benny" was to be removed, in the near future, to some institution especially devoted to the treatment of such ailments, the location of which was not divulged.

CARL V. NOLD HOME

Carl V. Nold closed his season as special agent with the Bernardi Greater Shows recently at Charlotte, N. C., and has returned to his home in Pittsburgh, Pa., for a few weeks' restup.

GREAT WHITE WAY SHOWS

Bring Tour to a Close at Nitro, W. Va., and Are Wintering There

Saturday night, November 1, marked the closing of the 1924 tour of the Great White Way Shows at Nitro, W. Va., after a week's engagement there to uniformly good business, and are now in winter quarters there in a large steel and concrete building. The show had been out since April 24, and the season as a whole proved fair. Many of its people have found employment in the factories at Nitro for the winter.

The night preceding the close the gas engine of the ferris wheel exploded and the machine was completely demolished. The previous week the Honeymoon Trail was smashed to pieces when it ran over the gunnels of a car while loading and turned upside down.

Manager C. M. Nigro is now getting ready to drive south for the winter. He will not be at the Chicago meetings, but I have George E. Snyder, his advance representative, represent him. Mr. Snyder reached Newport, Ky., his home town, Tuesday morning, November 4, and was a *Billboard* caller (Cincinnati office) the following afternoon. During the closing month of this year's tour (his second with Mr. Nigro) Mr. Snyder assisted in the management of the show when Mr. Nigro was "under the weather".

JAMES F. MURPHY

General Manager the Nat Reiss Shows Next Season

Announcement came from Harry G. Melville, head of the Nat Reiss Shows, last week that James F. Murphy, one of the best known veterans of the collective outdoor amusement field, will be associated with his organization for next season as general manager.

Mr. Murphy made his debut in this field of public entertainment early in the 1900s, at which time he was owner and manager of a large and elaborately arranged photo tent attraction. A few years later he was copartner with Morris Miller in the Great American Shows, later owner and manager of the J. F. Murphy Gilt-Edge Shows, afterward the J. F. Murphy Shows and in 1923 the J. F. Murphy Producing Co. He is a showman of wide experience and his friends both in and outside show business are legion. He is possessed of an even-tempered personality and doubtless will be a notable acquisition to the Reiss Shows' staff.

ENTERPRISE SHOWS

Wintering at Warren, Ill., After Twenty-Four Week Season

Warren, Ill., Nov. 4.—The Enterprise Shows recently closed their season of 24 weeks and are now stored here for the winter. The management advises that the show's books balance on the right side of the ledger despite an "off" year, and that the heads of the organization are looking forward to increased profits next season.

NATIONAL AMUSEMENT CO.

Wintering at Enid, Ok., Where It Is Scheduled To Open Next Spring

Enid, Ok., Nov. 5.—The National Amusement Co., of which Henry Oldham is owner and manager, played its closing engagement of the season here and is wintering in this city. The management announces that the show will inaugurate its tour for 1925 here next spring.

SAMUEL SHUMAN IN CINCY

Samuel Shuman, concessionaire the past season with the Bernardi Greater Shows, with which he recently closed the season at Charlotte, N. C., motored into Cincinnati last week from the South. Mr. Shuman is organizing an 18-people musical tabloid show in the East for the winter season and was making a round-about trip from Charlotte to Boston, sort of looking over possible territory to be played by his theatrical organization. He left Cincinnati November 8.

SHOWFOLKS' BENEFIT FOR INJURED HIGH DIVER



During the engagement of the Morris & Castle Shows at the Louisiana State Fair, the members of that organization gave a benefit performance in one of the fair buildings October 29 for Capt. Fred Bond, high diver, who was severely injured while the show was playing the Minnesota State Fair the first week in September. The above picture shows the showfolk audience.

SMITH GREATER SHOWS

Meeting Success at Southern Dates

The Smith Greater Shows have been meeting with success at its dates in the South, according to a letter from Wm. C. (Bill) Murray from Americus, Ga., who further advised as follows:

The show, now under the general management of the Rubin & Cherry Shows and virtually known as the Rubin & Cherry No. 2 Show, is enjoying good business, playing the Littlejohn circuit of fairs, which extends five more weeks. So far favorable weather has prevailed since the opening of the Southern dates. At Troy, Ala., visits were exchanged between members of this company and the John Robinson Circus, which played one day at Troy, the customary courtesies being exchanged by both organizations. Manager Raymond Elder met several of his old circus friends who visited the midway between their performances.

Rubin Gruber and Wilbur S. Cherry visited the shows at Selma, Ala., sort of taking stock of their new interests, and returned to Montgomery, Ala. Capt. Hartley, who had the Autodrome, and L. Wolfe, who had the Monkey Speedway, left at Selma and rejoined the Con T. Kennedy Shows. George Keighley's caterpillar ride has been doing very good business—it was the first of its kind to play one of the stands. E. K. Smith's rides also are getting good patronage. Mrs. E. K. Smith's eating emporium is being liberally patronized by the show-folks. E. K. Smith is still undergoing treatment at Nashville and is getting along nicely, considering some very painful operations he has undergone. The lineup here consists of five rides, seven shows and 15 concessions. Among the attractions are: Mabel Mack's Wild W. and Military Mules, an excellent show, Dickerson's three attractions, Animal Show, Museum and Dog and Pony Show, Dick Taylor's Old Kentucky Minstrels, the personnel of which includes Jack Sparks, stage manager; D. Chisen and wife, Rastus Jones and wife, Herbert Williams (drummer), Bob Taylor and wife, John H. Brown (cornet), Minnie Lee, Jessie Drew, Lily Howard, E. H. Rucker (trombone), E. H. Smith (piano), Ray Smith (clarinet), Jimmie Thomas (baritone) and Dave Leine, Earl Jackson's Ell wheel and merry mixup (Mrs. Jackson's son cashier on the latter ride).

Rajah Raboid, who had the side-show, left at Americus. George Cole has one of the flashiest corn games on the road. R. L. Davis, who has been doing agent work ahead of C. D. Scott's Shows, was a visitor. The free attractions carried by the show and contracted for this circuit of fairs consist of Fussner, the Great, slack wire; Taylor Brothers, acrobatic act; Capt. Flash, high dive; also Prof. Teddy Carlo's Band, with Madam Carlo featured as vocalist. The executive staff includes: Raymond E. Elder, manager; Billie Owens, lot superintendent; Wm. C. Murray, special agent; Mike Wier, trainmaster, and Frank Miller, electrician.

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"RADIANT RAY" ELECTRIC
FLOOR BASKET

The Most Beautiful Piece of Glistening Magnificence You Ever Saw.
No. 200—Made of all reed, beautifully finished in two-tone, rich-colored bronze. Contains nine (9) beautiful large size CLOTH flowers (6 ROSES and 3 ORCHIDS), each with a genuine MAZDA Bulb inside. Equipped with 7½ ft. of cord, 9 sockets, 9 bulbs and a plug, all complete, ready to light. Comes packed each in separate ruggedized box. Order Now if you want to make a cleanup. This is your chance. 5½ Feet High, 9 Lights.

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Bulbs Included
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Immediate delivery. 25% deposit on C. O. D. orders.

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HEART OF AMERICA SHOWMAN'S CLUB

Good Attendance and Enthusiasm Manifest at Opening Meeting of New Season

Kansas City, Mo., Nov. 5.—The Heart of America Showman's Club held its first meeting of the 1924-'25 season Friday night in its spacious clubrooms in the Coates House with a good attendance and lots of enthusiasm. All resident members were present with a fine showing of "road brothers" who had "put the show in the barn" in evidence. Friday night of each week is regular meeting night of the Showman's Club and after a short business session a social evening is in order.

It was decided at this first meeting to hold "get-together" dances about every two weeks of this season, where informality and good fellowship will be the chief aim. These dances are strictly for members only and no outsiders will be permitted or allowed to attend, as it was voted that all festivities of both the Showman's Club and the Ladies' Auxiliary would be confined to members only so that all affairs would be sure-enough show parties, with their well-known brand of hospitality and entertainment.

The Heart of America Showman's Club is enjoying prosperity and increased membership this season and enters another year of brotherhood, social activity and success. George Hawk continues his position as president ably and creditably, and will preside until the annual election in January.

WONDERFUL TIME

Enjoyed by "Big Eli" Folks at Jacksonville, Ill.

A most pleasantly looked-forward-to event by the staff and employees of the Eli Bridge Co. is their yearly banquet. Of the recently held affair *The Jacksonville (Ill.) Daily Journal* of October 30 commented as follows:

"The annual banquet given last evening by the Eli Bridge Company employees, honoring Mr. and Mrs. W. E. Sullivan, Miss Leta Sullivan and Mr. and Mrs. Lee A. Sullivan, was the third of these most successful events which have been given. Forty-two were present at the enjoyable affair. The decorations and place cards were in keeping with the Halloween season.

"After the banquet which was served at 6:30 o'clock an exceedingly interesting program was rendered. Group singing was the first number of the program, by the Big Eli family, with W. L. Wesner at the piano. A vocal solo was given by Homer Wood and a group of readings was rendered by Alfred Brockhouse.

"F. M. Crabtree presided as toastmaster and introduced Ben O. Roodhouse, who related the history of the Eli Company, and Prof. A. K. Rule, who gave a very interesting and instructive address on the conditions in New Zealand. Mr. Rule described the conditions in New Zealand to those present in a way that impressed his hearers very much. The speaker is a former resident of that country.

"Professor Rule's address was preceded by the history and progress of the Eli wheel given by Mr. Roodhouse. Mr. Roodhouse stated that the first Big Eli wheel was completed and first operated for pay in 1900 in Jacksonville. It was not until 1906 that a company was incorporated, the speaker stated, and a frame factory 30 feet wide by 60 feet long was constructed in Roodhouse. Seventeen additions were made to this structure in Roodhouse and the company then removed to Jacksonville in 1919, where the progress is well known both to the employees and citizens of Jacksonville.

"In the original factory in Roodhouse the largest number of wheels finished and shipped in one year was 28, while the first year in the Big Eli factory in this city 46 wheels were completed and shipped from the factory.

The committee in charge of the arrangements included F. M. Crabtree, chairman, assisted by Frank Goodall and John Prewitt."

FOLKER JOINS MORFOOT SHOWS

E. M. Folker, of Folker Bros.' Circus Side-Show, advised that his show and personnel recently made a successful cross-country trip from Arcola, Ind., to Tallapoosa, Ga., where they joined the Morfoot Exposition Shows. He also informed that they had added a nice den of snakes to their attractions and banners, bringing their banner line up to 90 feet. Manager Morfoot he says has one of the best carnival colored minstrel shows he has seen; also that Adam Erbe has the Athletic Show, the staff of the organization including Chas. E. Morfoot, owner and manager; Mrs. C. E. Morfoot, pilot, and Fred C. Hunt, secretary.

B. H. NYE WITH LESLIE

B. H. Nye, general agent, lately of Folker Bros.' "big-top" show, after spending a couple of weeks at home in Columbus, O., passed thru Cincinnati last week while en route to West Frankfort, Ill., to join J. A. Leslie as an executive in Mr. Leslie's indoor-event promotions.



A CLEANUP
19 Valuable Premiums
CAN'T BE BEAT FOR PRICE

List of Premiums

- 1 Gillette Razor Blade Stropper.
- 2 Pipes.
- 2 Pocket Knives.
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- 2 Gold-Plated Pen and Pencil Sets.
- 2 Gold-Filled Weldemar Chain.
- 2 Cigarette Cases.
- 2 Fancy Cigarette Holders.
- 1 \$7.50 Penn Safety Razor.
- 2 Opera Glasses.
- 1 Beaded Bag for Last Sale.

Price **\$10.75** Each
Complete, with a 1,000-Hole Sales-board.

SATISFACTION GUARANTEED OR MONEY REFUNDED—NO QUESTIONS ASKED.

Cash in full or 25% with order, balance C. O. D. Send Money Order or Certified Check to avoid delay.

Write for Our Illustrated Catalog.
Fastest Selling Salesboards on Earth.

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PLAY A WINNER!

5c Deal, with 6 Senators and 5 Round Art Pillows, \$10.00, complete with 1,000-hole Board, showing Pillows right on the Board.

10c Deal, with 6 Senators and 10 Round Art Pillows, with 1,000-hole Board, \$24.00.

WIRE US NOW.

MUIR ART CO., 116-122 West Illinois Street, **CHICAGO, 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,	71 Prizes: 10 Pillows, 86 Pennants, 24 Dolls, 1 Leather Pillow for last sale..	20.00

LOOK—POCKET PULL CARD—LOOK.
With Genuine Leather Pillows, \$8.00.
Brings \$1.00.

SPECIAL 1,000-Hole Board, Leather Pillows, 1 Leather Tie Mats, 4 Silk-Like Pillows, 10 \$15.00
Leather Tie Harnesses.

BUY DIRECT FROM MANUFACTURER.

We ship same day order received. For quick action wire money in the order. 25% deposit, balance C. O. D.
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SILVER KING VENDING MACHINES \$10 to \$20 Daily

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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 at purchase price billed C. O. D.
Can supply Mints, standard 5¢ size packages, \$15.00 for Half Case, 1,000 Packages; Full Case, 2,000 Packages, \$26.00, if ordered with machine.
5¢ Trade Checks, \$2.50 per Hundred.

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THESE RUGS ARE A FRENCH IMPORTATION.

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GIVE THEM SOMETHING DIFFERENT!**

\$30.00

Size 26x46 inches
Half Cash with Order,
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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.
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PRICE,
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600-Hole So Sales-
board Free

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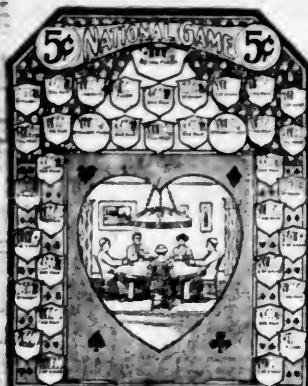
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10-.75 Boxes
6-.85 Cherries
1-2.00 Basket
1-3.00 Basket
1-4.00 Basket
1-7.00 Basket
1-10.00 Basket

PRICE,
\$16.50

1,200-Hole So Sales-
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Send for Complete Assortment Catalog.
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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.

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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.

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171-173-175-177 N. Wells Street,

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K. F. (BROWNIE) SMITH and C. A. STEWART WANT FOR THEIR CAROLINA EXPOSITION SHOWS

Out in the U. S. A. until Xmas, then Cuba bound. Will make wonderful proposition to good show to feature. Also have room for several small Grind Show Concessions that can stand good treatment and prosperity with the live-wire show. This week, Troy, N. C. Fair; week of Nov. 17, Florence, S. C. Fair; week of Nov. 26, York, S. C. Fair; then into Atlanta, Ga., for two weeks on choice locations. If you are a disorganizer and trouble maker, stay away. Just received cablegram from our Cuban representative that he holds contracts for ten of the choice spots that C. A. Stewart played last season. Address as per route.

SMITH & STEWART, Managers.

COOK HOUSE MEN

ATTENTION!!

We are headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, Juicer Jars, Juice Powders, Citrus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipment.

WAXHAM LIGHT & HEAT CO.
Dept. 15, 550 West 42d Street, - NEW YORK CITY



Urn Burners (like cut) pressure only
4-inch \$4.25
5-inch 5.50

The Last "Word" in Your Letter to Advertisers, "Billboard".

GRAY SHOWS

Remain in Louisiana and Texas All Season

Waco, Tex., Nov. 5.—This week finds the Gray Shows in Waco on a down-town lot and playing to a remunerative business.

The show has broken all its previous records this season, in that it lost but one night on account of rain. It opened the first week in April at Independence, La., where it furnished all amusement attractions for the Strawberry Festival, and it has not been out of Louisiana and Texas all season. It has played 12 fairs in Texas, all free ones, and receipts have been beyond expectations.

The lineup at present includes: Merry-go-round, operated by J. C. Rogers; Ferris wheel, by Frank Vinell; chair-plain, by B. C. Kelley (all rides owned by Roy Gray); Gray's Jungleland pit show, Harry Burnett's Snake Show, J. C. Alloway's "What-is-it?" platform show, and the following concessions: Harry Long, two; Mrs. Roy Gray, two; Louis Shields, three; Ed Strich, five; Louis Bright, five; H. B. Bright, two, and several others, the owners of which are not yet known to the writer. The executive staff: Roy Gray, owner and manager; Mrs. Roy Gray, treasurer; J. C. Taylor, electrician; "Slim" Freeman, trainmaster, and the writer, secretary and assistant manager.

LOUIS BRIGHT (for the Show).

CAPT. C. W. NAILL SHOWS

Scheduled To Remain Out All Winter

Sulphur, La., was the spot arranged for the C. W. Nall Shows for week ending November 9. The lineup consists of the New Orleans Minstrels, in charge of R. N. Arnold; Louis Selzer's platform show; Athletic Show, Jim Stovall manager; Parker carry-us-all, Ted Hurst manager; Ell wheel, H. Jennings manager, and 14 concessions. This show is scheduled to remain out all winter.

The show played the Rayville (La.) Fair early last month, it being the third year for this caravan there. Mr. Norman, the secretary-president, has improved the fairgrounds 100 per cent, and was one of the best fair secretaries it has been this show's lot to meet. The next stop Selma, one of the best stands of the season. While there 25 children from the Baptist Orphanage were guests of the show, and it was a sight not to be forgotten to see the way they enjoyed everything—there were tots from 3 years to girls of 16. The Oakdale Fair was good, as they had a free gate. This was the show's fourth year at that fair.

Mrs. Nall was called to the bedside of her sister, Mrs. Miller, of Elizabeth, who is now improving. Al Hanson is adding floor lamps and glass to his concessions. Mrs. George Hall has just returned from Texas, where she went on a visit to homewards.

L. M. BROWN
(for the Show).

BROWN & DYER ROUTE CARD

The official season's route card of the Brown & Dyer Shows, recently released, shows that the organization, during its season proper, covered 3,576 miles, opening at Daytona, Fla., March 17, and closing at Danbury, Conn., October 11; also that this outdoor amusement company played in seven States and traveled on nine railroads. The route card also lists the shows' executive staff, as follows: Al. J. Durnberger, general manager; B. M. Turner, business manager; A. E. Claire, secretary-treasurer; Frank LaBarr, assistant secretary and press agent; Sam Durnberger, superintendent of tickets; L. W. Borup, superintendent of stock; Charles Mitchel, trainmaster; David W. Sorg, electrician; W. W. Downing, special agent; H. A. Smith, general agent.

"UNCLE HIRAM" GOES EAST

Bert F. Davis, widely known in the outdoor show world as "Uncle Hiram Birdseed", stopped in Cincinnati November 6 to visit The Billboard staff on his way east. He came in from Randlett, Ok., following the burial of his wife at Vinita, Ok., and left the same day for Fall River, Mass., where he will visit his sister for two weeks and then go to his winter home in Safety Harbor, Fla. In Cincinnati he had a chat over phone with Robert Stickney, Sr., known as "Uncle Bob", who is also planning to again go to Safety Harbor this winter. Last winter these two "uncles" had a great time together there, but this year the home will not be the same for "Uncle Hiram" with that vacancy created thru the passing of his good wife, "Aunt Lucinda Birdseed".

DIXIELAND SHOWS

Parkin, Ark., Nov. 5.—The Dixieland Shows arrived here late Monday afternoon, and a majority of the personnel took a night off and visited theaters in Memphis. All attractions were ready and operating Tuesday evening. The auspices here is the American Legion.

This caravan has had a very satisfactory break with conditions the past five weeks, at Stuttgart, for the Rice Carnival; Camden, for the centennial celebration; Wynn, for the fair, and Forrest City and England. Altho good business prevailed at all these spots the latter stand was the banner of them all.

JESS NORTHOP (for the Show).

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 diamond list 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?



WEAR SEVEN DAYS FREE

OUR MARVELOUS MEXICAN DIAMONDS

have delighted thousands of customers for 10 years. They positively match genuine diamonds. Same perfect cut, some larger than others. Stand by our Mexican Diamonds. Send us your comparison with genuine. Note especially the Mexican Diamond is rounder, more brilliant, and has the same you admire on your close friends. Perhaps you have a Mexican Diamond in your possession. Test a MEXICAN DIAMOND FREE! You risk nothing. Wear it seven days side by side with a genuine diamond. If you decide to keep it return the diamond and we'll refund your money. Write TODAY. Agents wanted.

HALF PRICE TO INTRODUCE

To introduce to new customers we quote these prices which are half price and below our regular price.

No. 1-Ladies' ct. Ladies' ct. Gem, fine 14k gold, \$2.88

No. 2-Gents Heavy Tooth Watch, 1ct. gem, 14k gold, \$1.28

No. 3-Gents Heavy Toe Ring, fine platinum, two 1/2 ct. fine water, Mex. Diamond, \$1.25

No. 4-Gents Ex. Heavy Oyster ring, platinum finish, two inlay on sides, 1/2 ct. fine water, Mex. Diamond, \$1.48

Just send name, address and size of finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postmen. If you decide not to keep it return the diamond and we'll refund your money. Write TODAY. Agents wanted.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Bill-board.

MEXICAN DIAMOND IMPORTING CO.

Dept. NB., Las Cruces, N. Mex.
Exclusiva Controlers of Mexican Diamonds for 18 years.

WRITE FOR OUR VALUE GUIDE CATALOGUE



**SPECIAL,
\$1.50**

Gents' Combination Outfit.

Gold-plated Watch, Knife and Chain, in Display Box.

Complete Set,

**\$1.50
.15 Postage**

\$1.65 Total

We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's Auctioneers, etc. All we ask is a trial order.

ELIAS SHAHEN COMPANY,

Importers and Wholesalers
337-339 W. Madison St., CHICAGO, ILL.

BEANO or CORN GAME

The Fastest and Best of All.

Card made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....\$ 5.00

70-PLAYER LAYOUT.....\$ 10.00

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For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Souffle Tops, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Pennants, Novelties, Ballons, Canes, etc. Send today for our new Catalog No. 121.

SLACK MFG. CO.

128 W. Lake St., Chicago, Illinois

COOLIDGE and BARKLEY! ELECTED!

One To Guide
The Destiny of Our
Nation



JOHN M. SHEESLEY



PRESIDENT COOLIDGE

One To Pilot
A Mighty Amusement
Organization



A. H. BARKLEY

Each One
a Leader!

A PAIR HARD TO BEAT

GREATER SHEESLEY SHOWS, peer of all Carnivals, announces the acquisition to its executive staff of MR. A. H. BARKLEY as General Representative and Traffic Manager.

Its own railroad train of not less than FORTY ALL-STEEL CARS will carry a wealth of joy-making equipment, the last word in Modern Riding Devices and Tented Attractions, to usher in the season of 1925.

GREATER SHEESLEY SHOWS WILL BE AN ACTIVE CONTENDER FOR THE MOST IMPORTANT AND EXACTING BOOKINGS IN THE OUTDOOR FIELD --- THE BIGGEST FAIRS AND MOST PRETENTIOUS CELEBRATIONS.

OUR WATCHWORD: "BIGGER AND BETTER"

Offering a thorough, efficient and courteous business organization under skilled supervision of that master of showmanship---CAPT. JOHN M. SHEESLEY.

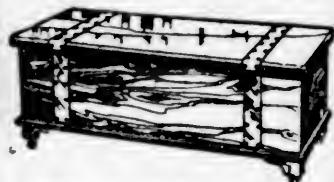
Correspondence invited from managers of fairs, celebration committees, real showmen and shows and clear concessionaires.

WINTER QUARTERS
AND WORKSHOPS.
ALEXANDRIA, VA.

Address---

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HOTEL RALEIGH,
WASHINGTON, D. C.

CEDAR CHESTS GET THE MONEY



2-Pound, size 4x5½x9½ 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



Large Fur Monkey, Gross... \$ 8.50
Flying Birds, Best Assorted Colors, Gross... 4.50
Red Rubber Devil, Gross... 11.00
48-in. Colored Shell Chains, Gross... 9.00
French Bead Bag, Draw String, Each... 1.50
French Bead Bag, Shell Frame, Each... 3.00
French Bead Bag, New Balloon Style, Each... 3.00
Gold-Plated Large Military Specks, Dozen... 3.00
All Shell Large Military Specks, Dozen... 5.50
Gilt Clutch Pencils, 3 Leads, Gross... 5.50
Tin Footballs for Badges, Gross... 10.50
Full Line of Salesboards.

Send permanent address for complete catalogue. 25% deposit required on all orders.

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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.

\$125 Made in One Day



For over ten years this has been an honest 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 slow. A life never worn bloomers bloom! Fortune and non-fortune papers—many kinds in many languages.

For full info. on Buddha, Future Photos and Horoscopes, send 4c stamps to

S. BOWER

Bower Bldg., 430 W. 18th Street, New York.

ARMADILLO BASKETS. Horn Rockers and Novelties, Work Baskets, silk lined, made from the shell of the Armadillo; also suitable for Flower Baskets. Rattlesnake Belts made up any style. Animal Skins famous for Rugs. Highly polished Horn Hat Racks, etc. Horseshoe Plated Hat Bands and Belts, with nickel silver buckles. 5¢ dollars for Curio Stores or Concessionaires. Write for prices and particulars.



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407½ W. Commerce St., San Antonio, Texas.

CLASSY

BALL THROWING GAMES

are big money getters. Ours are made for you. Ask for circulars 25 years in the game.

TAYLOR'S GAME SHOP

Columbia City, Indiana.



If you see it in The Billboard, tell them so.

CARNIVAL CARAVANS

CONDUCTED BY
ALI BABA

Only three editions of *Billyboy* between this issue and the Christmas Special.

"Funny little hats" (remember the little felt "skiddo" skyplexes?) are about due for a strong comeback.

Babe and Dolly Kuhlman closed with the Eliman Amusement Co. a few weeks ago and returned home to Hamilton, O.

Mike Troy infoed that he will not winter at Portland, Me., but at Rochester, N. H., where he formerly had amusement interests.

Harvey—The poetic tribute was very nice, but you neglected to include to whom it was dedicated. Doubtless you overlooked this.

Word reached Savannah, Ga., that Miller Bros.' Shows would reach there about the first week in December to go into winter quarters.

James Watson is home, Dayton, O., for the winter and says he had a very

COL. DAN MacGUGIN



"Col. Dan" has been in show business constantly since the spring of 1892—when he ran away from his home in Davenport, Ia., to join a medicine show. Has been connected with various outdoor amusement enterprises in that time, 10 years off and on with the C. W. Parker Shows, treasurer on the Russell Bros.' Shows, Brown & Dyer and Siegrist & Silbon and the Waite Savage Amusement Company, and the past season treasurer and assistant manager for the Louis Isler Greater Shows, with which he has signed to act in the same capacity for next year.

satisfactory 26-week season with the Wade & May Shows.

Harry Stahl was in Cincinnati early last week from Toledo and visited The Billboard. Said that he had "lost" an animal pit show and was looking for it.

Walter K. Sibley postcarded (scenic pictorial) Ali from Concepcion, Chile, dated October 13: "Beginning our second year in Chile today. Business good. All well."

Albert J. Linck, special agent of the Greater Sheesley Shows, after arranging for the housing of the equipment in winter quarters at Alexandria, Va., returned to his home in Racine, Wis.

Now that the political campaign "for President" is over (almost) for this year the daily newspapers will have more room for news not so much predictive but what is really going on.

J. L. King sums up that he had two very pleasant seasons with the Athletic Show on the Great White Way Shows and infoed from Nitro, W. Va., that he was leaving for Louisville, Ky.

Word reached Ali recently that Princess Mite, the "Japanese Doll Lady", had moved her ten-in-one from the Burns Greater Shows to Mau's Greater Shows, then playing at Chattanooga, Tenn.

A. H. Barkley, recently made general representative and traffic manager of

the Greater Sheesley Shows while not on the road this winter will make his home at the Hotel Sherman, Chicago.

Mr. and Mrs. E. L. ("Spot") Kelley, concessionaires with the Greater Sheesley Shows, closed with that caravan at Goldsboro, N. C., and are motoring to Los Angeles in a recently acquired touring car.

During a few weeks previous to the election one could read so much in the dailies of how representatives of opposing factions claimed their respective candidates were "the best". How like some showfolks!

Harry Gordon, concessionaire, arrived in Cincinnati last week from Lebanon, O., for a couple of days' stay. Was looking for some indoor show to make. Thought he would jump either to Flint, Mich., or Detroit, more probably the latter city.

While en route to Seattle, Wash., Frank H. Swain wrote that he had passed thru Cincinnati, but did not have time to stop off and visit *Billyboy*. Frank also stated that he had just closed a pleasant season with the T. A. Wolfe Shows at Spartanburg, S. C.

Mr. and Mrs. H. J. Blake wrote from Los Angeles that they wish to thank all the folks on the Foley & Burk Shows for the kindness and assistance shown them during Mr. Blake's (ticket seller on the

JAMES F. MURPHY



Mr. Murphy, one of the best known showmen in the carnival field, is slated to officiate as general manager of the Nat Reiss Shows for next season.

dog, pony and monkey show) illness while with that caravan.

Ward ("Dad") Dunbar, who left the Greater Sheesley Shows during the Gary (Ind.) engagement in August, writes that he is hibernating at Eagle Lake, Mich., and is now back on his old stamping grounds, Elkhart, Ind., greatly improved in health and spirits.

Blaine ("Slim") Young postcarded that he closed with Wortham's World's Best Shows at Dallas, Tex., as manager of the water show, and had joined the Southern Standard Shows, with the "Zoma" attraction, and will remain until Christmas, possibly all winter.

Billie Kettle closed as manager of the Water Circus on the Greater Sheesley Shows at Danville, Va., and is now handling the advance of Mark Goff's Society Orchestra, numbering 11 pieces, which recently played a week's engagement at the State Theater, Huntington, W. Va.

Mr. and Mrs. Ben Rockford, concession folks, blew into Cincy last week while on a motor trip, which originally started at Boston, to the Mississ' home at Evansville, Ind. They had been working ballracks, etc., but were changing to small direct sale novelties to be handled on the trip.

"Manager Ex A. Grate" opines that now since it has been settled what berths A. H. Barkley, Wilbur S. Cherry and W. C. ("Bill") Fleming will occupy for next

BIG ELI WHEELS

Hundreds of satisfied customers testify to the earning power of
BIG ELI WHEELS
We build the Nos. 5
12 and 16

Also the No. 6 Baby
ELI WHEEL. The only factory in the world devoted exclusively to the building of this popular Riding Device. Write us for particulars.

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800 Case Ave., Jacksonville, Ill.

J. P. Mackenzie, John Wandier, F. W. Fritsch,



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.

Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., INC., NORTH TONAWANDA, N. Y., U. S. A.

THE NEW ROLLING WAVE



THE NEW ROLLING WAVE, the most sensational ride out today, for Carnivals, Fairs and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it.

SMITH & SMITH, Springville, Erie Co., New York.



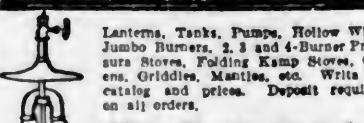
Horses, Figures, Kiddie Rides, Flying Swings, Etc.

M. C. ILLIONS & SONS, Inc.

Write for Illustrated Circular and Price.

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LITTLE WONDER LIGHTS



Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Gridirons, Mantles, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co., 8th and Walnut Streets, TERRE HAUTE, IND.

•NO. 19

SKILL GAMES

For Fairs and Bazaars. New Styles and Big Money Getters.

Dart Boards, only \$ 7.00

Hoop-Lin Outfit, only 15.00

Sam Bell Board, only 15.00

Huckley Buck Outfit, only 12.00

Just off the press, 85-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, O.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Premiums and Concessions. Send 10c for samples and prices. **HELMET CHOCOLATE CO.**, Cincinnati, O.

SAFETY "I SAW IT IN THE BILLBOARD."

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 $\frac{1}{2}$ x5 $\frac{1}{2}$ x4 inches.) \$2.00 EACH.

Write Today to any one of our Three Great Shipping Centers:

Eastern Representatives:
SINGER BROS.
536-38 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.

SALESBOARD

Selling out at \$3 less than cost over 200 of the following assortments:

- 1 GENT'S 7-JEWEL WATCH.
- 4 LARGE PHOTO KNIVES.
- 4 MEDIUM PHOTO KNIVES.
- 2 GAMES SCARF PINS.
- 2 GENUINE EVERSHARP PENCILS.
- 2 WATERMAN FOUNTAIN PENS.
- 2 GOLD RINGS, 10-k. Gold.
- 1 TULSA PEARL NECKLACE.

Each Assortment on handsome display, with 1 cent-hole for Salesboard. Complete for only \$1.00, Postpaid.

TERMS: Send check with order. Prompt delivery.

Specialty Mfg. Co.
Box 71, Salisbury, Md.

season probably showfolks will take a notion to wonder who will be the pilot of his "Great Wheelbarrow Shows" for 1925 (cents).

After closing the season with the Levitt-Brown-Huggins Shows Mr. and Mrs. Harry Fremini have been putting in a few weeks at Will Wright's store show (Wright has been secretary of the L. B. H. caravan for the past several seasons) in Seattle, Wash., prior to starting a vaudeville tour.

It sure looks like confetti is to stage a comeback, along with serpentine, etc. There has been a great deal more of the "paper fun" manifest at community outdoor affairs this year than during quite a number of years past. This was especially noticeable in many quarters Halloween night.

Edward A. Sabath a few weeks ago finished his season's duties as secretary with the J. L. Cronin Shows in North Carolina and has returned to Huntington, W. Va. Says he has several promising indoor promotions for the winter season and expects to be soon quite actively engaged along that line.

Among the hibernators and registrants at the Georgian Hotel, Seattle, Wash., recently were "Speed" Garrett, "Paddy" Conklin, "Spike" Huggins, Joe D. Mouchelle, Harry Gordon, Bert Chipman, Bill Myers, Sam Brown, "Whitey" Welch, Al ("Big Hat") Fisher, Gus Williams, Rodney Krall and Will Wright.

John H.—So far as All has learned the wrestler (possibly two of them), "Kala Pasha", wrestling with carnivals in the Southwest this fall, is not the Kala Pasha you knew as working with Charley Chandler ("Mysterious Conductor") a few years ago and who is supposed to be still doing comedy in pictures on the Coast.

Jack Kingsley, assistant manager of Van Brenk's Independent Vaudeville Show, informed that Manager P. J. Van Brenk concluded the tour of his show thru Pennsylvania and New York State, and that it was about ready to start a trip south, with ten acts in the performance, the opening being arranged for Elizabeth, N. J.

Billy Hynd, well-known Scotch bagpiper, and Val Coogan (Zelma), both late of the circus side-show on the T. A. Wolfe Shows managed by Gene Milton, passed thru Cincinnati early last week, having closed with the show at Spartanburg, S. C. Hynd was en route to Detroit and Coogan to Chicago, both to again play vaudeville dates.

Word from Seattle was that Frank Hardy, formerly a vaudeville agent in London, England, has just completed his first season in the carnival business and was seemingly delighted with the experience. Bert Chipman, congenial secretary of the Pacific Coast Showmen's Association, was a visitor to Seattle.

In the early days of carnivals novelty concessionaires collected plenty of "cush" thru sales of carnival (fun) novelties, with no games to play attached to their stands. This encouraged a spirit of festivity among the midway visitors. How'dum it wouldn't go over these later days (allowing that a few still earn their livelihoods that way)?

W. L. ("Slim") Griffin, former concession operator, has been with Christy Bros. Circus since September 1 as ticket seller on the seats and says the show has been having excellent business in Texas. Says he will "sliver" to Orlando, Fla., when the circus closes its season and that he will be with Golden Bros. Circus (or whatever title it has) next season.

About 50 Mint Vending Machines, prices must be very low. State best price condition, model numbers. WERTS NOVELTY CO., Box 34, Munroe, Indiana.

KEYSTONE IMPORT CO.
418 South Broadway,
LOS ANGELES, CALIF.

DOUBLE HIGH STRIKERS
YOU CAN get DOUBLE MONEY and only one privilege expense with "Moore Bros." Double Strikers. Send stamp for catalog. Other Games that GET THE MONEY. We manufacture 100%—MOORE BROS., Mfrs., Lapeer, Mich.—1924.

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 Anti-Mirth Books.....5.00
100 Assorted Comic Joke Books.....5.00
Terms: One-half deposit, balance C. O. D.
NEWMAN MFG. CO., Cleveland, Ohio.

FUTURE PHOTOS
NEW HOROSCOPES
Magic Wand and Buddha Papers.
Send 4¢ for samples.
JOS. LEDOUX,
109 Wilson Ave., Brooklyn, N. Y.

FOR SALE
Khaki Tent, 25x30 ft., 10-in. top, 12-in. walls, 7-ft. walls. BRAND NEW. Suitable for 1st Show or Concession Tent. Stakes, poles andacks complete. Bargain if sold at once. MONTGOMERY BROTHERS MOTOR CO., Crawfordsville, Indiana.

WANTED TO BUY
About 50 Mint Vending Machines. Prices must be very low. State best price condition, model numbers. WERTS NOVELTY CO., Box 34, Munroe, Indiana.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address: SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

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

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Northern Representatives:
H. SILBERMAN & SONS,
328 Third Street,
MILWAUKEE, WIS.

Peerless Gets the Money!

Don't be satisfied with 50 Per Cent popcorn results this year. BUY PEERLESS AND CASH IN 100 PER CENT. Nat Reiss Shows, Wortham Shows, Karl Simpson, Brundage Shows and hundreds of others use Peerless. Why? Because THE PEERLESS WILL GET DOUBLE AND TRIPLE THE USUAL POPCORN PROFITS. Ask our thousands of Peerless owners.

Model "C" comes complete with permanent carrying case, can be converted into a hamburger stand in a minute's time. All necessary equipment included. THE MOST COMPLETE, COMPACT, PORTABLE, BIG CAPACITY CORN POPPER FOR ROAD, SHOW AND CONCESSION WORK.

Four different models to choose from for permanent locations in parks, theaters, news-stands, stores, etc.

Send your order today. Descriptive circular on request. Terms to responsible parties.

National Sales Co. 712 MULBERRY STREET
DES MOINES, IOWA

OPERATORS! NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots.
IDEAL POSTCARD VENDER, with double slot 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 postards, 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.



CUBE-IST FOUR TELLERS SEATTLE WA.

In Celluloid (green and red transparent), they are retailing at \$1.25 and \$1.00 the set. Ideal for Advertising or Carnival purposes. Special colors and special imprint may be ordered in quantity lots. Samples sent on receipt of the retail price. Agents wanted. The patent covers innumerable games. The manufacturing rights are for sale.

Want Your Fortune Told?

Ask for Cubist Four Tellers.

(Pat. Aug. 12, 1924. Trade Mark Reg. U. S. Pat. Office)

They are Fortune-Telling Dice, and will answer any question you may ask.

C. HARDMAN

Berkeley, California

Advertise in The Billboard—You'll Be Satisfied With Results.

At festive celebrations, carnivals, fairs, etc., these days many of the growing—(Continued on page 88)

EVANS' LATEST! THE PONY TRACK TOP MONEY EVERYWHERE



PRICE \$75.00 EACH. Immediate Shipments.

15-Horse Machine, mounted on 36x36 Fold-Up Board.
DON'T WRITE. WIRE DEPOSIT AND GET THE LATEST IN THE FIELD.

DON'T BE MISLED BY IMITATIONS. GET THE ORIGINAL.

GENUINE **Beacon**

INDIAN WIGWAM BLANKETS \$3.35 Ea.

In Case Lots, 30 to a Case. Full bound.
Standard quality and weight. Size 60x80.

\$4.50 EACH IN CASE LOTS **EVANS' INDIAN SHAWLS \$4.50 EACH IN CASE LOTS**

BIGGEST HIT EVER SEEN AT THE FAIRS. THE TOP MONEY STORE.

Assorted designs and colors. Heavy 6-in. wool fringe (not a dyed cotton grocery string).

Send for our 6-color Illustrated Folder.

H. C. EVANS & CO. Show Rooms, 321 West Madison St., Office and Factory, 1528 W. Adams St., CHICAGO

CARAVANS

(Continued from page 87)

ups of the gentler sex appear in "knickerbockers". For the fun to be gained from it and the commercial value connected therewith, why not get up a novelty for the "mere boys" (for such occasions), such as short ("satirical") skirts—soft—in colors—with elastic bands for the waistline?

While his shows are in winter quarters at Cincy Mad Cody Fleming, who incidentally, besides being a carnival owner and manager, is real "fast" on a wrestling mat, and veteran at it, along with Tiger Mack, his boxer and wrestler, intends to get conspicuously busy in events of local sporting circles. Mad Cody expects his injured foot to be completely well within a month.

All hears that Doc Corby, who used a live calf named "Oscar" for bally on his "Betsy" show with Charlie Nigro's caravan, intended selling "Oscar" to some local meat market after the show played its last engagement at Nitro, W. Va. but after attempts toward that end, Doc was somewhat "hard to get along with", as he canvassed all the markets and found that not one in town did its own butchering.

Lee J. Young advised that after two seasons as secretary with the Lippa Amusement Co., which caravan and treatment of him he praises, he had severed his connections with that organization and had joined the forces of Sam Solomon to handle publicity and otherwise aid at Solomon's indoor show dates which open under the auspices of the Odd Fellows in the armory at Pontiac, Mich., week of November 22.

Mr. and Mrs. Ralph Phillips, the Kleaver Kandy Kotton folks, stopped off in Toledo with the intention of anchoring there for the winter. The local industrial conditions, however, didn't meet with their approval, so they headed southward. Ralph says that if he is to run up against hard times he is very desirous of having sunshine along with 'em. Tom Gentner probably intends remaining at Toledo, being at Slater's Penny Arcade on Superior street, added Phillips.

Berney Kern, having closed his season as second agent with C. M. Nigro's caravan (Great White Way Shows), rambled into Louisville, Ky., for a while, and Mrs. Kern went on to Evansville, Ind., to pay her mother a visit. They will probably go south for the winter. B. B. Brown and wife (Mickey), who also closed the season with the Great White Way, have been in Louisville, where "Brownie" has been a frequent visitor to the race track. The Browns were early in the season with the Golden Circus.

If of sufficient importance the "Information Wanted" column in the Classified Advertisements' department of *The Billboard*, is the proper place to make inquiries regarding the whereabouts of parties just "not heard from" in a long time—at very small cost (the copy for that department and the pay remittance must reach our Cincinnati office by Thursday of each week). In cases of sickness, death, dire need from friends because of illness, etc., *Billyboy* is willing—always has been—to help in its news columns, but there is a weekly published Letter List and since correspondence should be carried on continuously between relatives and friends, and from the fact that somebody just wanting to hear from somebody else (for personal or business reasons) is not news—well, how do you figure it?

"Picks" from the Nat Reiss Shows' winter quarters at Jeffersonville, Ind.:

Walter Jordan, Jr., opined that the natives in and around Thebes, Ill., had just about settled down to their regular everyday life after a heavy week of welcoming him home. During the last season he was connected with Nate Miller's concessions.

Ed Paterson, in charge of the mixup ride, writes Dad Miller that all is well and that he is taking on considerable weight while visiting his friends at Eau Claire, Wis.

Mrs. Harry G. Melville expects soon to be familiar with the parking and speed laws in Louisville, Ky., and to be on speaking terms with all the traffic cops. Mike Donahue, what do you mean by stepping on the gas?

Nate Miller says that he is stopping with his cousin (doctor) at the rate of \$15 per day, that he is getting along nicely, but will be under the care of his physician the best part of the winter.

J. R. Connors, of the Beverly Tent & Awning Co., has been a frequent visitor to winter quarters in Jeffersonville, which is just across the Ohio River from Louisville, Ky.

William (Dad) Miller, caretaker of the winter quarters, was seen several evenings in Louisville and enjoying the occasions immensely.

Charlie Peterson, wrestler, says he is now living in Chicago with his wife and kiddies and that his address and phone can be found in the directories.

WANTED All kinds of good acts for year's work. Magic, Illusions, Far East, Hawaiian Dancers, Lady Musicians. Can use anything with class. 1107 Capitol Building, Chicago, Illinois.

A SPHERE THAT HAS BAFFLED ALL DICE SHARKS

and has revolutionized the dice world, both foreign and home. A clean game for all at last. Both young and old enjoy this pastime. This method is faster than the old way, and everyone gets a full 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 one idea, being actual size.)



DICE EGG

Used in Ma-Jong, Percheel, Bunco and other games. It's incomparable.

Dice can be had with 1, 2 or 3 dice too. Price of Dice Egg with white base dice, 35¢; with red colored dice, 65¢.

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.

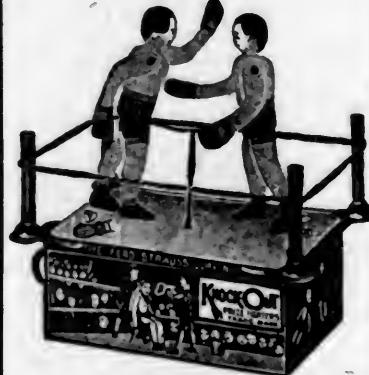
SALESMEN, this is your opportunity. DEALERS, get our 1925 price list on the Rocking games. Just out.

Patented United States, July 8th, 1924. Canadian Patent allowed.

ROCKINGGAMES, Inc.

204 Bedford Street, Johnstown, Pa. ROCKINGGAMES, Ltd., Toronto, Canada.

A REAL "BANGUP" TOY



BB. 11/5—Knock-Out Prize Fighters. These little boxers battle like real prize fighters to immense delight of all red-blooded kiddies. The fight lasts one minute with every winding. Actual size 6 inches high. Sample, Postpaid, 75¢.

Per Gross \$ 48.00

HALF MONEY IN ADVANCE

Our Holiday Catalog No. 94 H Listing a World of Toys Free for the asking (to Dealers only)

M. GERBER

Undersealing Streetmen's Supply House. 505 MARKET ST., PHILA., PA.

On the Level, Folks. It Will Pay You To Handle

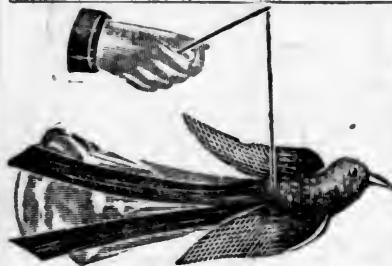
La Perfection Pearls

24-Inch Diamond Necklaces, at... \$ 8.00 per Dozen
30-Inch Diamond Necklaces, at... \$ 8.00 per Dozen
30-Inch Opaïscent, Uniform, at... 15.00 per Dozen
Lamérette Boxes, at... 2.50 per Dozen
Heart or Octagon, Velvet Covered Boxes, at... 6.00 per Dozen
20% deposit with all orders

LA PERFECTION PEARL COMPANY
249 W. 42nd St., NEW YORK.

SLOT MACHINES WANTED
5c and 25c play. GEO. MONIER, General Delivery, Miami, Florida.

CARNIVAL and CONCESSION MEN!



WHEEL GOODS

		Par Dozen.
B905	Plush Teddy Bear, 18 In.	\$18.00
B932	14-In. Dressed Dolls	6.00
E933	14-In. Flapper Dolls	5.50
E934	19-In. Dressed Dolls	12.00
B935	26-In. Dressed Dolls	18.00
B344	16-In. Mama Dolls	9.00
B345	16-In. Mama Dolls	12.00
B347	26-In. Mama Dolls	13.50
B606	Beacon Wigwam Blankets, Each	\$3.35
B607	Cave Lots, 30 In. Case, Each	\$3.35.
6018B		Each.
6018B	Rogers 28-Piece Nickel Silver Sets, Bulk	\$ 3.00
6019B	28-Piece Lim. Oak Drawer Chest	1.00
6019B	28-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
J101B	Junior Lamp, Silk Shade	9.50
F100B	Floor Lamp, Silk Shade	10.50
A103B	Butterfly Lamp, Silk Shade	9.00
B371	Pickling Peacock	13.50
B372	Pickling Chickens	5.00
B373	Italian White Shell Chains, 48 In. Long.	2.50
NOTE—No less than 6 Lamps of one kind sold.		

NOVELTIES. Per Gross.
B153—Flying Birds, Large Size, Best Quality, Long Decorated Sticks. \$ 4.50.
B283—Novelty Tissue Parasols. 7.50.
B192—R. W. B. 14-In. Paper Horns. 2.00.
B173—Scissors Toys. 2.75.
B370—Pickling Peacock. 9.00.
B371—Pickling Chickens. 13.50.
B373—Italian White Shell Chains, 48 In. Long. 2.50.

We carry big lines Watches, Clocks, Jewelry, Slum, Silverware, Novelties, Canes, Whips, Knives, Balloons, Rubber Balls, Wheels, Paddles, Dolls and Novelties.

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 AIRO BALLOONS 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.



WIDE-COLLEGATE BELTS

GENUINE COWHIDE LEATHER. Colors, Black, Cordovan, Grey, Russet. Samples, 75¢ Prepaid.

Gross Lots, \$60.00

Assorted Colors and Sizes.

AMERICAN EAGLE BELLES

"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 Buckles \$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 our New 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.

POST CARDS FOR VENDING MACHINES
Operators, Penny Arcades and Beaches.
\$2.85 per Thousand
Actors, Cowboys, Bathing Beauties, Baseball and others.
AGENTS WANTED.
UNITED POST CARD SUPPLY CO.
615 Dickinson Street, PHILADELPHIA, PA.

TALCO KETTLE CORN POPPER
Two new models—the surest and cheapest year-round "meal tickets" you can buy. Sturdy steel plate bodies, finished in shiny hard baked red enamel, best workmanship and handy design. Finely built, heavy aluminum popping kettle that produce 10 bars of finest "popped in flavor" corn in 1½ minutes. Best pressure gasoline tank and burner. Satisfaction guaranteed or money refunded. Order from this advertisement or write for circulars.
No. 1 \$97.50
No. 5 \$57.50
TALBOT MFG. CO.—ST. LOUIS, MO.

OUR LATEST HIT

WASHINGTON SENATORS.
Price, \$12.60 Per Dozen.MUIR'S
PILLOWS

Round and Square

FOR

CARNIVALS
and
BAZAARSGRIND STORES—Our Pillows attract
the crowds as nothing else will.PATRIOTIC PILLOWS for AMERI-
CAN LEGION Celebrations, Lodge De-
signs for Fraternal Order Carnivals.

DESIGNS THAT GET THE PLAY.

Same Prompt Service and Square Deal-
ing as in the Past.

Send for Circular and Pre-War Prices.

MUIR ART CO.
116-122 W. Illinois St.,
CHICAGO, ILL.

FOURTH CONSECUTIVE DATE

Yields Very Good Business for Morris &
Castle Shows at "Home-Town" Fair

Shreveport, La., Nov. 4.—"Home Again" headed one of the articles in *The Shreveport Journal* when the Morris & Castle Shows arrived here early Monday morning, three days prior to the opening of the Louisiana State Fair, at which these shows again occupy the "gladway". The preparatory days were not alone used in setting up, but in greeting friends made during the winter months of the past four years, as the show has made Shreveport its winter quarters since first its title was introduced to the outdoor show world.

Thursday last week, opening day (Children's Day), was marked by a record attendance, which has continued for the six days so far, and from all indications this will continue thru the entire date. The "gladway" has been very much enlarged since last year, which eliminated to a big extent congestion of the concession row leads up to the shows and rides. Fair Secretary Hirsch again had everything in readiness, such as the wiring, water connections, shavings, etc.

The receipts have shown each day an increase over that of last year attributed to the increase in size and number of attractions that have been added since last year by Messrs. Morris and Castle.

Friday noon George Freeman, Jr., president of the fair, entertained with a luncheon at one of Messrs. Tarnehill and Little's "restaurants" under the grand stand the members of the Rotary Club. During the dinner the Morris & Castle band, under direction of Chas. Ellsworth Jameson, rendered a most enjoyed concert, with a few vocal solos by Joe Guirman. Afterward the Rotarians and their wives were escorted thru the shows by Messrs. Morris and Castle.

The day before the fair opened the personnel of the M. & C. organization staged a benefit performance for Capt. Fred Bond, the high diver, who suffered a broken back while performing at the Minnesota State Fair the first week in September. This benefit show netted a sum over \$800. Eighteen acts were presented, inclusive of several of Fred M. Barnes' grand-stand acts, including the Lucile Anderson diving girls, who did a burlesque on Houghin's Riding act; the Three Golfers, and Ernie Young lent the Merigold Trio. Al Sweet had his two bands for this gala event, his Singing Hussars and the Chicago Cadets under the direction of Everett Johnson. During the intermission Mrs. Fred M. Barnes, Mrs. Jim Coniff, Julia Hirsch, Mrs. Kahn, Mrs. Jim Harrison, Mrs. Chas. E. Jameson and Mrs. John R. Castle sold prize packages, which furnished much merriment. "Smiling" Al Sweet acted as auctioneer and sales manager.

Mrs. Dorothy Kempf passed another milestone in life during this week and was the receiver of many beautiful gifts. Monday night the fair officials were hosts at their annual barbecue, held several miles out from town, which was attended by over 150 guests, included being Messrs. Morris and Castle, Dave Morris and the writer.

Just one more fair at Beaumont, Tex., and then the season of 1924 will pass into history for this organization.

JOE S. SCHOLIBO
(Director of Publicity).

ZEIDMAN & POLLIE SHOWS

Clinton, N. C., Nov. 6.—A big feature of the engagement of the Zeidman & Pollie Shows at the Bennettsville (S. C.) Fair last week was the visit Friday of United States Senator-Elect Cole A. Blease, who after visiting the various shows on the midway spoke in highest terms of the show and the management during a half hour of oratory in front of the grand stand. The Senator had lunch in Murphy's cookhouse as the guest of Mr. Zeidman and Mr. Price. He visited Ethel Dore's Water Show, rode the Rocky Road to Dublin, saw Alpine, the fat girl, and thoroly enjoyed Etta Louise Blake's Superba, and told the president of the fair association afterwards that he had one of the best four hours of amusement that he had ever enjoyed. Bennettsville turned out good, and by continuing over Saturday the management made a wise move, as the business done was really remarkable.

All was in readiness Monday night in Clinton, and on Tuesday hordes of children availed themselves of the free-gate admission to the fair. The weather continued ideal and Wednesday saw a monster crowd on the fairgrounds.

Several of the Brown & Dyer folks have been visitors here, including Al Dernberger, Mr. and Mrs. "Whitey" Austin, Mr. and Mrs. Charley Youngman, Mr. and Mrs. Allen, Dave Sorg and others.

THIS WEEK'S SPECIAL

Harry Johnson, lot superintendent, who has filled this trying position to the satisfaction of all concerned during the present season. Ever resourceful, ever on the job, possessing a thoro knowledge of all the intricacies of his position, Harry has made himself a very important factor in the physical department of the Zeidman & Pollie Shows.

WILLIAM J. HILLIAR
(Publicity Director).THE FAMOUS
"TELERAY" ELECTRIC
BASKET ...
BEST MONEY MAKER FOR
CARNIVALS, FAIRS,
BAZAARS AND SALESBOARDS
INAPPROPRIATE XMAS GIFT
BULBS BURN ALMOST INDEFINITELY.SHOWING
ROSE DETACHED.

The above Basket, 6 lights, 23 inches high.

PRICES:

	Each.	Dz.
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
Manufacture. Estab. 1900.
323-325 W. Randolph Street, CHICAGO, ILL.

BUY WHERE YOU SAVE MONEY

Prices and merchandise guaranteed. Your money cheerfully refunded if not satisfied. L'ELO PEARLS, 24 Inch, Indestructible, with sterling silver white stone clasp, in satin-lined box. Per Dz. \$ 8.50
In velvet box. Per Dozen 12.00

BARR BRAND BALLOONS AND
SQUAKERS

Fresh Stock Guaranteed	
No. 60 Gas Balloons.	Gross \$ 2.50
No. 70 Gas Balloons.	Gross 2.73
No. 68 Gas Balloons, Diorated.	Gross 3.50
No. 120 Gas Balloons.	Gross 6.50
No. 75 Airships.	Gross 2.25
No. 150 Airships.	Gross 4.25
No. 20 Squakers.	Gross 1.10
No. 35 Squakers.	Gross 1.10
No. 50 Squakers.	Gross 2.25
No. 60 Squakers.	Gross 3.00
Special Assorted Squakers.	Gross 2.75
Baby Grand Squakers.	Gross 13.50
Balloon Sticks.	Gross ..... .40

SLUM NOVELTIES

Rooster Whistles (3 kinds).	Gross \$ 1.30
Mem Books (2 kinds).	Gross 3.00
Aeb Trays, Ast. Patterns.	Gross 3.73
Easel Back Mirrors.	Gross 2.00
Plain Mirrors.	Gross ..... .85
Puzzles.	Gross 1.00
Reaming Toys.	Gross 1.00
Jumping Frogs.	Gross ..... .50
Cigarette Whistles.	Gross ..... .85
Glass Cigarette Holders.	Gross 1.50
Picture Mugs.	Gross ..... .75
Swinging Toys.	Gross ..... .25
Swingby Fans.	Gross 3.73
Celluloid Wrist Watches.	Gross 3.73

Send for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments.

SAMUEL FISHER
54 West Lake Street, CHICAGO.LIBERTY PANED
ALUMINUM WARE

GUARANTEED BEST QUALITY

72 Big Pieces, \$46.00
Immediate shipment.

25% deposit with order, balance C. O. D.

AMERICAN ALUMINUM CO.

305 South 7th Street, ST. LOUIS, MO.

FOR SALE

Five horses abreast Merry-Go-Round, Building and Lease: Judgem, Junior, Ride, 24 cars, long lead. Cover station, both in center of beach opposite station, J. S. ROTHERHAM, Revere Beach, Mass.

SALESBOARD OPERATORS

Write for Our New Catalog.

BIG MONEY FOR YOU.

410
N. 23d St.Telephone,
Benton 841

IMPORTED COMBINATION PENCIL AND CIGARET HOLDER

Every Smoker Will Want One. A Dollar Value.

B4—Combination Pencil and Cigaret Holder—Length, 5½ in., made of Gallalith, in red and green, with black tip and cap, propeller type, with detachable nickel pocket clip, amberine cigarette tube or holder, which fits inside of Pencil barrel. Each in box, with tube containing six extra leads. Assorted, 1 dozen in carton.

Doz. \$4.25—Gro. \$48.00

Sample of Combination Pencil and Cigaret Holder will be sent, postpaid, upon receipt of 50¢.



Genuine Rogers Nickel Silverware

B6—Five-Piece Serving Set. Each set contains the following pieces: 1 Berry Spoon, 1 Gray Ladle, 1 Butter Knife, 1 Sugar Shell, 1 Cold Meat Fork. Each Set in white cloth lined telescope box. Set, \$1.25.
B7—Same as above. In bulk. Each cloth lined. Set (20 Pieces), \$3.50.
B8—In Carton. Set, \$1.00.
Highest grade nickel silver, hand burnished and finely finished, will not tarnish, medium weight and full size, Set (20 Pieces), \$3.00.

Imported Shell Chains

B5—Consists of selected Venetian Pearl Shells, brilliantly polished, strung on double strands of round crystal beads, solid colors in white, pink, blue, green, coral and red. Length, 41 inches. Two dozen in package. GROSS \$8.50

484-Page Catalog FREE

If you are seeking better buying connections, where your dollars will go the limit—then send for our big 484-page Catalog. We have the goods—Novelties, Jewelry, Specialties, Articles for Fairs, Streetmen's Goods, for Bazaars, Carnivals, etc. We are the biggest distributors of these lines in America.

A Deposit is required on all C. O. D. Orders.

LEVIN BROTHERS TERRE HAUTE, IND.

Established in the Year 1866



UNBREAKABLE SHEBA 40c

Complete with extra large Ostrich Plume Dress.
Packed sixty to Carton.
Hourly Shipments.
A Carton or a Carload.

Unger Doll & Toy Co.
270-286 Fourth Ave.,
MILWAUKEE, WIS.
The Largest Doll House
in the World.

LaBAROT Indestructible PEARLS
MEAN BIGGER PROFITS FOR YOU
Wonderful Opalescent Pearls direct from Importer. Unqualifiedly Guaranteed
Note These Low Prices:

24-Inch.....\$4.50 Dozen	60-Inch.....\$10.00 Dozen
30-Inch.....5.00 Dozen	72-Inch.....12.50 Dozen
36-Inch.....5.75 Dozen	All the above have clasps with brilliant R. & B.

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

Advertise in The Billboard—You'll Be Satisfied With Results.

S. W. BRUNDAGE SHOWS

"Picks" From Peoria (Ill.) Winter Quarters

Peoria, Ill., Nov. 5.—With ideal weather prevailing in this section the winter quarter activities of the S. W. Brundage Shows are in swing, considerable work being done while this condition exists. While a big share of troupers have left quarters, several are still here winding up their summer accounts and housing their property for the closed season.

Seth W. Brundage is around quarters and directing the work on hand. Bert Brundage and wife left last week for a motor trip to Colorado. Fred Soloway, boss hostler, left for Niles, Mich., after getting comfortable quarters for the stock on the fairgrounds—spacious box stalls for nights and bad weather, also plenty of grazing in the center field of the one-mile race track. Joe Goshert and wife left Monday for Cedar Rapids, Ia., where they will hibernate for the winter. John (English) Ownes leaves shortly for Melbourne, Australia, where he says he is interested in a kangaroo ranch. Charles Cohen is still here and will probably be in quarters all winter. Billy Hughes, after housing his equipment in quarters, left for California this week. Dennis Howard, assistant manager and secretary, is still busy on the windup of his part of the work. Bob and Lila Taylor left Monday for their Texas ranch on the outskirts of San Antonio. Homer Heifrich, boss carpenter, is busy and will do as much out-of-door work as possible while the sun shines, he having a crew on the job. Considerable material has already arrived at quarters, all of which is an indication that much will be done this winter. All of which is according to a member of the above organization.

SNAPP BROS.' SHOWS

Santa Rosa, Calif., Nov. 4.—This week finds the Snapp Bros.' Shows at Santa Rosa on a beautiful grassy lot, and all indications from the interest displayed by the local show fans while the big show was unloading and setting up is that the caravan is in for a good week's business.

Last week's play at Napa was nothing to brag about, as there seemed to be a shortage of money among the natives. Ivan Snapp paid the show a visit at Napa and brought back the welcome information that the show will be out for a good many weeks. Quite a few of the company are "native sons" and are glad to be back in California. The weather has been ideal.

W. H. Douglas, who has been handling the front of the Knockout fun show, left for Long Beach, as he has a winter's contract there. Jolly Babe left to visit homefolks in Texas, and she is "unmissed" at the big side show presided over by Lee Teiler. There was a "near riot" last Friday night. Mrs. Headley made arrangements to get her Billboards early and brought them to the lot that night in the locker on the rear of her auto. When she got to the lot she discovered that she had lost her key. The boys all felt bad that they had to go another day without seeing their "Bilbyboys." She had to keep watch all Friday night, as some of the boys threatened to open the locker with a can opener. However, she got a locksmith to open the locker and the folks had their Billboards at Saturday noon. Harry Beach, master mechanic, is keeping a large crew busy. DICK O'BRIEN (for the Show).

CLARK'S BROADWAY SHOWS

Sparta, Tenn., Oct. 4.—Billie Clark's Broadway Shows had a very good engagement at the Warrenton (Ga.) Fair. On Halloween night Mrs. Chas. Wilson entertained the night folks and others with an entertainment and ball in the Floral Hall, which was donated for the occasion. The guest list included Mayor W. W. Beaugirard, of Warrenton, and Secretary Judd Wilhoit, of the fair, both of whom gave brief complimentary addresses. The bill of entertainment included Mrs. McQueen, in songs and dances; Joe Taffet, songs, and Tom Hasson, in a ludicrous imitation dance number. Lee Makae's Royal Hawaiian Orchestra furnished the music for the affair.

Two new shows joined the lineup here, the giant stallion, "Sillion", and a dog and pony show. Twelve concessions which also connected up with the show here brought the total number of the concessions up to 60. The writer will close with the show next week and go to Cincinnati to connect himself with the Celtonia Medicine Co. as field secretary. LEON V. LONSDALE (Press Representative).

WANTED FOR MORFOOT'S EXPO. SHOWS No. 2

Legitimate Concessions of all kinds. No exclusive. We have all the Shows and Tides we need. WANT Colored Performers and Musicians. Steve Reynolds, wife, Walter Marsh, Amos Strickland and wife. WANT Tuba Player. A-1 Cornet, Trombone, Saxophone and Harpone. All Colored Performers and Musicians communicate at once with HIRAM ORR. Alt others write or wire FRED C. HUNT, Manager, Aragon, Georgia. P. R.—"Slim" J. A. Jones wants Help for Cook House. P. R.—"Slim" J. A. Jones wants Concession Agents for Stock Wheel. Colonel Gilmore, write or wire.

Buy PEARLS of Quality "Junk"
95c—Special Offer—95c
20-in. Opalescent, Select Quality
Pearls. Gemlike Sterling Silver Clasp.
Brilliant Rhinestones Handmade Satin-
Lined Leatherette Gift Case.
COMPLETE AS ABOVE
IN DOZEN LOTS ONLY. 95c
24-in. Opalescent Necklaces.....\$0.85
60-in. Opalescent Necklaces.....1.75
30-in. Mother-of-Pearl Necklaces.....\$2.00
60-in. Oriental French Pearls.....4.00
4-Strand Pearl Bracelets,
with Ster. Sil. Buckle, Doz. \$12.00
13c Less
Without Boxes. Deposit on
C. O. D. Orders.

**Get Lined Up on Our
New Chest Creations**

9½x3½x4½.
Without a doubt the finest Chest on the market.
NOW \$13.00 Per Dozen.
Samples, \$1.25.
Quantity prices and dimensions of other sizes on
request.
Special Introductory Offer 3 Chests
14-in. 12-in. 10-in. \$3.25
25% deposit, balance C. O. D.
Send for Catalog on Lamps and Torchieres—
and get our Special Chest Catalog.
A. BERNI SUPPLY CO.,
2318 Olive Street, St. Louis, Mo.

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.
Samples Free on Request.
No. 70 Heavy Circus
Balloon. Per Gross \$2.45
No. 70 Heavy Gas. 3.25
Transpare. Per Gr. 10.50
No. 75 Heavy Gas, two
Colors, Asstd. Patri-
otic Prints. Per Gr. 3.75
No. 70 Gold and Silver, with New Assorted
Bird Prints, 2 Colors. Something new. Gross. 3.75
No. 125 Special Gold and Silver. Long. Neo-
ster. Airship. Balloons. Something new. Gross. 4.00
No. 125 Intermediate. Red Devil. Per Gross.....10.50
No. 125 Intermediate. Blue Devil. Per Gross.....10.50
No. 125 Intermediate. Girl. Per Gross.....10.50
Heavy. Round. Balloon. Stick. Per Gross.....4.00
Heavy. Round. Balloon. Stick. Per Gross.....4.00
Comic Flat Hat Bands. Per 100, \$1.90; per 1,000, 18.00
More than 1,000 line items to select from our Cata-
log. Send for it today. It is FREE. Orders shipped
same day as received. 35% required on all C. O. D.
orders. M. K. BRODY, 1118-1120 So. Halsted St.
Chicago, Illinois.

WILL BUY

Three-Abreast Merry-Go-Round.
Also No. 5 Ell Wheel and Whip.
Cash. State full details. Address
BOX D-249,
care Billboard, Cincinnati, Ohio.

WANT WANT

COTTON KENT SHOWS

For winter show with winter rates. Merry-Go-Round. Will pay off after Johnson. Must take charge of best framed Tan-in-One in the country. One A-1 Team for Plant, and Colored Musicians to strengthen Band. Legitimate Concessions of all kinds. Pos-
sibly no flat joints. Mer. Range, La., Nov. 10-15;
Swartz, La., Nov. 17-22; Clark, La., Nov. 24-29.
COTTON KENT, Manager, West Monroe, La.

CATERPILLAR FOR SALE

Spillman make, kept in best of condition. No winter repairs necessary. Lot of spare parts and extra loading platform and axles. Booked on best twenty-
four hour show in America and can be booked for next
season. Will be sold free of all indebtedness. Terms
if desired. Will particularly consider cash offers.
Come and see it, or address ALLEN & TASHIAN,
Care Miller Bros. Shows, Nov. 10, Dillon, B. C.;
Nov. 17, Mullins, S. C. Winter Quarters, Fair-
grounds, Savannah, Georgia.



TURKEY PUSH CARDS

PLACE NO STOCK WITH OUR BOARDS

YOU STILL HAVE TWO WEEKS BEFORE THANKSGIVING. YOU PLACE THE BOARDS WITH INDIVIDUALS. BOTH TURKEYS AND BOARD COST YOU ABOUT \$10.50. ORDER NOW, WE SHIP AT ONCE.

Carried in stock in the following sizes: 60-65-70-75-80-100-Hole Push Cards. Smallest Push Cards made.

SIZE.
60-HOLE PUSH CARD
65-HOLE PUSH CARD
70-HOLE PUSH CARD
75-HOLE PUSH CARD
80-HOLE PUSH CARD
100-HOLE PUSH CARD

Card Number.	Card Takes In.	Per 100.	Per 500.	Per 1000.
400	\$14.50	\$9.36	\$32.38	\$52.10
401	16.25	9.78	36.58	58.44
402	18.00	9.78	36.58	58.44
403	19.75	10.68	38.68	62.80
404	21.50	10.68	38.68	62.80
405	28.50	11.68	39.40	65.20

\$2.50 per Duzen. Assorted Sizes. NO LESS THAN ONE DOZEN SOLD. FULL AMOUNT OR 50% WITH ORDER. NONE SHIPPED WITHOUT DEPOSIT.

DON'T HESITATE TO ORDER. YOU HAVE PLENTY OF TIME TO DISPOSE OF BOARDS. AS THEY GO VERY GOOD UP TO CHRISTMAS. SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE.

PEERLESS SALES CO., 1160 East 55th St.,

Chicago, Ill.

If It's RAINCOATS! We Have Them

Ever-Ready Raincoats

Diagonal Gabardine
cloth, heavy red rubber
lining. Sizes 36 to 46.
SAMPLE COAT, \$2.00

1.75
Each,
Doz.
Lots.

New Gray Whipcord

All-Weather Coats—
handsome material to
a dark slate, gold plaid
lining. 400% profit.
Get wise. Sizes 36 to 46

2.25
Each,
Doz.
Lots.

PURE GUM APRONS SLEEVE PROTECTORS

25% on deposit, balance C. O. D. Remit Money Order or Certified Check.
Write for our Complete Catalog and Price List of 33 different styles of Raincoats.

GOODYEAR
RAINCOAT MFG. CO.

Dept. B 529 Broadway,
NEW YORK



CON T. KENNEDY SHOWS

Waco, Tex., Nov. 5.—The space allotted the Con T. Kennedy Shows this year at the Cotton Palace, which event closes November 9, has been too small. It was necessary to place some of the attractions on the avenue leading from the grand stand. Every inch of available ground in the big oval has been utilized with the rides in the center, around which is a most representative line of attractions.

The lineup of attractions as they appear on the warpath is as follows: Capt. Hartley's Motordrome, Georgia Minstrels, Wolf's Monkey Speedway, "Dinty Moore", Bathing Girl Revue (management of Bobbie Williams, featuring Capt. Swift's fire dive and Capt. Jamison's high dive), "The Knockout" (W. L. Roe, manager), Gustave Fasola's Illusion Show, the Karns Fat Family, Grace Edwards' Musical Revue (featuring the Lucille Sisters), Yamma Yamma Side-Show (management of Billie Curran), "Hokus-Pokus" fun show, Nath Nelson's Penny Arcade, Kennedy's Athletic Show, "The Jazzer" (Harry Wilson, manager), George the Frog Boy (M. Lovell, manager), J. A. Gordon's Tiny Horse, Midgit Trio (Cliff Karnes, manager), Luther, the four-handed man (Jack Wayne, manager); Fasola's pit show, and the Kennedy rides, nine in number, under the direction of Mike Bodenshotz.

The show has received complimentary stories written by Ben Meyers, of *The Tribune* staff, and Dorothy Renick, of *The Herald*. Among visitors have been E. F. Crauthers, F. H. Kressmann, Alex Sloan, members of the Jo. Thomas Saxo-tet, Will Watson, Roy Gray, Secretary Williams, of the Manchester (Ia.) Fair, and wife, and Dave Lachman, who is conferring with Mr. Kennedy in regard to the winter tour. Last Wednesday over 250 children from the various institutions were the guests of the Kennedy Shows, the outing being sponsored by the Lions' Club.

W. X. MacCOLLIN
(Press Representative).

J. L. CRONIN'S SHOWS

Crawfordville, Ga., Nov. 6.—The J. L. Cronin Shows are playing the Farmers' Industrial Fair here to good business, as this is the first show here in four years and the folks are show hungry. Last week the show played Augusta on a down-town location to a fair week's business. There were two other shows there at the same time, the Dykman-Joyce Shows and the Sunshine Exposition Shows, and many pleasant visits were exchanged. Mr. and Mrs. Wm. Rogers were daily visitors.

J. L. Cronin purchased a chair-o-plane ride and has reorganized the show for the winter tour, and from all indications the caravan will be out all winter. The lineup now consists of 4 shows, 4 rides and 20 concessions. Edward (Candy) Sabath has resigned to take care of his indoor promotions. The staff is now as follows: J. L. Cronin, owner and manager; Harry J. Deiderich, secretary; Mrs. J. L. Cronin, treasurer; A. E. Logsdon, general agent; Puri Shields, general announcer; Capt. Snyder, superintendent; Prof. P. DeLaurentis, bandmaster; Mrs. H. J. Deiderich, mail and Billboards. After one more stand in Georgia the show has six weeks of Florida fairs.

HARRY J. DEIDERICH
(for the Show).

LADIES' AUXILIARY BAZAAR

Chicago, Nov. 8.—The Ladies' Auxiliary of the Showmen's League of America will hold a miscellaneous sale or bazaar on December 4 in clubroom No. 1 at the Auditorium Hotel. The affair will open at 1 p.m. and continue thru the afternoon and evening. All members of the auxiliary are asked to give donations of any kind down to a handkerchief. Mrs. W. O. Brown will be in charge of the bazaar. All donations will be appreciated and should be sent to 177 North Clark street, in care of Mrs. Brown.

The auxiliary will hold its annual election of officers at 2 p.m., December 4, in the same room in the Auditorium Hotel where the bazaar is to be held.

The Ladies' Auxiliary will hold a public bumbo party and dance in the sub-room at 177 North Clark street Saturday evening, November 15.

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.

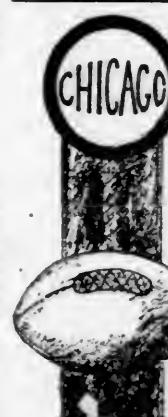
Singer Brothers Import & Export, Inc.
536-538 Broadway,
NEW YORK CITY

FOOTBALL HEADQUARTERS

Ask anybody what is the winner at football games this year. Anybody will inform you that our No. 110 Cane with football cap is a winner. We make them at \$30.00 per Gross. Also our No. 111 Cane with special 5-in. Ivory cap, silk tassel and football, made with correct colors, is the classic Cane on the market. The price is \$33.00 per Gross. Better send 35¢ for sample. Guarantee immediate delivery.

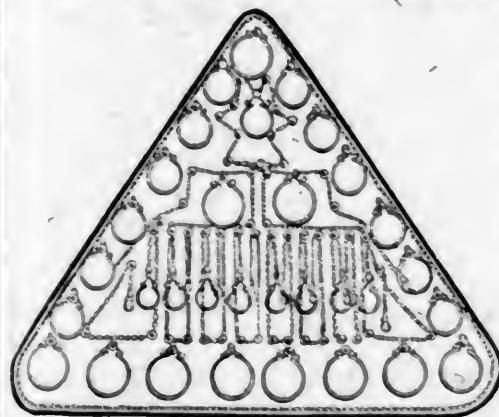
Football Badges, 70-Hzne button, \$12.50 per 100; 500 or more, \$10.00 per 100. One-third with order, balance C. O. D.

DAVISON & FELD
"Sell What Sells".
CHICAGO.



600 Blue Island Avenue.

SALES BOARD OPERATORS A RAPID-FIRE MONEY MAKER



DISPLAY RACK
and 3,600-Hole
GARDNER'S
BABY MIDGET
Board, \$20.00

Board takes in \$360.00.

Premiums and Board
costs complete, \$125.00.

Furnished with or
without premiums.

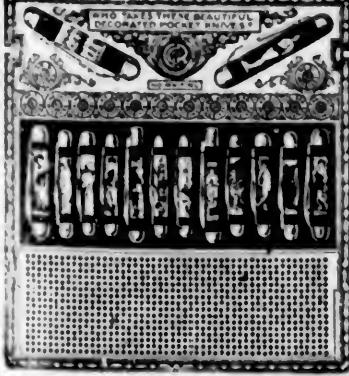
MURPHY NOVELTY CO.,

1839 Fifth Ave.,

HUNTINGTON, W. VA.

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 \$9.50 newest thing out.

"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, 800-HOLE BOARD. Assorted Colored Celluloid Handles: Red, Green, Blue, Ivory, Tortoise. \$6.50

"PEARL" 14 PEARL KNIVES, 800-HOLE BOARD. Clear White Pearl. \$10.50—none yellow: a splendid assortment...

"SUPREME" 14 EXTRA LARGE FINEST QUALITY PEARL KNIVES, 800-HOLE 100-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. 20% with order, balance C. O. D.

WHITSETT & CO., Inc., 212-26 N. Sheldon Street,

CHICAGO, ILL.

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 Street (Long Distance Phone, Grand 1790).

KANSAS CITY, MO.

5 Sticks of CHEWING GUM

Full Size-5 Sticks to the Pack

SPEARMINT, PEPPERMINT,
FRUIT FLAVORS.

For premiums, concessions and schemes. Packed in flashy packs. You can double your money quick.

Also novelty packs and new idea in gum, ball gum, give-away gum, etc. We make all kinds. One third deposit required.



Helmet Gum Shops, Cincinnati, O.

NUMBERED BALL GUM

Set of 1,200 Balls.

DRILLED, \$6.50.

FOIL WRAPPED, \$10.00.

DUNWIN CO.

421 North 4th Street.

ST. LOUIS.



TRADE SHOWS and INDOOR EXPOSITIONS

*Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows*

Christmas Fiesta

To Be Staged During Holidays
in Convention Hall at
Detroit

Detroit, Nov. 9.—Convention Hall will be the scene of a midwinter indoor show, starting December 25, in the form of a Christmas Fiesta, which is scheduled for 11 days and nights. As Convention Hall is large, unlimited facilities are afforded for the development of some new ideas in indoor shows. Earl F. Newberry, of the Hankinson organization, is general manager of the affair, which is being staged under the auspices of the American Legion and various affiliated bodies. Unlike most indoor shows, all the concessions will be sold and not run by the committee. This procedure is due to the concentrated effort of the membership in the ticket campaign. More than 200,000 square feet of space are available and the hall will comfortably hold 30,000 people.

FRONTIER FROLIC

Scheduled To Open November 24

Chicago, Nov. 7.—Johnny McGrail told *The Billboard* today that the Frontier Frolic will open November 24, and that the forthcoming attraction is already attracting wide attention. The show, designed as a large indoor proposition, is specially built throughout. It has new scenery, special paper, specially designed and built costumes and all other paraphernalia of the newest and best. All property coming under the head of equipment was furnished by H. C. Evans & Co., the costumes by Jack Weber, of the Chicago Costume Works, and the scenery by the Neumann Tent & Awning Co. Mr. McGrail said a number of dates have already been booked under desirable auspices, and that the executive staff is at present centering its energies on the first two dates. On the staff are Johnny McGrail, John Lorman, Frank Lewis, C. A. Stewart, promoter, and Elmer Wilson and his assistants in charge of concessions.

DETROIT FLOWER SHOW

Detroit, Nov. 8.—The Detroit Allied Florists' Association is making elaborate preparation for the Autumn Flower Show, to be held in Convention Hall November 13-16. It will be presented by the association together with the Grosse Pointe and Eastern Michigan Horticultural Society and the Michigan State Florists' Association. The object of the show is purely educational. Two orchestras will furnish musical programs daily.

PLAN DETROIT AUTO SHOW

Detroit, Nov. 8.—The twenty-fourth annual automobile show of the Detroit Auto Dealers' Association will be held from January 17 to 24 in Convention Hall. Plans, nearing completion, call for a more complete automotive exhibition than Detroit has ever seen.

CARNIVAL IS PLANNED.

Anderson, Ind., Nov. 8.—The dates for the carnival to be given by the Southside Community Club here have been set for November 24, 25 and 26.

CHICAGO RADIO SHOW NEXT

Chicago's third annual radio show will open in the Coliseum November 18 and close November 23. Instruments valued at more than \$5,000,000 will be exhibited. It is announced. Of special interest will be numerous new instruments from France not yet on the market.

RADIO SHOW FOR NEW ORLEANS

New Orleans, La., Nov. 8.—The second New Orleans Radio Show will be held in Washington Artillery Hall December 1 to 6. It will be held under the auspices of the New Orleans Radio Association. Some of the highest-powered sets ever built in this country will be on exhibit.

MID-WINTER CIRCUS PLANNED

For Mitchell Corn Palace Next January

Mitchell, S. D., Nov. 8.—Mitchell may have a big Mid-Winter Circus in the Corn Palace building in January if plans recently formed by the Chamber of Commerce and Corn Palace Committee are developed. W. H. King and Dan Grigg, members of the committee, have gone to Chicago to discuss the matter with various booking agencies which have circus acts. Following his visit in Chicago Mr. King, manager of the Corn Palace, went to Waco, Tex., to attend the annual Cotton Palace Exposition for the purpose of gaining some new ideas for the 1925 Mitchell Corn Palace Exposition.

COMPLAINT LIST

The *Billboard* receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and *The Billboard* assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anybody interested might do well to make note of them:

DEXTER, BOB, Actor.
Complainant, Edward E. Myhre,
Mgr. Myhre's Novelty Entertainers,
Grand Meadow, Minn.

PAVAN, LOUIS, Piano Accordionist.
Complainant, George Fenner, of
The Reliable Producing Co.,
6344 Race St., Philadelphia, Pa.

MACKLIN, RACE (Alias Jerry Jiggs).
Promoter.
Complainant, B. H. Nye,
594 E. Rich St., Columbus, O.

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 Fêtes, 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.

BOUNDING JOHNSON FEATURED

Gibsonburg, O., Nov. 7.—During the annual Halloween celebration and Dollar Day campaign, conducted by the Merchants and Business Men's Club of this city, Bounding Johnson, a "King of the bounding rope," was featured as a special free attraction. Mr. Johnson greatly helped in putting this season's event over with pep and success, states Frank Ottey, business manager of the club, which plans to add more free attractions next year, especially at the mid-summer Queen Festival.

FALL FESTIVAL SUCCESS

Uhrichsville, O., Nov. 8.—The Fall Festival and Halloween Celebration, held October 30 and 31, was a successful affair. Rita and Dunn, high-wire artistes, were the featured free attraction, and drew large crowds each afternoon and night. Madam Rita's beautiful white Eskimo pup was awarded first prize in the dog show.

FALL FESTIVAL AT GRAFTON

Grafton, W. Va., Nov. 8.—There were several thousand visitors in Grafton the past week for the Fall Festival. Products of the field, orchard and poultry yard were on exhibition. One of the features was a parade of school children, with prizes being awarded to the best costumed.

WANTED--WANTED--WANTED

Circus Acts suitable for Indoor Circus. Wardrobe essential. Show opens November 24th. Five more weeks to follow. Communicate at once with NORTHWESTERN PRODUCING COMPANY, Elks' Club, Dickinson, No. Dak.

HISTORY OF TULSA

To Be Depicted in Pageants at Celebration

Tulsa, Ok., Nov. 8.—Plans are completed for the opening November 17 of the Spavinaw water system for Tulsa. Herbert Barnard, pageantry expert, has returned and is constructing illuminated floats which will depict the history of Tulsa water and the plan of getting a bountiful supply. Most spectacular of the events will be an illuminated parade at night, is the belief of Ralph Talbot, chairman of the program committee. Eighteen different pageants will be staged during the celebration.

ELKS' FROLIC AT BILOXIE

Biloxie, Miss., Nov. 6.—A big Elks' Charity Frolic, under the auspices of B. P. O. E. No. 606, is slated for Biloxie November 24-29, under the production of the B. Smuckler Amusement Company. C. A. Bell, an agent with the Smuckler company, was here recently and made arrangements for the affair. The amusement program is to be elaborate, with a number of free attractions. Automobile and popularity contests are well under way, and, since the date corresponds with arrivals of winter tourists to this vicinity and with the various Elks' committees extending their best efforts, a very successful affair is predicted.

Wanted for Four Weeks of INDOOR CIRCUS

Starting November 24. All good comedians, Merchandise Wheel and Concession open. WANTED—First-class Contest and Program Man. WANT good acts of all kinds; prefer those that double. FRANK MARSHALL, Palace Hotel, Connersville, Indiana.

RENDVILLE, O.

WEEK NOVEMBER 24-29.

Audited Base Ball Club.
WANT Jazz Band and Singing Acts, Merchandise Wheels and Grind Stores. Heart of the coal fields and pay day on Tuesday. Biggest indoor doings ever held. There will be no admission charges. A dress all male and wires to FRED HICKMAN, 1103 S. Main, Washington C. H., Ohio.

Wanted for "Slippery Gulch"

Laporte City Band, Laporte, Ind., Week Commencing December 1.

Concessions and clean Shows. Ten-in-One, clean Mitt Joint, Contortionist, Fire Eater, Indians that can sing and dance, Vaudeville for Free Attractions. Anything clean and legitimate. Freaks of all kinds. CAN USE good Scenic Artist. Address LAPORTE CITY BAND, Slippery Gulch Headquarters, 1013 Lincoln Way, Laporte, Indiana.

CONCESSIONS WANTED for Indoor Carnival and Bazaar, given by the New London Municipal Band, Nov. 25, 26, 27, 28, 1924. There is plenty of money here and nothing has been going on this season. Good space will be reserved per application. Address W. H. GILMERT, New London, Wis. Will put in a Fortune Teller.

MAKE YOUR INDOOR SHOW A SUCCESS

Make your show net thousands instead of hundreds. Advertise in a real way and watch your receipts grow. Do things differently—don't follow—LEAD. Cut out your expensive newspaper and bill advertising. Tell everyone in your community with a TANGLEY CAL-LIOPE. "Say it with music." Use it for your Concerts and save cost of Orchestra. For outside or inside use. Unaffected by weather. Plays automatically or by hand. Uses \$3.50 ten-tune rolls. Greatest advertiser and prettiest toned loud-volume instrument in the world. Makes them Stop, Look and Listen. Cash or terms. Immediate delivery—with or without Auto. Low Prices! Immediate delivery.

Muscatine

TANGLEY CO.

OUTFITS FOR RENT

FIRST NEW TONE IN 40 YEARS



DETROIT'S MOST STUPENDOUS INDOOR DOINGS

11
DAYSXMAS: FIESTA
December 25 to January 411
NITESCONVENTION HALL,
DETROIT, MICH.3 HOLIDAYS
2 SATURDAYS
2 SUNDAYSAUSPICES
AMERICAN LEGION

250,000 ADVANCE TICKET SALE—POWERFUL AUSPICES—AUTOS GIVEN AWAY—HOLIDAY FEATURES—MARDI GRAS—PARADES—CONTESTS—CIVIC FESTIVAL SPIRIT—STUPENDOUS PROGRAM

CAN PLACE RIDING DEVICES—SIDE SHOWS—ATTRACTIOMS—FREE ACTS. STATE YOUR LOWEST. NOTHING TOO BIG. 200,000 SQUARE FEET IN LARGEST EXHIBITION BUILDING IN AMERICA.

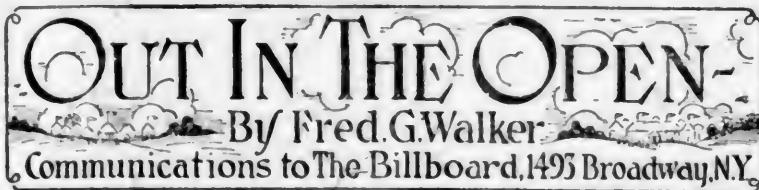
CONCESSIONS

WRITE
WIRE
CALL

CONVENTION HALL, 4484 Cass Ave., Detroit, Mich.

E. F. NEWBERRY,
Director General
Xmas Fiesia Committee.

A limited amount of space will be sold for Clean, Legitimate Concessions. Wheels open. No concessions will be operated by committee due to magnitude of enterprise and concentrated efforts in gigantic ticket campaign. Don't delay. Reserve space now.



May have a real motorized circus on the road next year. Understand that John R. VanArman, of minstrel fame, may take out a seven-truck show, with one truck advertising in advance. J. R. made a success of the minstrel game—why not the circus?

Impresario Enrique Lara Roman, director in charge of the Empresa Centenario de Ayacucho to be held at Lima, Peru, beginning November 29 and continuing until January 31, was in New York last week arranging for riding devices to be used during the celebration. The grounds formerly occupied by City Hall, Lima, will be used for the purpose.

George L. Dobyns, owner of the George L. Dobyns Shows, paid the writer a pleasant visit while in New York from his winter quarters. Mr. Dobyns reports a satisfactory season and will spend a few weeks at South Haven, Mich., before attending the Chicago meetings.

Harry G. Wilson, owner of "Jo-Jo", chimpanzee, and who recently closed with the Boyd & Linderman Shows, has been using the animal for motion picture purposes in New York City. The chimp is quite an entertainer and is in constant demand in New York.

Another amusement park for Canada is announced by the R. S. Uzzell Corporation, ride manufacturers, of this city. It is understood it is to be a large one and we are patiently awaiting for the location to be announced.

William Edward Leddard, 81, a member of the British Navy, challenges the world to duplicate his act of putting his big toe in his mouth while swimming.

Albert H. Harrison, ride operator and concessionnaire, who has been connected with Myrtle Beach Park, Milford, Conn., sailed for his home in London, Eng., on the Berengaria, November 5, for the winter months. Mr. Harrison announced a pleasant season with E. Sonnenburg and his associates.

Mary Wirth, equestrienne, of the famous Wirth Family, arrived in New York from the Ringling-Barnum Circus November 4 and went immediately to her new home, a magnificent structure but recently completed at Forest Hills, Long Island. Miss Wirth, it is understood, will accept a few engagements on Keith Time during the winter.

Business, according to George Hamid, of the Wirth & Hamid Fair Booking Association, has so outgrown the present personnel of the firm's road staff that it is found necessary to increase to three more representatives, the names of whom will be announced later.

A caller to The Billboard office last week was Pete Brody, returning from the Post-Graduate Hospital sans right leg, which was amputated about two weeks ago. Pete stood the operation "like a major" and, tho weak, is getting along fine.

First arrivals from the Ringling-Barnum Circus to visit the New York office of The Billboard were The Fieldlings, and Eugene and Helen, under-winter workers, who claim the distinction of being the only act of this nature to have put in an entire season on that circus. The latter act was presented by Clyde

Ingalls in the side-show. The Fieldlings report a very pleasant season.

Mr. and Mrs. William Carleton Fleming arrived in New York November 5 from Buffalo, N. Y. While here the Flemings enjoyed several Broadway productions and exchanged greetings with many Eastern friends. This was Mrs. Fleming's first visit to the metropolis in some time.

Now that we have all "come to the aid of the party" let us get down to business! The next large affair will be the parkmen's meeting at Chicago and the Showmen's League banquet and ball. Get in line for these "doin's". A wonderful program has been arranged. Remember the dates, December 2, 3, 4 and 5.

John Metz and Dr. Arthur Marriott, well-known Eastern showmen, were in New York last week. They have been presenting "Serpentina", a platform attraction of merit, at Atlantic City and on traveling organizations during the summer, and announce splendid treatment while on the George L. Dobyns Shows. The party had arranged to leave for Los Angeles November 8.

A new amusement park, said to cover 40 acres, is under construction at Walnut Beach, Conn., according to word received from the offices of Miller & Baker, ride builders and amusement park constructors, who have charge of the work.

All new and up-to-date rides and a large swimming pool. The location is on Long Island Sound between Hartford and New Haven.

The second season of Grand View Park, Singac, N. J., will see 15 riding devices in operation and a bathing pavilion of 700 rooms and lockers. All concessionaires for the season of 1925 have paid their initial payment on locations, and the management is now negotiating for a concert band. Many out-of-town park managers have visited this new park for new ideas in improvements for their own parks. Grand View is perhaps the best

field out and prettiest park in this section.

Animal prices are soaring, so are animals. We are advised from Paris, France, that a wildcat and a young leopard were recently transported by airplane from the Zoo at Rotterdam to that city. They were accompanied by a woman who is a professional trainer of animals.

Clint W. Finney, newly appointed general agent and traffic manager of the 101 Ranch Show, terminated his present position as head of *Flashes of the Great White Way* production last week and will report at Marland, Ok., at once to begin preparations for railroading the new show.

Had the pleasure of meeting John T. McCaslin, proprietor and manager of the Baltimore Theatrical Exchange, Baltimore, Md. Mr. McCaslin is well known in outdoor show circles and it would not be surprising to see him connected up with the Johnny J. Jones Exposition next season.

We welcome in our midst Herbert Snape, F. I. S./A., of Blackpool, Eng., joint managing director and secretary, Snape, Hargreaves & Co., manufacturers of amusement devices. Mr. Snape will be a welcome addition to the N. A. A. P. meeting and has several interesting things to impart.

The shortest run made by the Ringling-Barnum Circus this season was Minneapolis to St. Paul, 10 miles; the longest, Fort Smith to Jonesboro, 416 miles. The home run, Greensboro to Bridgeport, was 717 miles. A total mileage of 12,680 was covered during the season. One hundred and thirty-seven cities were visited. The circus moved on 39 different railroads.

Marie Van, vaude, artiste, who left New York last February for South America, wrote that she would sail this week for the United States after having played successful engagements thru Trinidad, Venezuela, Curacao, Porto Rico, Santa Domingo, Haiti and Jamaica. Miss Van has many friends in the outdoor show world who will be pleased to learn of her success.

Lolotte, the original skating bear, property of H. E. Mellor, well-known animal trainer, died November 5 in Brooklyn, N. Y. The cause is attributed to a fall on a platform while the act was appearing at Bedford, Va. The bear, which had appeared in nearly every country, was of the Russian-brown type and 20 years old.

Gainesville, Fla. Fair

Week November 17th; Ocala, Fla., to follow.

WANTED—Rides, Shows and Concessions, all kinds. No exclusive. Plant. Performers. Write or wire H. L. BURTON, Gainesville, Fla.

NOTE—These are two of Florida's oldest and best Fair.

MILLER BROS.' SHOWS.

SALESBOARD WORKERS

Run off twelve Salesboards a week with handsome profit. It is not necessary to place stock with board, for each board has a beautiful lithograph of a Bridge Lamp and a circular of other premiums. To bring about the best results place them with Stenographers, Office Workers, Shipping Clerks, Janitors, etc. The boards are \$2.75 per Dozen, with Circulars; \$18.00 per Hundred. Turkey Boards, \$2.25 per Dozen, \$15.00 Hundred. Full amount or 25% with order. No merchandise shipped without deposit. Send for our circular of new live-wire assortments.

THE HARTCRAFT COMPANY (Dept. B), 68 E. South Water St., Chicago.

Advertise in The Billboard—You'll Be Satisfied With Results.

Foot Ball Money Makers!



FOOT BALL BADGE. Like cut, 1 1/4-in. Celluloid Button, with name of College. College ribbon. Imported Enamel Foot Ball. \$12.50 per 100, \$30.00 per 250, \$55.00 per 500.
SWAGGER STICK DE LUXE. 36-in. stick. Pyraline handle. College ribbon. Miniature Enamelled Foot Ball. \$16.00 per 100, \$77.50 per 500.
JUMBO NOISE MAKER. 6-in. Foot Ball, with clapper. College ribbon. College on bell. \$25.00 per 100, \$200.00 per 1,000. Half cash with order, balance C. O. D. Quick delivery. Three Samples 60c.

Philadelphia Badge Co.,
942 Market Street, PHILADELPHIA, PA.
Established Since 1900.

INDIAN BLANKETS AND SHAWLS

BLANKETS.	SHAWLS.
Nashua Indian, 66x84, \$2.25 Ea.	Nashua, 66x84, \$3.50 Each.
Esmund Indian, 64x78, \$3.00 Each.	Superior, 60x80, \$4.50 Each.
Boston, 60x80, \$3.50 Each.	Superior, 2-1 Blanket Shawl, \$5.00 Each.
Esmund Fa-mous 2-in-1, \$6.00 X80, \$3.50 Each.	



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

FAMOUS NOS-NIVEL PEARLS

Guaranteed Indestructible, with Sterling Silver Rhinestone clasp.	24-Inch, \$6.00 Per Dozen
	30-Inch, \$7.50 Per Dozen
Beautiful Heart-shaped Plush Boxes. \$6.00 per Dozen.	
20% deposit must accompany C. O. D. orders.	
Have you our 1924 Jewelry and Novelty Catalog?	
HARRY L. LEVINSON & CO	168 N. Michigan Ave., Chicago.

Wanted
CIRCUS ACTS

Riders with Stock, Ground and Aerial Acts. Will Open November 17. State lowest salary. I pay R. R. and hauling after joining. Colleano's and Felix Morales Troupe, if at liberty, write CHAS. HUNT, 101 W. Rogers Ave., Baltimore, Md.

FOR SALE

Shooting Gallery and Penny Arcade Machines. J. V. VINCENT, 117 Broad Street, Jacksonville, Florida.

WANTED
Location for Shooting Gallery and Penny Arcade. GENE JACK PALASH, 1394 Park Place, Brooklyn, New York.

End your correspondence to advertisers by mentioning
The Billboard.

NOVEMBER 15, 1924

SOMETHING NEW!

Hard rubber, clip attached,
lever Self-Filling Pens.
White tops and bottoms.
Sample, 25c.

\$20.00
Per Gross

Chas. J. MacNally
21 Ann Street, NEW YORK CITY



PIPES

by GASOLINE BILL BAKER

Progressive "indoor pastimes": Demonstrations in stores.

November 8 and "nary a snowflake" yet at Cincy.

Lady trying to squeeze a big bunch of children into the medicine show doorway: "You ain't goin' tu charge for this

one, are you—he'll go to sleep as soon as the show starts?"

(Short squibs for about this position in the "column"—please.)

One of the Philly boys "shoots": "Just a line or two. What can Doc George B. Fluher do for corns? (You tell 'im, Doc.)

J. R. Burroughs, subscriptionist, infoed from Minneapolis that he was leaving for Omaha, then on toward California. Says: "I hear the warmer climates calling me."

Harry Leonard, who was with the Wilson-Arling Show the past season, intends to take out a six-person med. show of his own for next summer.

M. R.—One of the prominent sellers of that line says that Levin Bros., Terre Haute, Ind., have a good book of the kind you mention.

Hear that some Japanese demonstrators have been getting a little mazuma working Bamboo pens in windows in "Bean Town".

Was wondering what had become of Morris Rettner. Latest was that Morris has been working self-threading needles and x-rays in and around one of the prominent cities of the East.

J. E. Miller says he enjoyed the pipes from Earl Crumbley and H. J. Taylor. He wonders if Fred Cummings is still visiting homefolks at Joplin? Miller was en route to Phoenix, Ariz.

Edw. C. Conklin has joined the Jack LaBox Comedy Company, in Minnesota. Al. Bennett is hoping that Manager LaBox sees to it that Conklin gets plenty of potatoes to eat this winter.

Charlie Williamson postcarded from Cleveland, O.: "Am pitching needle threaders here and doing nicely. Met Jimmy DeGray at Springfield, O., with pens. He has had a good season."

Have a dandy pipe for the boys (a



**Here it is →
Now Ready →
SINGER BROS.
MONTHLY & CARNIVAL LISTS
EVERYTHING**

For the Concessionaire—Wheel, Pitch, Knife Rock—Street and Bum Trade—Agents and Dealers—Carnival and Fair Workers—Premises 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.

OUR SILK TIES

HAVE BEEN GETTING THE BIG MONEY THE PAST SIX MONTHS. WHAT WILL THEY DO THE COMING CHRISTMAS SEASON?

A cleanup—a small fortune—will be made by some—order now

Get in on the Real Money—4 Dozen HOLLY BOXES FREE WITH EACH GROSS.

A FEW REASONS FOR OUR LARGE SALES AND GOOD CUSTOMERS THAT STAY WITH US:
100% Pure Fiber Silk. No seconds. No mixed cotton. Longer, Wider and Heavier Ties. Grade "A" Silk Fiber. Clear, Bright Colors; no Dead Looking Ties. Fast Selling Patterns. TIES that You Don't have to PUSH.

The public can see a \$1.00 value as soon as they see our Ties, and buy them readily at 50¢ each.

Window Workers, Crew Managers, Canvassers, Salesboard Operators and those who are working other lines, get a sample gross of these Ties at once. Make some real money for Christmas.

Our large battery of machines are now working night and day, and we will do all in our power to give you three-hour service throughout the rush season.

If you do not order by number, but just order assorted lots, we can give you faster service. When you order assorted gross, we send you the fastest selling numbers we have made up.

Some new customers have ordered a dozen samples just to see our line, and then wire in the large orders. It is getting too late in the season to do that, so we are guaranteeing to pay you at the rate of \$30.00 per gross for any of our Ties returned by anyone, anywhere, anytime, just so they are in good condition. That's fair enough, so order all you think you can possibly use.

SPECIAL NOTICE—Do not be disappointed if you wire in an order without a deposit and don't get your Ties. Our profits are too small to lose money on shipping packages around the country. \$5.00 deposit required on each gross. No checks accepted.

Gross \$30.00. Dozen Samples \$2.50

We have a few Seconds. \$3.00 for 6 Dozen. No less sold.

GOVERNMENT SQUARE KNITTING MILLS, Government Square, CINCINNATI, OHIO

AGENTS, PICTURE MEN, CREW MANAGERS

Get in on a good thing. The Gold Seal Advertiser is the most attractive and flashy Christmas assortment on the market. It not only looks good, but it is good. Our Gold Seal trade mark on each article guarantees the quality. It sells on sight, and shows \$1.50 profit on each box. Want to learn more about this real good thing? Write us.

**THE DEVORE MFG. CO., Mfg. Chemists,
185-195 E. Naghten Street,** COLUMBUS, OHIO.

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring decalcomania monograms. Every monogram costs \$0.50 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. Circulars, full instructions, etc., free. Write for free samples—or send \$2.50 for outfit by return mail.

AMERICAN MONOGRAM CO.
Dept. 65 East Orange, N.J.

SAMPLE FREE

**Handy Combination Purse
SELL TWO DOZEN PER DAY EASY**



The Newest Shopping Bag.
Made of fine double textured black leatherette. Folded, 7x12, 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.

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MEDICINE MEN

Prompt shipments of widely known goods is what you are depending on when in the field. We carry ample stocks, enabling us to fill every order the same day it is received.

SAVOY DRUG & CHEMICAL CO.
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REDUCED WINTER PRICES AMBERITE

Exclusive Distributors E. I. DuPont's Amber. Only Amber stock guaranteed against all elements of the weather. Per Gross.
Dressing Combs, No. 1260, All Coarse, 2½x1½, \$22.50.
Dressing Combs, No. 1261, Coarse and Fine, 7½x1½, \$22.50.
Pocket Combs, No. 1244, C. & F., 4¾x1, \$7.50.
Leathered Slides, Extra, 12x1, \$1.50.
Barber Combs, No. 1222, C. & F., 6¾x1, \$14.75.
Large Fine Combs, No. 1260, 4x2 in., \$38.00.
Comb Cases, No. 1267, 3¼x1½ in., \$14.25.
Our prices are based on DuPont heavy stock. We do not carry thin, brittle amber.
Send \$1.00 for five prepaid samples of the above. Larger shipments, 25% deposit, balance C. O. D.

UNITED COMB CO., 475 Broadway, New York

Enormous Ready Stock To Draw From.

THE DUPLEX Button Package

Has always pulled top money. Send 25c for Sample and Special Package Price.
J. S. MEAD, Mir. 4 W. Canal St., Cincinnati, D.

LAYS FLAT
or None or Strong
RADIO
WILL FIT
SAFETY BLADES
63 West Chicago Avenue.

A MONEY GETTER! Try it and see! Pitchmen, Demonstrators, Barbers, Stropers holds and sharpens all Safety Blades. Sample Stropper and a Hone, 25c. Stropper, \$9.50 Gross; Hone, \$3.50 Gross; 25% on C. O. D. **DIO STROPPER CO.** Chicago, Illinois.

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
\$1.00 brings pound of samples. Bonds, Banknotes, Coins, 10 Countries, 57 Varieties, 100 Pieces.
HIRSCH & CO. 70 Wall St., N.Y.

SHARPENS KNIVES IN A JIFFY
Price while they last.
Gross \$3.00
5-Gross Lots, **\$2.50**
Per Gross.
KELLEY, The Specialty King, 21 Ann Street, New York.

Nugget Jewelry

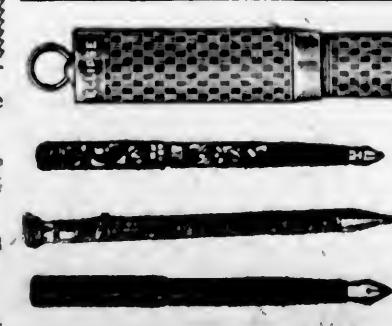
Looks like gold and wears like gold. Nugget Charms, per dozen, \$1.00; Pins, dozen, \$3.00; Links, pair, 50¢; Watch Chains, singles, each \$1.50; doubles, each, \$3.00. Composition Gold Dust, Caskets, Necklaces, Bracelets, etc. Sample Charm, Pin, Link and Container for \$1.75. Latest of California Souvenir Coins quoted in circular. Send for circular.
R. WHITE & SON, MFRS.
P. O. Box 424, RED BLUFF, CALIF.

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We furnish you with 16-page Jewelry Catalogs with your name printed on cover. We furnish you with Merchandise, etc. Write for information.

H. REISMAN & CO. 551 W. Lake St., Chicago.

**JR
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Get in touch now for your Christmas business on Fountain Pens and Pencils. Full line in Solid Gold and Gold-plated. My big Jumbo Red is a big winner. Send and get my new price list.

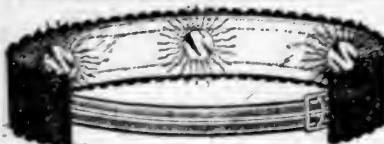
KELLEY THE SPECIALTY KING
21 Ann Street, New York, N.Y.

NOVEMBER 15, 1924

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 3/4 days, \$113 profit. Factory price, \$5 dozen. \$30 per 100, complete. Two samples, post-paid, \$1. Order samples or stock; save time.

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**ELECTRIC BELTS**
For PITCHMEN, MED. WORKERS and HUSTLERS

Prices from \$2.75 Doz. to \$55.00 Doz.
500% profit. Get complete NET Price List of money-makers. Sample Demonstrator for \$1.00.

THE ELECTRIC APPLIANCE CO.,
Inc. 1891. Burlington, Kansas.**FURS**
WE CATER TO PAVIES

COATS, CAPES, SCARFS, ETC.

Goods sent on C. O. D. inspection.

REAL FUR CO., Inc.

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UMBRELLAS

No. 103—Ladies' Fed.	\$ 8.50
Plain Umbrella.	
Per Dozen.....	
No. 100—Colored Water-Proof Umbrella. Amber Tins, Side End, All Colors, Strap and Drop Handles. Doz. 18.00	
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No. 104—Ladies' Pure Silk Umbrella, All Colors, Tins and Bottom, Various Handles, Per Dozen.....	36.00
Also a Complete Line of Men's Umbrellas.	

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FAST SELLING NECESSITIES

With Big Profits to YOU

Everybody wants and must have our goods. Being large manufacturers you can sell our line at less than retail store prices and yet make enormous profits. Here are a few examples:

Men's Double-Thread White Imported English Broadcloth Shirts. Retail store price, \$2.95. Cost you \$1.95. Your profit \$1.00.

Leatherette Coats. Rain and wind-proof. Retail store price, \$10.00. Cost you \$4.95. Your profit \$5.05.

Men's Made-to-Measure All-Wool Suit or Overcoat. Retail store price, \$45.00. Cost you \$20.75. Your profit \$14.25.

Men's Fully Fashioned Silk Hosiery. Retail store price, \$1.75. Cost you \$1.00.

Other Wearings' Apparel. At proportionate big profits to you. Associate yourself with us and build up a large, permanent and very profitable business. Send today for free catalog and full particulars.

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Women or Men Who can Sell

Write for booklet.

THE FRANKLIN COMPANY,
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EARN BIG MONEY Selling Shirts
DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples, Dept. B.

THE SENECA CO.
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YOU "NEED NO LICENSE"

To sell goods in any town, city or state. AGENT'S PROTECTOR OR LAW BOOK "proves it". If trouble comes, show your Law Book or "Absolute Proof", with court decisions rendered by State, Federal and Supreme Court Judges, and be released with apologies. "Guaranteed". Copy in handy book form \$1.00, postpaid. THE COLLINS CO., 197 Fulton St., Brooklyn, New York.

AGENTS

The Monogram business, with Decalomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking. Motorists' Accessories Co., Mansfield, Ohio

AGENTS — \$20.00 daily taking orders High Grade Dress Shirts, Factory to wearer, below cost, \$1.00. Pay daily. We deliver. PATENT SHIRT CO., 20 Pence Bldg., Chicago.

**Glassware—Chinaware—Silverware**

Send for my Catalog, which lists many excellent specialties in these lines.

ENTZ PREMIUM SERVICE
6239 North Oakley Ave., CHICAGO, ILL.

Otto C. Wiegand, Johnstown, Pa., Made \$300 First Two Weeks selling

The SLIDE-O-GRAF JR. doing the same. You

have only to show the SLIDE-O-GRAF JR. to sell it. It costs under \$10.00. You get \$14 for your investment.

SLIDE-O-GRAF, JR., is a stereopticon machine flashing merchant's "ad" in colors, enlarged to 5 feet 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
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**Over 250% Profit AGENTS, CANVASSERS, CREW MANAGERS**

Large Profits. Easy Sales. Satisfied Customers are prime factors in selling Midwest Household Novelties. Large cities embrace these factors. Our Big Six, Big Seven and Big Ten Assemblies make excellent premiums or wonderful leaders in selling campaigns. Write

MIDWEST DRUG CO.
109 E. Naghten St., Columbus, Ohio.

GERMAN SILVER

YOU can be your own boss with our Key Check Outfit. Good for 25¢ a day stamping key checks, tokens, etc. Sample check, with your name and address. 20¢. PEASE DIE WORKS, Dept. D, Winchester, N. H.

KEY CHECKS

JOHN REED CO., INC.
109 E. Naghten St., Columbus, Ohio.

PIPES

(Continued from page 95)

already, such as Lake City, Gainesville, Orlando, Plant City, Tampa and Kissimmee, playing vaude houses. They expect to return home about April 1.

One thing in favor of the "tee and kay" (stripes and keister) pitchers around Christmas time is that the real spirit of the time (fair play and good will) sort of "works" on the "hard-boiled" class of "powers that be" and selfish town merchants ordinarily "yell" against the boys earning a few dollars thru selling their wares in the streets, in doorways, etc.

Anthony Weiss, the well-known feller, with broken back (constantly in braces), piped from Philly that he was back there, after leaving Kansas City, Mo., and since selling his cards in Buffalo, Niagara Falls, Syracuse and in Ontario, Can. He has been under his doctor's care for several weeks, but expects to go south soon. Says he would like a pipe from Earl C. Smith, the novelty pitcherman.

The Bennett Comedy Company recently opened in halis, in South Dakota, for the winter season. The roster of the company is comprised of Alfred H. Bennett, Mrs. Bertha Bennett, Vivian Bennett and Ed. Frink. The show uses a motor truck, with enclosed cab, for transporting the baggage, and a touring car for the people. They handle med. and candy, charge 10 and 25 cents admission, and business so far has been fair.

Dr. L. H. Cooper postcarded that he had moved from Portland, Ore., to Los Angeles, Calif., and expects to play club and other dates this winter. "Everything in the show game seems to be overdone on the Coast," he added, "and a med. opry has troubles galore arranging for towns. I'm away from the ice and snow, as there ain't no such in these diggin's. Will not try to sell med. while here, and when I do it will be to the sticks for me."

Word came from Frostburg, Md., that Mrs. William E. George had succumbed to injuries sustained in an automobile accident near Hancock, Md., November 5. Other occupants of the car were her husband, Frank Yaro, cartoonist, and Edward (Eddie) Blandy, of Reading, Pa., none of whom, however, was badly injured. These showfolks were en route to their next stand at Eckhart Mines, near Frostburg, when the car ran down a steep embankment, according to a press report.

From Capt. David Lee's Medicine Show: "We closed our tenting season about four weeks ago and came home, as the folks bought a farm in Sparrowbush, N. Y., just two miles from Port Jervis. It is a pippin—apples, peaches, pears and a nice big barn to store the show stuff and a good place to frame up in the spring. Everything will be new next summer, all but the old faces. We expect to go out after the holidays and play halls. Anybody coming this way, don't forget to 'drop in', and we are not near the river."

Doc Robt. M. Smith piped from Dothan, Ala.: "Well, the county fair here is over, and to a big business for all the boys who made it (My tongue has the pipe-shootin' cramps, so I'm writin' a little to let it rest). I can't remember the names of all the knights there, but there were pen workers, peeler men, whiststone workers, garter demonstrators, etc., and I met them all—they were a swell bunch of fellows. Dr. Wheatley suffered a painful accident. While stepping off of my medicine advertising truck he fell and broke his wrist. We rushed him to a hospital, where the joint was set, and at this writing he is doing nicely."

Dr. E. L. (Larry) Barrett writes from Eustis, Fla.: "I will soon close my med. opry and go into camp at DeSoto Park, Tampa, until next spring, then go north. I have worked virtually all of the State and will await the coming of the 'many' who claim they will be in Florida this winter. I am sure hungry to shoot some piper and see some of the real money-getters work again—not jammers—but there are no such here (In Florida the citizens, an organization of them, call jam men 'hold-up men' and they treat 'em as such). This country has had a great deal of rain the past several weeks and there is no business at present. Dr. Robt. Smith and several others will help me hibernate at DeSoto Park and Safety Harbor this winter."

A. B. (Zip) Hibler piped: "Last Saturday, in Sherman, Tex., I demonstrated in front of a drug store. I had the pleasure of shaking hands with that veteran Dr. W. H. Henthorn, who is now practicing dentistry there. Many oldtimers will recall his wonderful ability as a med. show owner and lecturer, also they will probably remember when he was mayor of a certain Texas town and let all the boys work 'for a song'. He is a jolly-good, all-round man, and has held the sincere friendship of such notables as Col. W. F. Cody (Buffalo Bill). Incidentally, Dr. Henthorn is the father of a very talented daughter, Lucille Henthorn, whose wonderful soprano voice has delighted many audiences. She is now singing in New

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 to-day 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**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, Middlebury, Mass.

MAKE MONEY ON THE FOOTBALL GAMES

A Novelty Badge that everybody will buy. Will sell up a dozen Foot Ball, Tin Footballs, and 60-line Buttons, 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, 10.00	
Tin Footballs only, \$3.75 per Gross.	
Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free.	
M. K. BRODY, 1120 Main St., Chicago, Ill.	

GERMAN MARKS and BONDS

Following Reichsbank Notes are each: 50,000-Mark Note, 500,000-Mark (Litho) Note. Following Notes are each: 1,000, 3,000, 20,000, 100,000, 1 Million (colored) and 100 Million. Following all Millions (colored) and 1/2 Million Notes, GERMAN GOVERNMENT BOND of 1922, 1,000-Mark piece, 10c, 2,000, 14c, 5,000, 10c, 10,000, 30c. Other European Bills.

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Agents—Pens—Agents

Something New. Priced Right.

YOUR NAME IN GOLD.

A guaranteed Lever Self-Filling FOUNTAIN PEN. A \$2.50 dash. New style. Red or black, with colored tops. Your name and 30¢ for sample and prices.

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Experienced in the trade field. We have some good papers ready mailing for many cities. Want to hear from the publishers. Write or call for particulars.

TRADE PUBLISHERS, CIRCULATING CO., 1513 Madison Ave., near 19th St., New York City.

GO INTO BUSINESS

"Special Candy Factory" in your community. We furnish every kind of book and freight. Write for today. Send a post card.

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NEEDLE BOOKS Army and Navy

4 papers, 10 each, silver eyes, 1 paper of 20 gold eyes, and 1 pad 10 darmers, Per Dozen, 65c. Per Gross, \$7.50.

REINDEER No. 1

4 papers, 10 each, silver eyes, 1 paper of 20 gold eyes, and 1 pad of 15 darmers, Per Dozen, 65c. Per Gross, \$7.50.

REINDEER No. 2

4 papers, 6 each, silver eyes, 1 paper of 15 gold eyes, and 1 pad of 11 darmers, Per Dozen, 55c. Per Gross, \$6.50. Samples, each, postage paid, 10c.

25% deposit required on all C. O. D. orders.

ED HAHN, "He Treats You Right"
222 W. Madison Street, CHICAGO, ILL.

Big Money Made

Selling our Ties, that cost you \$1.85 per Dozen, and up to \$6.50. Send \$6.00 for samples. No make-believe manufacturers. We have no swatches or catalogue. Order from ad.

Man's Mufflers, \$16.00 per Dozen. The kind that retails for \$2.00 and \$1.00 each. Sample Neckties: Case, \$2.25. Good values. 25% deposit balance C. O. D.

North Star Knitting Mills
Where the Same Goods are Sold for Less Money,
2549 N. Douglas Street,
PHILADELPHIA, PA.

Specialty Men and Women

Beautiful Novel, Useful Photographic Powder Compact. This beautiful compact has three compartments—Face Powder, Face and Mirror—in a handsome gold-plated case, together with customer's own Photograph. This compact cannot be duplicated in your local store for less than \$3.00.

\$150 TO \$200 WEEKLY

Is being made now by our salesmen and women. You can make a clean-up with this popular number. We will sell over a million in the next six months. It sells for \$2.00. Samples, \$1.00. Remember, these beautiful compacts contain three compartments, and this picture is on the cover. SEND FOR SAMPLE TODAY. Together with our beautiful catalogue showing over 200 exclusive and popular money-makers, including Photo Medallions, Glass Photo Medallions, Photo Oil Paintings, Photo Post Mirrors, Photo Jewelry and Photo Buttons. We set the pace.

GIBSON PHOTO JEWELRY CO.

Entire Building, Dept. B. B., 608-614 Grandview Ave., Brooklyn, N. Y.

You CAN MAKE MONEY WITH THESE GOODS

Nail Files...	\$1.75.	\$2.50
Sacret, Lithographed	\$1.75.	\$2.50
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Perfume, 1 Dram, Labeled	\$2.15	
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"Close Back" Collar Buttons
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Shears, Round, 40 Inch
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Jap Bamboo Fountain Pens, Per Dozen..... \$3.00

All goods F. O. B. New York. Stamps for samples. Deposit required on all C. O. D. orders. Prompt shipments always. No catalog.

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FREE CATALOGUE \$6.15



Beautiful Rectangle Watch, high grade 6-jewel movement, 14-K, 25-year guaranteed case, with Ribbons and Box. AMERICAN JEWELRY CO., 26 Arca, Dept. A, Cincinnati, Ohio.

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Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necesities. Widely known line, 200 items, 100% profit, repeat orders numerous. We give agents big commissions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

AGENTS!! THE BETSEY ROSS. 6 to 20c.

E. C. SPUEHLER, 318 N. 21st St., St. Louis, Mo.

End your correspondence to advertisers by mentioning The Billboard.

York. Dr. Blair, whose laboratory is in Sherman, also presented himself, and confessed to the fact that he is doing well. It does one good to meet men who know how to treat others with respect."

According to a press "clipping" from Dallas, Tex., Perry, the pen man, opined that somebody took his "free pens" sign at his stand too blankety-blank seriously. Anyway, it was told that sometime between the closing of the fairground gates on Sunday evening and the opening of them Monday morning some "thief" had departed with Perry's entire stock of pens, including the container, the whole weight a couple of hundred pounds, from his place of business on the grounds. Also, Jimmie Miller drew the attention of a *Morning News* cartoonist, at Dallas, and James was depicted ballyhooing with his rope-around-neck escape, along with some other sketches on the fair.

Notes from the Babetta Show—The show has been meeting with gratifying success at its stands in Pennsylvania, with heavy patronage and good sales. The outfit and people are transported in motorized conveyances. At this writing the show is playing Cranesville, Pa. Members of the Elman Stock Company, of Plateau, Pa., were guests of the company last evening, November 5. The roster includes: Mrs. Ovina Milette, proprietor and office worker, she being a registered trained nurse; M. (Babetta) Milette, manager, lecturer, pianist and aerial novelty acts; Albert Bernier, late of Vogel's Minstrels, song and dance comedian; Great Renella, magician and cartoonist; Neta Maine, song and dance soubrette. The trained dog, "Trouper," is the company mascot.

M. C. Bell pipes: "Had a very successful season with the Tan-Ko-No Medicine Company. Myself and family visited the Keen-O and Tex-O Medicine Company at Temple, Texas, and it was a very enjoyable week with the boys (Sam and George Ward). They have with them, Joe Reece, black-face comedian, and 'Happy' Jack, also Society Buck and Johnny Ward. While there 'Red' Harris came over and sang his 'Texas' song, which was enjoyed by all. When I put my nifty housecar beside George Ward's swell 'bungallow' on wheels, there was some real flash. Well, boys, the family and I will ere long roll into Florida to spend the winter at Sarasota. What has become of Elza Head? Would like pipes from W. R. Rutledge, Frank Hauer, Robinson and all the boys."

Dr. Lew Cody has been "silent" since last winter, but he elucidated, in part, from Syracuse, N. Y., last week: "Business has been only fair with me. Have just returned from the New England States where I found things bad. Met a lot of the boys, but no one seemed to be getting business. Only met a couple of workers in these parts, including Jack Hank, cement, and a fellow with razor paste. Clinton Square here is a thing of the past for pitchmen, and they have to work at n-g places. Eddie Lewis, soap worker, is about the only one doing any business—he about gets it all at the shops—a grand scot and a good entertainer who has a fine, big car and a dxn-ion). N. Fisher has been in a store, doing good, also Harry Proul, with cement. Would advise all to 'fight shy' of Syracuse, unless they just want to work shops, of which there are only about five."

Billy Merey has taken his first lesson on a typewriter, he says—and he sent a specimen to Bill. The attempt was real good for a beginner. It reads something like this: "Have been working in Wisconsin all summer. Met a few of the boys, all speak well of this country. Have been playing shops and small towns and found business in my line very good. Made three pitches a day—all summer with razors, at a dollar—got it and worked straight, too. I have never been in favor of giving seven or eight items for one dollar. In my opinion there are two kinds of pitchmen, those who talk on one item and get the money and those who pile up the items and take what they get. I will make Milwaukee my winter quarters, where there is a plenty of steamheat at my sister's home, also my baby daughter. My 'good luck' goes to the boys who go south. I was down there last winter among a lot of 'em and we were all glad to get back in the spring."

J. A. Duncan, of the Duncan Comedy Company, now playing Wisconsin, informed: "The show has been doing a nice business since the hall season opened. Altho there are but eight people with the company we receive five copies of *The Billboard* each week, and we all enjoy reading the pipes columns. Just read one from my old friend, Tom Redway, with whom we toured in Nova Scotia and New Brunswick, Canada, a few years ago, with our old friends, Charlie and Anna Fonda (Those were 'the days', eh, Tom?). Remember the time, Tom, in New Brunswick, when the natives got exceptionally excited over the pop contest? How Fonda sold out all his med. and the folks were 'wild', and wanted 'more votes'? How Fonda reached over on his make-up stand and picked up an apple and passed it to the audience—at a easier bite (and how the last man to bite swallowed the core and all that was left

(Continued on page 98)

The Billboard

DIAMONDS AND RUBIES

HERE'S THE STUFF THAT WILL GET THEM ALL—THE GREATEST IMPORTATION OF THE YEAR—Imported Synthetic SAPPHIRES and RUBIES. Perfect cut stones. The nearest approach to genuine stone that has yet been produced. Not merely an artificial stone, but a genuine reconstructed white or blue Sapphire or Ruby.

WHILE THEY LAST YOU CAN HAVE THEM AT THESE PRICES.

Synthetic White Sapphire, Pear Shaped, 2 to 6 Karats.....	70c per Karat
Synthetic White Sapphire, Round Cut, 1/4 to 2 1/2 Karats.....	60c per Karat
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SPECIAL REDUCTION IN RUBIES—40c a Karat—All Shapes and Sizes.

Synthetic Stones. Beautiful Coloring.

Curved Back, 4 and 7-Karat Stones.	Round Cornered, 5 1/2 and 3 1/4 Karats.
8-Sided, 3 1/2-Karat Stones.	Oval Shaped, 6 1/2 and 4 1/2 Karats.

HERE'S OUR GUARANTEE—"MONEY BACK IF YOU'RE NOT SATISFIED."

TERMS: One-fourth cash with order, balance C. O. D.

WHILE THEY LAST ONLY. IMPORTED STONES. FIRST COME, FIRST SERVED.

Don't wait. Order now. No Catalog.

UNION IMPORT COMPANY, - 353 Fifth Avenue, NEW YORK, N. Y.

1925 CATALOG JUST OFF THE PRESS

OUR SPECIAL OFFERS ARE MONEY GETTERS.

Big Flashy 16-oz Bottle Aast. Perfume, Gilt Sprinkler Top.	Price, Dazen..... \$7.20
One-Gallon Aast. Perfume, Brings in \$33.00. Per	Gallon..... \$4.50
Gallen 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-Pack Box, 42c. 30-Pack Box, 50c per Box. Each vial and packet 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, Box Talcum Powder, Bottle Perfume, Bottle Shampoo.

Dozen..... \$5.30

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..... \$1.00

Big Jar Vanishing Cream. Sells for 30c each. Dozen..... \$1.00

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. Lilac or Jockey Club Perfume. Ribbon Cord Tied. Dozen, \$3.00. 3-oz size. Dozen..... \$3.50

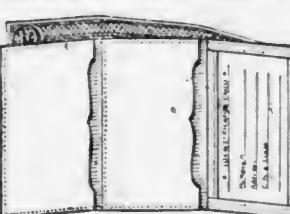
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NATIONAL SOAP AND PERFUME CO., - 20 East Lake St., Dept. K 3, CHICAGO, ILL.

KING'S BILL FOLDS

—FOR—

CHRISTMAS GIFTS



King's No. 160 is cheap and good. We print 100 lots with any firm's advertisement. Buy direct from factory. Write for catalog.

KING RAZOR & LEATHER GOODS MFG. CO.

INDIANA, PA.

WEMAKEM FELT RUGS

The kind that sell. Write for particulars.

LAETUS MILLS

Box 1356, Boston, Mass.

RUGS AGENTS CONCESSIONAIRES PREMIUM MEN

Buy direct. Save two profits.

Na. 614—Service Felt Rug, 31x31, Ozen..... \$12.00

Na. 617—Planner Smyrna Rug, 25x32, Dozen..... \$10.00

Na. 616—Mottled Axminster, 27x34, Dozen..... \$10.00

Compare these three Specials with Hugo costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above. Factory Prices

MARSHLEY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.



AGENTS WANTED

HARRINGTON'S REVERSIBLE SHARPENER.

Sharpen Knives, Scissors, Scythes, Sickle, Pick, Hatchets, Lawn Mowers, Skates, etc. Gousets, outlasts, out demonstrates and sharpens better on the market. Big features: 6 and 12c. Puts a perfect edge in proportion to thickness of metal. Fast. Na. cut finger. It sells itself. Fully guaranteed.

Sample, 25c; Dozen, \$1.50. Circulars from Fellow Pitchmen. It's a dinger. HARRINGTON MFG. CO., 5113 N. 46th St., Tacoma, Washington.

AGENTS, WRITE FOR FREE CATALOG

200 sure sellers. House Dresses, Shopping Bats, 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.

Advertiser in The Billboard—You'll be satisfied with results.

SOUVENIRS

4-In. Birch Bark Canoes. Dozen..... \$0.35

5-In. Birch Bark Canoes. Dozen..... .80

Miniature Dutch Wooden Shaws. Dozen..... .80

4-In. Dozen..... 2.00

6-In. Birch Bark Canoes. Dozen..... 1.20

12-In. Tomahawks. Dozen..... 1.60

BRADFORD & COMPANY, Inc.

St. Joseph, Michigan

Send for Catalogue.

Name of park or town burned on free.

BRADFORD & COMPANY, Inc.

St. Joseph, Michigan

Send for Catalogue.

RUBBER BELTS and KEY KASES

BELTS : 8c each

First Quality Belts. Prompt shipment.

Belts with Polished Clamp Buckles..... \$12.00 Gross

Belts with Eagle or Inland Gold Buckles..... 15.00 Gross

Belts with Polished Initial Buckles..... 16.00 Gross

Key Kases, Brown or Black..... 12.00 Gross

Belts can be supplied in one inch and 1/8 inch width, in the plain stitched or wairus style in either black, brown or gray colors.

TERMS: One-fourth cash with order, balance C. O. D.

J. F. O. B. Gallon, O.

Orders for one-half gross accepted. We ship same day orders as received. Service for patronage. Let us show you our quality and service.

NATIONAL MAILING CO., Box 131, Gallon, O.

No. 611.

Beautiful Sterling Silver-Plated Horseshoe Pin, with 11 fiery flashy 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.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters

Guaranteed to never tarnish. Anyone can put them on Store and Office Windows.

PIPES

(Continued from page 27)

of it)? There was nothing more to sell, so the contest was decided. Our roster is comprised of the following: Myself, manager; Lillian Duncan, secretary and treasurer; Bobbie Carroll, black-face comedian; Grace Willigard, ingenue; Viola Walker, characters; Bob Fitz, bag-punching and all-round athlete, and Dick Willigard, electrician. Would like pipes from Mrs. P. L. Herman, G. W. Farde and L. H. Cooper."

Joseph E. Whalen (most of the boys know him as "Mike") is still in Cincinnati. He penned the following to the Pipes: "While sitting in the lobby of my hotel Sunday night, with Izzy Sims, brother of the late Dr. Harry Simms, I had a phone call to go to an address and meet the former Mrs. Burdine Simms, whom I had not met in 14 years. We went and had a fine feed, and plenty of pipes were 'shot'. Burdine looks fine, but is almost blind, altho she is still able to get out and tell it to the public. She and her husband were in Cincinnati from Clyde, O., looking for a storeroom in which to sell goods. The other day I met Bob Smith, the oldtimer as a peeler worker. He is now 50 years 'young', and still able to get out and sell corn remedy. Bob is paralyzed on all of one side and is blind in one eye, but still has the pep to 'fight the world'. I am making the shops around Clancy to fair success, working scopes, and may stay here until after Christmas, then meander over to St. Louis to kill the winter at my old trade of wipers. While in Cleveland last summer I met Scout Russell, who was taking a radium treatment for cancer on his tongue, and was suffering a great deal. I just received a letter from him, from Baltimore, stating that he and his charming wife were on their way to Southern Florida. He underwent an operation in the Johns Hopkins Hospital, in which part of his tongue was removed, and it seems that Scout is almost having to learn to talk all over again."

Here is a part of the letter from a former veteran road man, now affiliated with a prominent city's Chamber of Commerce—following comment (in the letter) on the necessity of "clean work" by pitchmen and showmen: "The specialty merchant who stands on a corner or in a doorway with his traps, or rents a storeroom, or at some other location—such as markets, etc., is entitled to the respect of the citizens of a city to the extent that he respects their rights. If he gives the populace merchandise of value equivalent with his receipts he is entitled to the respect and privileges that one American owes to another. However, just as long as the respect-gaining knights of the torch, or showmen, tolerate the questionable characters that break in on their means of a livelihood, just that long will they encourage distrust among the citizenry. My advice is to weed careless or 'don't-care' ones out. During my years in the business I never 'hollered copper', but the time has come into the lives of progressive, 'decent' streetmen when it is up to them, individually, to protect themselves from the 'feeches' who care not for the profession or anybody else in it but themselves—and in the latter they don't realize on which side their bread is best buttered. There are so many honorable things to sell that I can hardly see, for the life of me, why some men still use the 'gyp'."



JUMBO BRAND TIES

FIBER SILK, 16 stripes and colors. \$2.15
Packed 6 to Box DOZEN.....

SWISS FLAT BIAS EFFECT STRIPES, in
the latest colors and designs. Also
Heathers and Plain. DOZEN..... \$4.50

ALL 100% PURE SILK FOUR-IN-HAND,
Wonderful numbers made in striped figures and
satins. Best buy in the world. 3 1/2
inch width. DOZEN..... \$3.50

All of the above Ties are guaranteed full
length, 43 to 45 inches.

25% deposit, balance C. O. D. Send \$3.75
for Sample Assortment of one dozen.

LOUIS TAMCHIN

7-9 Waverly Place NEW YORK CITY

A Winter Business for Man or Woman

We will furnish you the stock and teach you the business of buying and selling old Postage Stamps. Will mail you beautiful Album and Stamps nicely mounted, valued from \$3.00 to \$8.00, all for a quarter, with full details. VETERANS' PH LATELIC ASSOCIATION, N. M. Home, Dayton, Ohio.

Medicine Men

Are you satisfied with your profits? If not, get our proposition and prices. An attractive line of Medicines and a big array of free paper—the combination that wins.

OREGON INDIAN MED. CO.

Dick A. Corry, Pa.

AGENTS—STREETMEN—SHEETWRITERS

GIVE THEM SOMETHING NEW AND USEFUL

GOODYEAR RUBBER SLEEVE PROTECTORS

Made of pure gum rubber, assorted colors.

Full cash with a sample order—
25% deposit with quantity orders.
Certified check or M. O.

You can't go wrong on
this item. Men, women
and boys buy them. Chafing
tears take them on sight.

GOODYEAR RUBBER MFG. CO.,
10 Stuyvesant Street, New York.

Every mechanic is a customer. Office workers can't do without them. Housewives buy them at a glance.

\$18.00 Gross
\$2.00 Sample
Pairs
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No delay on de-
liveries. We ship
the minute you
order arrives at
this office.

FREE WITH EVERY ORDER

Novel Display
Cards that never
sell to put over
the sale.

Sample Display
Cards \$1.00.

Novel Display
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ADDITIONAL OUTDOOR NEWS

BALL AND BANQUET WHEELS SPINNING

Chairman Levy Predicts Brilliant and Successful Function for Outdoor Showmen

Chicago, Nov. 8.—At last night's regular meeting of the Showmen's League of America Chairman Sam J. Levy, of the banquet and ball committee, reported everything moving with clock-like precision toward a highly successful annual feast and dance for the showmen. Mr. Levy said he was quite satisfied with the way his aides were handling all details in their different departments and emphasized the fact that from now on everything depends on the sale of tickets.

Zebbie Fisher, chairman of the ticket committee, reported that he had 3,000 tickets in the mail and that by next meeting he hoped to have 5,000 to make a report that would indicate some tangible figures.

Col. Fred J. Owens, chairman of the program committee, reported progress during the week, but said his committee is surely in need of more help in the way of solicitors. Only two solicitors worked this week. Col. Owens pointed out that a commission will be paid to solicitors and in case they bring in cash, as one or two have already done, the solicitor gets his commission at once. Acting-President Ed Rock urged some of the boys to jump in and help the committee out and earn some money for themselves by so doing.

Norman Hirschell, chairman of the Hallowne party, made his report, which on motion was accepted.

Mr. Levy said that Rubin Gruberg ordered three tables for the banquet during the week. Nat Miller was reported ill, but on the road to recovery. Dave Lachman was a visitor with the boys in the clubrooms early in the evening, but was unable to remain for the meeting. On motion the Ladies' Auxiliary was asked to provide dishes to be used at entertainments, which the league will rent of the auxiliary for its own functions. Sam Levy was regarded by Chairman Hirschell as the best available diplomat and salesman to bring the matter before the auxiliary, which he did. Mr. Levy, returning, wasn't sure just how good a salesman he was, but reported that the ladies were favorably impressed with the proposition and told him they would give it careful consideration.

It was moved and carried that the league hold open house the week beginning November 29 and ending December 7 for the benefit of those attending the December meetings. It was agreed that members and their guests who are non-members shall have the same privileges in the clubrooms, also that they can stay as late as the custodian can remain awake.

Beverly White, long strayed from the fold for geographical reasons, was called on for an oration. "I left Texas where I found it," said Mr. White, "and found Chicago and the league where I left it." On a motion by Mr. White it was decided to suitably decorate the clubrooms for the December meetings.

Sam J. Levy has been appointed toastmaster at the banquet and ball and will announce the names of the two speakers at an early date.

NOTE—The banquet and ball will be held the night of December 2 in the Gold Room of the Congress Hotel, Chicago.

ANOTHER NOTE—The league is supposed to open each meeting at 8 p.m. Last night it was 8:45 before the meeting was called to order and not a meeting this season has been called on time. Members are beginning to complain.

JOHNNY J. JONES EXPOSITION

Anderson, S. C., Nov. 7.—The Johnny J. Jones engagement at the Georgia State Fair at Savannah was most satisfactory. It was a long tedious trip from Savannah to Anderson. The show arrived here Monday afternoon and no attempt was made to open until Tuesday, which was Children's Day, when there was a wonderful attendance, and the show's business was in keeping with the enormous conourse of people. The large attendance has so far kept up. This is a remarkably well-conducted county fair, and Fair Manager Pant is a young business man who evidently knows what his people want and strives to give it to them. E. B. Jones, Col. McDaniel, Edward J. Madigan, Robert Goede, Col. Lee Lamar, M. Camilo, George Griffith, Harry Gillham, Ernie Ritemeyer, Harry Goodhue, Ira Watkins, William Bozelle, Harry Ellon and David Langley Mitchell have lately purchased automobiles. The new cars with those already in commission gives the company a long array of "gas buggies". Whimfred Jane Kerr is a new addition to the Goodhue attraction. Edward J. Madigan is at Miami, Fla., where he has located for soft-drink concessions with the new racing park association at Hialeah. Col. John W. Twissley, former editor of *The Spartanburg Star-News*, spent Wednesday with the show. On account of the congested space here it was necessary to lay "off two" of the big rides and three shows. As it is, the

skill shown by Lot Master E. B. Jones in locating all the other rides and attractions in such a small area is truly remarkable. Robert H. Goede, secretary-treasurer, was suddenly stricken with illness at Savannah and is now an inmate of St. Joseph Hospital in that city. Mrs. Goede is inattentive and reports her husband on the road to recovery. He is expected to rejoin at Augusta. Harry Ellon expects to leave in a few days for North Tonawanda, N. Y. The new "over the jumps" ride has been a success in this Southern territory.

David Langley Mitchell advises the writer that his new designs for both the Johnny J. Jones Atlantic City Water Circus and Johnny J. Jones' Circus Side-Show front will be very novelistic in idea and construction. ED R. SALTER ("Johnny J. Jones' Hired Boy").

DODSON'S SHOWS

Hull, Tex., Nov. 5.—The first stand of Dodson's World's Fair Shows No. 2, Sour Lake, Tex., altho not very remunerative, proved far from a losing venture. The minstrel and athletic shows enjoyed a good business throughout the week.

Business opened here last night very light, probably due to the fact that it was just before payday. The entire oil field in this vicinity pays off today and business will undoubtedly pick up. A few new concessions joined here and many more will join after the Houston and Waco celebrations.

Trainmaster Fred Miller was called to Mineral Wells by the serious illness of his wife. An operation a few weeks ago

left her in a critical condition and recovery is doubtful.

Mr. and Mrs. G. Van Lith and T. O. Lindsey are in Houston and Waco with some of their concessions. They will rejoin the show at the close of those two stands.

A 180-mile jump from here will put the show well on its way to the Rio Grande Valley and the border.

MRS. W. J. KEHOE (for the Show).

NEW SPEC. FOR ROBBINS SHOW

Chicago, Nov. 5.—F. Robert Saul, press agent for Robbins Bros.' Circus the past season, was a *Billboard* caller today, having come direct from Granger, Ia., where the show went into winter quarters following its closing for the season last Saturday. Mr. Saul said that a sumptuous new spectacle, as yet unnamed, will be built this winter for next season, and Bert Rickman, equestrian director, will be in charge of its presentation. *The Miracle*, used as a closing spectacle the past season on the show, will be used again. Mr. Saul said a number of new features will be seen with the circus next season.

Fred Buchanan has signed up several men on the show for another season, including Mr. Saul, James Morris, legal adjuster; Charles Myers, treasurer; John Schiller, front door man; Ira Watts, inside ticket; Ed. L. Brannan, general agent; Jack King, bass canvasman; O.

MRS. MELVILLE IN CHICAGO

Chicago, Nov. 8.—Mrs. Harry G. Melville, of the Nat Reiss Shows, arrived here this week and is attending to business for the show and visiting friends.



SALESBOARD AND PREMIUM ITEMS

No.	Dozen.	
621	\$1.25	Photographic Cigarette Case
336	\$1.25	Silver-Plated Cigarette Cases
150	\$1.25	Hand Bag in Foot Charm
80	\$1.25	Vanity Compact
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No. 11841-B—Length 24 inches, \$2.50

No. 11841-B—Length 24 inches with genuine diamond set clasp, \$3.95

SPECIAL GENUINE FRENCH PEARLS.

Indestructible French Pearls—Beautiful, lustrous, opaque. Graduated Pearls, possessing slight cream tints. Enriched with gold, gold spring ring clasp and an axel in royal purple plush case.

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Each \$2.50

No. 11840-B, Length, 24 inches, 2.75

No. 11841-B, Length 24 inches with genuine diamond set clasp, Each 3.95

Per Dozen, \$13.50

No. 11846-B—20-inch, otherwise as above, \$18.00

No. 11848—Same as No. 11846-B, \$1.50

Per Dozen, \$1.95

Sample, Postpaid, 30¢ Additional.

Other good value Pearls, 25¢ Each.

Per Dozen, \$5.50

Sample, Postpaid, \$1.00.

No. 1139B—14K Gold-Filled Pen and Pencil Set, \$12.00

No. 1139B—Full length Fountain Pen and Always Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clip. Solid 14K gold pen point. Complete in fancy hinged-cover box.

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No. 1139B—Ladies' Small Wrist Watch, fine 10-jewel relia-relo movement, bridle model, in 25-year white gold-filled case, complete with silk ribbon and box, Each \$3.50

No. 8162-B—Ladies' Small 10-Ligne Wrist Watch, solid platinum finish case, totem shape, engraved bezel sides and back blue sapphire in winding crown. Jeweled, bridge model. Imported movement, with silver engraved dial. Complete with silk ribbon and box, Each \$2.98

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25¢ extra. Deposit required on all C. O. D. Orders. Catalog Free.

A. Gilson, bandmaster, and Bert Rickman, equestrian director. Mr. Gilson has his band for the winter season at Oldsmar Fla. Mr. Saul said two afternoon performances were given at eleven stands the past season. He also said the circus will have a larger main top next season, 130 with three 50s.

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Per Dozen Sets, \$16.50

Sample, Postpaid, \$1.00.

No. 1880-B—Ladies' Small Wrist Watch, fine 10-jewel relia-relo movement, bridle model, in 25-year white gold-filled case, complete with silk ribbon and box, Each \$3.50

No. 8162-B—Ladies' Small 10-Ligne Wrist Watch, solid platinum finish case, totem shape, engraved bezel sides and back blue sapphire in winding crown. Jeweled, bridge model. Imported movement, with silver engraved dial. Complete with silk ribbon and box, Each \$2.98

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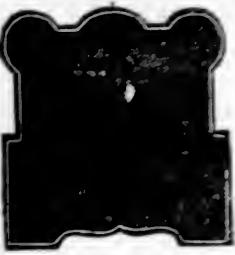
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NEGRO AUTO RACES ATTRACT LARGE CROWD

There were plenty of thrills for the several thousand people who paid \$2.20 and journeyed more than 20 miles from New York to the old Bergen County half-mile dirt track at Hoboken, N. J., to witness the first automobile races run off under the auspices of the Eastern States Automobile Association on election day. In spite of the distance, Negro society and racing elements, those among them who were not too vitally interested in election matters, went to Jersey in more than 600 private cars, and yet others utilized more than a dozen big automobiles. The crowd alone gave the natives something to think over.

The track was a deeply dusty one, there was no grand stand, and the fence that once surrounded the course remains only here and there. However, the crowd was good natured, and, if nothing more, proved that the race will spend for sport and amusement. The Negro drivers, 26 of them from Chicago, St. Louis, Indianapolis, Little Rock, Buffalo, Jackson (Miss.), Minneapolis, Milwaukee and New York, many of them with records made in Indianapolis, Chicago and Savannah, proved big draws.

The program had a motorcycle race, a woman's race, a 10-mile, a 20-mile and a 50-mile event scheduled. Interruptions, together with the late start of the first race, set the big event into almost twilight. After 12½ miles it became necessary to discontinue the race in the interest of safety.

During the second race three racing cars piled up and were partly demolished on the turn at the back stretch. A spectator who was anxious to see the result ran across the track and was hit by a car. He is in the Hahnsack hospital with a broken leg and other injuries. Later a fire was discovered. The track fence was burning and the local fire department responded. Within a half hour after the band stand, erected to accommodate perhaps a dozen musicians, an old frame structure, gave way under the weight of Lieut. Fred Simpson and the 25 members of the Monarch Lodge Elks' band. Result, no injuries, but a multitude of puns and comedy efforts at the expense of the bandmen.

The women's race became a match affair between Annie A. Stoveall, of Astoria, L. I., and Mattie Hunter, of New York, since the five other entrants got cold feet. The former won in a Dodge special. Miss Hunter drove a Headon special, a car made by the only Negro auto builder in the country. She attributes her loss of the race to her car having become unmanageable thru a mishap to the steering gear in the last lap. These two women should become great features for the colored fairs if properly exploited.

S. Burgess, W. S. Morgan, William Carson and J. F. Burgess are drivers who made unusual records. The promoters announce the next races will be held in Philadelphia, and that the events will become annual circuit events. Lack of adequate advertising, the distance from the city, the minor defects of management, due to its being a new venture, have no doubt left the promoters without profit on the affair, but it has proved very conclusively that Negro drivers are an attraction, for without any advance publicity or advertising in white publications more than 500 white persons were attracted to Hoboken.

MIGHTY WEILAND SHOWS

The "fair" played by the Mighty Weiland Shows at Prattville, Ala., was a disappointment. With a 50-cent gate admission, and with no races and practically no exhibits, virtually nothing inside but paid attractions, the attendance and receipts could scarcely be otherwise.

While at that stand Frank Paris and his band played for the laying of the new Masonic Temple. The showfolks had a nice week at Prattville, but not in a business way. The show fronts have been undergoing repair and painting, as have the rides of Messrs. Schulenberg and Dickenson. During the overland trip from La Fayette, La., to Prattville one of the motor trucks overturned and Ted Worth, drummer and trainmaster, suffered injuries, but has returned to the show apparently recovered. Manager Schaffer purchased new banners for the shows. V. Ervine has joined as electrician. An error appeared in the writer's last "show letter" regarding the size of the new Minstrel Show top. It is a 40-foot round-top with 20-foot middle pieces. While at La Fayette, La., Mr. and Mrs. Schaffer were hosts to the school children of that vicinity, opening the Minstrel Show for their entertainment.

WM. J. (CURLY) MEYERS
(for the Show).

SEILS STERLING CIRCUS

Already Making Preparations for Next Season

The Sells Sterling Circus winter quarters at Plymouth, Wis., is already a scene of activity. A crew is making additional blues and reserved seats and painting the show. Billy Lindeman is at the quarters every day, overseeing the work. The writer, Milton Grimes, is busily engaged in the ring barn, breaking dogs, ponies, goats, monkeys, horses and lions, and is assisted by Orval Lindeman and Marvin Birge. Albert Lindeman is superintendent of construction and painting.

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4-In.99	Silver Russas, Lb.	1.65
6-In. 1.15	St. Rose, Lb.	.96
8-In. 2.15	Small Point Statice, Gr.	1.40
10-In. 3.50	Large Point Statice, Doz.	.75
12-In. 4.25	Small Silver Cones, Gr.	1.50
14-In. 4.75	Holly Sprays, by 3. 100	1.75
16-In. 6.75	Gold and Silver Thistles, Per 100	2.50

Red and Green Frieze Roping, 60 Yards to Bundle
Red Hudson Fibre Ribbon, 1 M. Wide, 50 Yards to Bolt
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Ferns, Small Size, Dozen50
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Good, sober, reliable Performers; Musicians, Clowns, Menage Riders, for long season South. Performers doing two or more Acts, with good wardrobe given preference. Ft. Towson, Nov. 13th; Soper, 14th; Boswell, 15th; Bennington, 17th; Bokehito, 18th; all Oklahoma. Tell all in wire and pay for it.

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Four-Row Bracelet, Indestructible Pearls.... \$9.00 Dozen.

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Want for Balance of Season. Out Until Holidays

Want for Platform Show on percentage basis. Shake Show handling small stakes. Have platform for and WILL BOOK Hawaiian Show or Musical Comedy or like. Will furnish all acts for the show and good balance other parts for next season. WANTED: Two good Whip Men. CONCESSIONS OPEN. NO EXCLUSIVE EXCEPT COOK HOUSE AND COIN GAME. Gurdon, Ark., week Nov. 10. Gurdon Athletic Club; El Dorado, Ark., weeks Nov. 17 and Nov. 24, uptown location, auspices Police Department, for two weeks; Bastrop, La., week December 1, auspices American Legion. Advertisements as per C. R. LEGGETTE, Manager.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
 WILL J. FARLEY
 Loew State Bldg., Los Angeles
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 2.—With the election over business interests here look for a resumption of prosperity, which will be appreciated in the amusement line, particularly the outdoor end. Halloween, an event of unusual interest on the coast, brought a rush of business at the amusement piers and cafés. The annual Los Angeles Automobile Show is on and the attendance is above the ordinary. The show is the best of the kind yet held here. Automobiles in this section are more a necessity than a luxury, hence the demand for what is on exhibition is great. Theater receipts here, including the picture end, are holding up well.

The Annual Writers' Revue at the Philharmonic Auditorium was a huge success from an entertainment point and financially as well.

"Judge" Karnes, adjuster with Worthington's World's Best Shows, arrived here for the winter, and so as not to be lonesome brought along the following members of the show: Jack Kenyon and wife, Mr. and Mrs. Tommy Myers, Mr. and Mrs. Barney Kane and Mr. and Mrs. John Robinson. All were guests at a housewarming given by Mr. and Mrs. J. L. Karns in Hollywood.

Bill Harney, who for the past few months has been working in revues and cabarets in Los Angeles and Hollywood, is now rehearsing a new Henri Warner act, called *Oriental Fantasies*, which will soon leave for the East.

Frank H. Chaney, 72, father of Lon Chaney, motion picture actor, is at St. Vincent's Hospital suffering from a serious infection which necessitated the removal of his left eye.

Bue Enos and wife, playing vanderbilt on the Coast, have worked regularly since closing their fair season.

The Valkrie Pictures Company, the latest organization to enter the motion picture field here, is at work on its first story. The director general of this organization, which is scheduled to make a series of original dramatic features, is Hodge-Vass, well-known abroad as a novelist and motion picture author and director.

W. H. Rice has arrived in Los Angeles. Bill says he is not going to stay, but wants to visit a bit and may pick up something interesting to all.

Will Z. Smith, manager of the Horne Animal Circus, has his troupe in one of Los Angeles' largest department stores for the holiday season.

Kathlyn Williams, Paramount star, has finished her scheduled screen productions and sailed for a four months' vacation in the Orient. She expects to spend Christmas in Calcutta.

Frank Curran is another arrival here for the winter. He came off the Northwestern circuit of celebrations and says his season was better than the average.

Steppin' High, the colored show that made such a hit here, is coming back for one week.

Doc Barnett got in town last week brining greetings from showmen of the Middle West to those on the Coast. He never looked better and expects to return to Indiana next spring.

Edw. Mozart says his season has been very good, as he "borrowed" enough money to get thru the winter. Ed always will be on top when it comes to providing for the off season.

The Monster Flying Circus on the Venice Pier, which has been building for the past two years, is scheduled for its first test the coming week. It is the only ride of its kind and has attracted much attention. This huge device will be capable of accommodating 20,000 people in 14 hours.

Fred P. Sargent, who suffered a stroke about six weeks ago, is still in the care of a physician. He is unable to walk and is receiving callers at his hotel in Venice. It is expected that friends will be able to move him to a resort where surroundings will be brighter and more conducive to his recovery.

Thomas Wilkes, of the Majestic Theatre, announces that *The Valley of Contentment* is to be the vehicle that Marjorie Rambeau will appear in the first of the year in New York. Contracts were signed while Miss Rambeau was playing the Orpheum Theatre here. Rehearsals for the new production will begin in New York December 19.

Unable to secure a suitable theater

The Billboard

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for producing purposes in Los Angeles and not wishing to disturb the run of *White Collars* at the Egan Theater, Frank Egan has secured for an indefinite period the Capitol Theater in San Francisco, where he will produce the Edith Ellis success with especially selected players, most of whom will come from New York.

Max Klass, returned from a six weeks' jaunt to his ranch in Montana, states that all his wheat is in and that he will devote his attentions again to the Rose Spring Water Company, of which he is the head.

PLAN AUTO RACES FOR JUAREZ

Juarez, Mex., Nov. 7.—Nationally famous automobile racers may be brought to the Juarez race track from El Paso during the Christmas holidays for a motor classic, according to J. M. Meeker, of Los Angeles.

"We will have races in San Francisco and Los Angeles in November, and want to arrange some midway events on our jump to Havana and Florida for the winter," he said. It is probable that such men as Ralph Delalma, Eddie Hearn, Earl Cooper, Tommy Milton, Babe Zapp and Ernie Ansterberg will be among the racers, with Fred Wagner, the veteran starter, in charge.

The Juarez track, one of the best mile and a quarter tracks in the world, has been the scene of many horse and motor classics during the last decade.

NOVEMBER 15 1924

ST. LOUIS

FRANK B. JOERLING

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Attractions

St. Louis, Nov. 8.—The Woodward Players are presenting *A Texas Story* at the Empress and *New Toys* at the Pershing this week. Hazel Whitmore and J. Glynn McFarlane play the leads in the first and Rhea Dively and Edward Darney in the latter play.

Sousa and His Band played to a full house at the Odeon Tuesday night. Solists included Nora Fauchald, Winfred Bambrick, John Dolan, Geo. J. Carey, Howard Goulder, John W. Bell, Paul O. Gerhardt, S. C. Thompson, Joseph DeLuca and J. P. Schuler.

Mme. Schumann-Heink gave a song recital at the Odeon last night to a large and appreciative audience.

The St. Louis Symphony Orchestra had its formal opening at the Odeon yesterday afternoon and will give the second concert of the season tonight at the same theater. Twenty-eight programs are to follow during the season.

Pickups and Visitors

Laurence Ledoux, general contracting agent of Sparks' Circus, was here for a day en route to his home in Kansas City.

Tom Willard is back with the A. A. Thompson Theatrical Agency after an absence of several months.

Col. H. N. (Brocky) Morgan, for the past few years superintendent of the St. Louis Workhouse, and Eddie Vaughn, publisher of *The Missouri State Topics*, former outdoor showmen, still visit the haunts of showfolk.

Ernie Cline expects to be back here soon. He is now in Houston, Tex.

J. C. Roberts, until recently with the John Francis Shows, and W. R. Dennis, who was with the Con T. Kennedy Shows this season, have combined and are promoting indoor bazaars. Their first date is Wood River, Ill., for next week under auspices of the American Legion, Edwardsville, Ill., will follow.

L. A. Hogan, special agent for the C. A. Wortham World's Best Shows, and Jack Stanley, formerly with the John W. Moore Indoor Circus Company, left together for Chicago Monday morning. They had been here for several weeks. They plan to promote several spots in Northern Illinois.

The Great DesBazelles is at Coulterville, Ill., this week, opening there with his magic and hypnotic show. He was in St. Louis all summer.

J. C. Gillette, general agent the past season for the Gentry-Patterson Circus, was in town Wednesday en route to his home in Pensacola, Fla., where he will winter. He came from Ann Arbor, Mich., where he visited his daughter for ten days, stopping in Chicago to visit friends for three days.

The Magic Lindhorst, popular club entertainer, is kept busy with dates in and around the city.

Paul Hubbard's *Varieties of Today* opened in Ste. Genevieve, Mo., Sunday to good business. Those who left St. Louis with the show are John Stanbeck, piano-accordion; Danny Dreamer and Florence McLeanay, singing, dancing and musical; Paul Hubbard, manager; Evelyn Myers, singing and dancing comedienne; Harry Lee, pianist; Conway and Welr, society dancers, and Sam G. Baldwin, advance representative.

Chubby Gullfoyle, well-known animal trainer, and Thomas McNearney are still making things interesting around The Billboard office here. Assisting them are Walter C. Dannemeyer, Albert Dwight, Harry Sanger, H. C. Taylor and others.

Professionals who entertained at the two radio broadcasting stations here this week include Ruth Flagler, Steve Cady, Harry Kessel, Bud Fox, Elmer McDonald, Billy Knight, Mr. and Mrs. Edw. C. Barroll, Mrs. C. V. Kupping, Alfred Friedl, Ethel B. Hale, Edgar L. McFadden, Lorene Prange and Roy E. Russell.

Chas. Dietrich, Martin and Jaffe, Frank Layman, Mr. and Mrs. Charles Oliver, Charles Beecher and "Red" Heller, who operated rides and concessions on local lots this season, have stored their equipment for the winter.

Dr. C. L. Barnett, formerly with the John Francis Shows and the Oriental Pangborn, postcards that he is at Long Beach, Calif., handling the "Fairy in the Well". He sends regards and thanks to troupers who were so kind to him during his recent illness here.

A. H. AND MRS. REED IN CINCY

Mr. and Mrs. A. H. Reed, well-known veterans of the white tops, for many years owners of the A. H. Reed European Circus, arrived in Cincinnati by auto last week for a few days' stay. Mr. Reed is probably the oldest circus manager living. They have been troupers by themselves, offering a musical program and specialties in school auditoriums thru the Central South for the past several years with the exception of last summer, when, after an intended visit to Ketro Bros.' Circus, they remained with that show until it recently closed. Mr. and Mrs. Reed have been visiting relatives and friends in the Central States the past few weeks.

CUDNEY BROS.' SHOWS**To Remain Out All Winter and Early Spring**

Having concluded their fair and picnic dates Cudney Bros.' Shows have booked a number of benefits and fiestas for the winter and early spring. The show finished its fairs at Decatur, Tex., from where it jumped to Groesbeck, which was the best still date ever played by this company. The next stand was Calvert, a red one, and then came Marlin, where business probably would have been good had the town not been "played to death". At Hearn there had been no show of this kind for several years and the people were carnival hungry.

The show will troupe all winter, and as painting and repair work has been carried on in transit it will not be necessary to close. The route again leads into Mexico, where good business was enjoyed last season. There are new tops for all the shows. Wells and Harris have built a fine pit show. Mrs. J. H. McClure, who underwent an operation at Marlin, is improving as fast as could be expected. The side-show has the following attractions in addition to various animals: Delmo Wells, escape artiste; Madaine Denaro, mentalist; Bambino Jum Kaffir, fire-eater; "Blackie" Harris, magic. Mr. Coley has the Snake Show, with "Serpentina" as special attraction. Johnnie Walko and Harold Wilson manage the Athletic Show. J. H. Byers has the Hawaiian Village, with four entertainers. Merry-go-round, Wm. Cudney, manager, assisted by Eddie Thompson, "Sunshine" Cooper.

Jones, David Lewis and Sam Small, Ferris wheel, managed by Henry Prince, assisted by Joe Gavin and Joe Ferris. There are 22 concessions, with the following managers: Jack Martyn, Frank Rodgers, Mr. Woodward, J. H. McClure, D. Adams, Mr. Gilbert, Clyde Tressell, William Cudney, Mrs. C. H. Cudney, Bernie Alesbrook, Gene Lamont and Mr. Cooper.

The staff: C. H. and William Cudney, owners; C. H. Cudney, manager; Mrs. C. H. Cudney, treasurer; Frank Rodgers, secretary; William Cudney, lot superintendent; "Blackie" Harris, electrician, and the writer, general agent.

CLYDE TRESSELL (for the Show).

MABEL LaMARR RECOVERING

Dothan, Ala., Nov. 10—Mrs. Mabel LaMarr of the Flying LaMarrs, who was seriously injured October 28 at the Southern Alabama Fair in this city, when a rope on which she was swinging thru the air broke, will be able to be out in about eight weeks, attending physicians state. In the meantime the act will remain here.

D. D. MURPHY SHOWS**Close Season at Poplar Bluff, Mo.**

St. Louis, Nov. 8.—The D. D. Murphy Shows are due to arrive here tomorrow night to go into winter quarters in South Broadway. The management secured ample space for the storage of wagons and paraphernalia, and sufficient room for the workmen to build new wagons.

FAREWELL WEEK AT BIG RAPIDS

Some of the members of the Northwestern Shows photographed September 27 at Big Rapids, Mich., their season's closing stand. Manager F. L. Flack is not in the picture, having played the part of the photographer.

WEEK-STAND SHOWS**Featuring Circus-Style Programs and Promotions Under Auspices****RODGERS & HARRIS' CIRCUS****Has Splendid Engagement in Jackson, Miss.**

Jackson, Miss., Nov. 9.—Offering one of the best and one of the largest indoor circus programs the Rodgers & Harris Circus closed here yesterday. Showing was for seven days with no Sunday performance. Jackson was ripe for such an entertainment, and with the united efforts of the committees of Wahabi Temple of the Mystic Shrine and the promotion department of the Rodgers & Harris Circus a big success was scored.

The show opened with a concert by Wahabi Shrine Band and was followed in rapid order by the following well-known artistes: Phinas and Ada Hand, balancing; The Harrisons, cyclists; Ethel Marlene, on the web; Harry La Pearl, assisted by Billy Stiles, Tom Hibbert, Clyde O'Neill, Roy Brown, Kirk Maxwell, Billy Blue, Slivers Smith and Gene DeCoe taking care of the clowning; Nellie Jordan, tight wire; George Novikoff, tight wire; Smith's animals; Silverlake Trio, trapeze; Happy Jack and Lucille swing perch; Carl and Katherine, high carrying perch; Hamilton Sisters human butterflies; Aerial Soits, double trapeze; Silverlakes, double trapeze; The Duttons, equestrians; Dorothy Dare, the Girl on the Golden Whirl; Mary Larkins, swinging ladder; George Blink, slack wire; Maxwell Trio, comedy bars; Loretta Twins, flying trapeze; Goodell and Vermillion, singers.

As a special feature a popularity contest was staged and the night of the coronation proved a big one, the city auditorium being taxed to its limit. An after concert was given each night, followed by an hour's dancing, the cowboy band of the Rodgers & Harris Circus supplying the music for this event.

Following the Wahabi Shrine show Rodgers & Harris will go into Florida for the next two months, closing the season at Jacksonville December 20. Messrs.

Rodgers and Harris will remain there until the opening of the show the first week in February. The different acts will either go home for the holidays or over to Cuba for the month of January. Herbert Maddy is in Tampa now on promotion work there, Mr. Harris being in Jacksonville on the same mission. Some changes have been made in the personnel of the show the past few weeks, Fred Shaffer being made boss canvasser. Tom Morris is still in charge of props. Tom Hibbert, concession superintendent; Harold J. Meyer continues as auditor, with Mrs. Meyer secretary and treasurer, and Fred K. Moulton advance and publicity.

HELLPENSTEIL DID IT

The success of the Frank J. McIntyre Circus engagement in Atlanta, Ga., under auspices of the Ararat Grotto, was due to the efforts of Carl Hellpenstiel, personal representative and press agent, informs Mr. McIntyre. He not only arranged for broadcasting over WSB (*The Atlanta Journal* station), but broadcast the entire program. Hellpenstiel received wonderful publicity for the show in Atlanta, as well as all other engagements he has handled.

In the Press Agents' column of *The Billboard*, issue November 8, it was mentioned that Ben H. Voorhees put over the big publicity stunt in Atlanta.

MORTON'S FIRST INDOOR DATE

Bob Morton's first indoor spot will be in Birmingham, Ala., week of November 17, playing under Elk auspices in the Municipal Auditorium, which has just been completed. The advance sale is big and all promotions are going good, according to R. S. Quaintance. A straight show will be given. There will be no concessions of any kind and no cars will be given away.

fronts and incidentals for 1925, when the show will be increased to 30 cars. The show closes in Poplar Bluff tonight, winding up a fair season. Chas. J. Rose, special agent, has been here arranging for the arrival, and Leslie M. (Peter) Brophy, manager; John O'Shea and "Dutch" Rogers were here for a day this week on a hurried visit.

"Juster" Hartline, baritone player with LaMarr Bros.' Trained Wild Animal Circus, closed at Carterville, Mo., and went to Ozark, Mo., to take charge of a 40-piece boy scout band.

CONCESSIONAIRES ATTENTION!**BEST INTERMEDIATE MONEY CAN BUY****NEW GOLD PLATED PEN and PENCIL SET**

Consisting of fine gold-plated, self-filling, full-mounted Fountain Pen and Pencil, put up in elaborate display case.

50c Per Set

In Dozen Lots, \$5.00 Dozen.
25% deposit must accompany all C. O. D. orders.

HOUSE OF HEIMAN J. HERSKOVITZ

85 Bowery New York City
Long Distance Phone, Orchard 391.

WANTED AT ONCE

Long engagement in the heart of Chicago.

FREAKS

AND

LIVING CURIOSITIES

With entertaining ability. Write or wire, with late photograph, to MANAGER CIRCUS SIDE-SHOW, care Billboard, City Building, Chicago, Ill.

ALL PERSONS

Holding contracts for Barlow's Big Indoor Circus, report at opening, Alton, Ill., December 1st. Ten weeks booked under strong auspices. Can use one more live Promoter. Proposition: One-third of Contests Program net. Address

HAROLD BARLOW, Manager,
P. O. Box 16, Granite City, Ill.

Paper Novelty Acts

For Side-Show. Musicians for Big Show Band. Long season. Albany, Wednesday; Cisco, Thursday; Putnam, Friday; Gorman, Saturday; Weatherford, Monday; all Texas. GOLLMAR BROS.' SHOW.

Agents Make Sale in Every Home with the Marvelous

RADIO GAS LIGHTER

Lights Instantly—Sells Instantly.
Rapid Manufacturing Co., 10 East 14th Street, New York.

FOR SALE

Complete Amusement Park, in city of 80,000, in operation for three years. Will sell at a very low price and on suitable terms. Good reasons for selling. Money-maker for right party. GEO. A. HUBBINS, 607 Forest City Bank Building, Rockford, Illinois.

FOR SALE

Stationary Whirl and Sea Plane, in first-class condition, at a big bargain. PUBLIC AMUSEMENT CO., 607 Forest City Bank Building, Rockford, Illinois.

STILT WALKER WANTED

For Street Balloons in Cincinnati. Four or five weeks' work. Write N. SCHLECHTER, Gish Theater, Cincinnati, Ohio.

NEW PATENTED (REGISTRY No. 780086) VEST POCKET TURKEY SALESBOARDS

This registry number is your protection against receiving substitute boards.

FREE TURKEYS—FREE TURKEYS—FREE TURKEYS—FREE TURKEYS

SALESBOARD OPERATORS—THIS IS THE SEASON'S BEST BET. You place the boards with the individuals listed below. They receive a turkey for disposing of their board, and the winner also receives a turkey. Both turkeys and board cost you about \$10.00. 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 2 WEEKS 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 IS A KNOCKOUT WHEN PLACED WITH the FOLLOWING CLASS

STAGE CARPENTERS
STENOGRAPHERS
SWITCH MFN.
SKI 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 CANDY FACTORIES
FOREMEN IN ROUNDHOUSES, ETC.

GARAGE EMPLOYEES
INFORMATION CLERKS
JANITORS IN APARTMENT HOUSES, ETC.
MAIL CLERKS
AT 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
CARRIERS
CAR SALESMEN
CHECKERS

Our boards state that the winner receives a 10-pound turkey. He does not expect a larger one.

You wouldn't write a check and leave the amount open.

Don't Hesitate To Order—You Have Plenty of Time To Dispose of Boards, as They Go Very Good Up to Christmas.

BOARDS are \$3.00 per DOZEN, or \$20.00 per HUNDRED. \$150.00 per THOUSAND.

FULL AMOUNT OR 25% WITH ORDER. NONE SHIPPED WITHOUT DEPOSIT.

Our boards are made right. It will pay you to get them, though they cost a little more.

DIRECT SALES AND SERVICE CO., 24 W. Washington St., CHICAGO, ILLINOIS

Outdoor Forum

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Painis Unattractive Picture of Hawaiian Islands

Oakland, Calif., Oct. 25, 1924.

Editor The Billboard:

Sir—From the writings and tales about the Hawaiian Islands they are misleading. I want people to read this and know it is absolutely true and that I am willing to give more data if they want it. We were there a year and the people are not so hospitable nor is it virgin territory. It is played to death. True, we had big days and mighty poor days. You are not allowed to handle your own money. All receipts are taken every night, not even being allowed to sell your own tickets until you have almost declared war. We did not split any \$20 or \$50. Played four weeks, making three moves in nine miles; also four weeks on one lot in a town of 700. The average workers get 90 cents to \$1.10 a day and they feed themselves and their families out of that, so you can figure for yourselves how much they have left for amusements. I hope anyone thinking of going there will not go on what they have heard others have made and be sure of conditions before they go.

(Signed) MRS. SHERMAN GAULE.

823 40th Street.

EDWARD M. NELSON LOCATED

Victoria Nelson Dawson, sister of Nelson and Nelson, acrobatic stilt act, called at the New York offices of The Billboard last week to express her thanks for our assistance in locating her brother, whom she had not seen for 20 years.

The brother's name is Edward M. Nelson and he has a circus touring Brazil. He is a son of the late Samuel Nelson, former circus acrobat and manager of the Original Nelson Sisters.

Circus Cy Says

Can anyone inform Circus Cy who originated the full body layback on a racing horse?

Gordon Duke Morehouse, of the white tops, has returned to his home in Pasadena, Calif.

Claire Illington is doing iron-jaw and an Oriental dance in the spec. with Christy Bros.' Circus.

Johnnie Kinnard, who for eight years was boxer rigger and known as "Noodies" with the Hagenbeck-Wallace Circus, has developed into a crackerjack middle-weight boxer. He has a record of 26 knockouts out of 29 fights, informs Jos. Blinn. Kinnard is fighting under the

CATERPILLAR or WHIP

And one more Show to join at once. Still playing Fairs. Another Big One, Brunson, S. C., week November 24th; Barnwell, S. C., this week. Plant. People, write.

MILLER-VIA SHOW.

We play Southern Georgia and Alabama all winter.

management of Jim Dowling, of Dayton, O.

Tom Dailey, manager of Advertising Car No. 2 of the Ringling-Barnum Circus, had charge of the excursion work done off the No. 1 car the last of the season, due to the closing of the No. 2 car and the two brigades in Texas while the show was being routed during the hoof and mouth disease quarantine.

In this column, issue of November 1, mention was made that John Lancaster had joined Golden Bros.' Circus as boss property man. There is another John Lancaster who has been in show business for more than 40 years and at present is with Cooper Bros.' Circus. The latter has been with the larger circus as producing clown and was for many years with leading burlesque shows. He also was principal comedian with the Selig Film Company for more than seven years.

Billy Stiles informs that the Rodgers & Harris Circus played to good business

in Jackson, Miss., under auspices of the Shrine. Acts and performers for the Jackson engagement included Phines and Ada, the Harrisons, Ethel Marine, Nellie Jordon, George Novikoff, Harry LaPearl, Smith's Animals, Silverlake Trio, Happy Jack and Lucille, Carl and Katherine, Hamilton Sisters, the Duttons, Aerial Soits, Kirk Maxwell, Gene Decoe, Dorothy Dare, Mary Larkins, George Blink, Lorette Twins, Maxwell Trio, Tom Hiblart, Clyde O'Neil, Roy Brown, Silvers Smith, Mickey Blue and Stiles. Stiles further states that the John Robinson Circus was in Jackson October 30 and did a turnaway business at both performances and that he spent the entire day on the lot visiting old friends. He will again be with the Robinson show next season.

Wyatt Davis, female impersonator, who closed with the Christy Bros.' Circus early in the fall, is taking a series of dance lessons under the direction of Emelda Troxler in New Orleans. Davis saw the night performance of the Harris Bros.' Circus in Bogalusa, La.

MATLOCK TROUPE



This troupe of tight-wire artistes put in its second season with the Gentry Bros. Patterson Circus the past summer.

SAN FRANCISCO
(Continued from page 4)
totaled more than 350,000 and was brought to a successful close last Saturday with a wedding in a lion's den.

Harry Pfau advises that his animal show will play around San Jose for two weeks.

Ferris Hartman is to appear in the Shriners' revival of *The Mikado* at the Exposition Auditorium November 18 to 22.

Gaetano Merola, director-general of the San Francisco Opera Association, has left for a tour of Europe's musical centers.

Harry Singer, Western representative of the Orpheum Circuit, has left for the East for a four-week visit.

The San Francisco Catholic Players will open their new dramatic season at the Knights of Columbus Little Theater November 10 with *Truth Proof*.

The Gingham Girl is to appear at the Curran Theater shortly.

Frank Egan, Los Angeles theater owner and producer of *White Collars*, which ran more than ten months at Egan's Little Theater, was in town early this week negotiating, it is said, for the Capitol Theater. Egan left here for New York.

When the S. S. Sierra arrived from the Antipodes Monday she brought a number of members of the J. Nevin Tait Grand Opera Company, amongst them P. Boglietta, Lina Scavizzi, Toti Dal Monte, Dino and Madame Borgioli. They are en route to the Metropolitan Opera House, New York.

Percy Grainger, Australian pianist, is to be the soloist at the first of the city's symphony concerts at the Exposition Auditorium November 10.

Andre Ferrier and his company are presenting two comedies, *L'Etincelle* and *Le Cultivateur*, at the French Theater.

The Redmond Players are appearing in tabloids at the Wigwam Theater four nights and at the Princess Theater three nights each week.

Will King is packing the Strand this week with *Frolics of 1925*.

HEADQUARTERS BAZAAR AND CARNIVAL DANCE SUPPLIES

Saunders Mdse. & Novelty Co.
620 St. Clair West, Cleveland, O.

"Everything to Complete Your Affairs"

B. K. HANAFOURDE WILL
ENTER FINANCIAL WORLD

Savannah, Ga., Nov. 10.—After spending the greater part of his life in the advancement of world, State and district expositions, Dr. B. K. Hanafourde, general manager of the Georgia State Fair, has announced his retirement and will enter the financial world as an executive in one of the largest title and trust companies in the South.

Coming from England in 1892 to the world's fair in Chicago, Mr. Hanafourde has been connected since that time with every world's fair held in this country with the exception of the San Francisco fair in 1915, at which time he was director-general of the International Soil Products Exposition in Denver. This included service at Chicago, Omaha, St. Louis, Buffalo, Jamestown and Seattle world's fairs.

Within the past score of years the work of Dr. Hanafourde in conjunction with his organization, which included a staff of salesmen and publicists, has been either the rebuilding and putting on a firm financial basis fairs which were showing inherent weaknesses or in the financing and establishment of new fair and exposition enterprises. In the former instances, when bringing old fair organizations out of apparent lethargy, he has always backed his faith in readjustment by working on a percentage basis.

Coming to the Tri-State Fair of Savannah in 1922 with the fair association facing a \$66,000 indebtedness, he has carried the local fair thru a period of general depression in Georgia, has been instrumental in having the local fair designated as the Georgia State Fair and rehabilitated the organization completely, and, following the most successful of Savannah's five fairs, in 1924 brought the exposition out with a substantial profit.

He has not lost interest in fairs and regrets that other business necessitates his leaving the work. He will be retained by the Georgia State Fair in an advisory capacity.

During his work with expositions and fairs Dr. Hanafourde was for seven years connected with the International Farm Products Exposition, held at Tulsa, Denver, Salt Lake City, Kansas City, El Paso and Wichita, an event which was participated in annually by 26 States and 18 foreign countries.

Dr. Hanafourde spent five years at Jacksonville, Fla., previous to coming to Savannah, where he organized and financed the successful Florida State Fair, fast taking its place as one of the premier State fairs of the United States. The fact that much of his creative work has been in the South, where appropriations from State governments are almost unheard of, is another tribute to his success.

CAROLINA EXPOSITION SHOWS

Fremont, N. C., Nov. 7.—The Carolina Exposition Shows, now in their third week, are playing to good business here, with excellent weather prevailing. The show so far has proven successful. It next plays three fairs in North Carolina, then two weeks on different locations at Atlanta, Ga.; then Florida fairs, and then "all aboard" for Cuba for 10 weeks' engagement there.

Prof. Siscoe's band joined here from Columbia, S. C. The band has been enlarged to 11 pieces and has new uniforms. A new calliope to play with the band is expected at the next stand.

New arrivals on the show: Concessionaires—Siscoe, two; L. E. Haynes, one; Eddie Asey, one; T. E. Carpenter, one; Jack Martin, one; Joe Freethold, two; "Curley" Lager, one; J. E. Sullivan, two. The attractions include: "Brownie" Smith's ten-in-one, Jack Kohler, manager; K. F. Carnes, Inside lecturer and magic, and ten pits, chock full of freaks and curiosities; Brownie Smith's Flossie, the cow with arms, Harry Giniathan, manager; James Kilcoin, Inside lecturer; "Brownie" Smith's War Relic, H. B. Roach, manager, and Musical Comedy, Harry Hickman, manager; C. A. Stewart's Plantation Show, with Floyd Jones and his colored minstrel troupe of 15 singers and dancers, along with his orchestra. Mrs. C. Phillips, the skeleton giantess, C. Phillips, manager; C. A. Stewart's rides, merry-go-round, in charge of Howard Goodlett and Big Eli; T. R. Stevens, manager. A near-serious accident occurred at Farmville, N. C., November 2. While Harry Biggs and wife, and Harry Fitch and wife were motorizing to Fremont, their machine was run into by another touring car, causing occupants of both cars a bad shaking up. All were able to reach their respective homes or hotels, with the exception of Mrs. Fitch, who had to be assisted to her hotel and a physician called, whose care she is still under. Both cars were demolished.

R. F. CARNES (Press Representative).

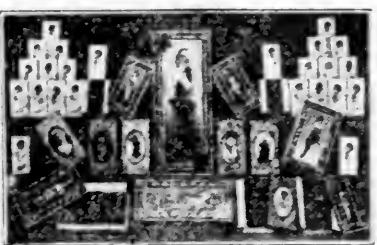
MORENCY PROGRESSING NICELY

The following telegram was received from Mrs. E. Percy Morency from Rocky Mount, N. C., November 8:

"I just returned from Montreal, Canada, where I visited my husband, who is at the Royal Victoria Hospital. Percy is doing nicely and appreciates the many nice letters he receives from our friends. I will make a few more fairs, then return to Montreal."

Don't Wait—We'll Treat You
Square. The Rush Will Soon Be
Here. Manufacturers of

GOLDEN BEE CHOCOLATES



THEODORE BROS. CHOCOLATE CO., Inc., Park and Compton Aves., ST. LOUIS, MO.

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending *The Billboard* the address of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to *The Billboard*, Cincinnati, O., for publication in our Winter Quarters List:

Name of Show.....

Name of Proprietor or Manager.....

Description of Show.....

Closes at

Date of Closing.....

Address of Winter Quarters.....

(Give address of offices here if you have any.)

CIRCUSES AND WILD WEST SHOWS

Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.; Sioux City, Ia. Barnes, Al G., Circus, Al G. Barnes, prop.; Barnes Circus City, Palms, Calif. Buckskin Ben's Wild West; Cambridge City, Ind. Christy Bros.' Wild Animal Shows, Geo. W. Christy, mgr.; Beaumont, Tex. Gentry Bros.' James Patterson Circus, James Patterson, prop.; Paola, Kan. Golden Bros. Circus, G. W. Christy, prop.; Beaumont, Tex. Goldfarb Bros.' Circus, C. J. Monahan, mgr.; South Miami St., Wabash, Ind. Hagenbeck-Wallace Circus, Dan Odom, mgr.; West Baden, Ind.; offices, 709 Crilly Bldg., Chicago, Ill. Horney's C. R. Circus, Will Z. Smith, mgr.; 3603 Bowens, Los Angeles, Calif. Ketrov Bros. Circus; Anderson, Ind. Lowery Bros.' Shows, George B. Lowry, mgr.; Shenandoah, Pa. Mighty Haag Shows; Marianna, Fla. Miller Bros.' 101 Ranch Wild West Show, Miller Bros., mngs.; Marland, Okla. Morgan's Nickel Plate Show, W. E. Morgan, mgr.; (Oakwood Park) Knoxville, Tenn. Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., prop.; Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill. Robbins Bros.' Circus, Fred Buchanan, prop.; Granger, Iowa.

Robinson, John, Circus, Sam Dill, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill. Rodgers & Harris Circus; Jacksonville, Fla. Royal Rockwell Circus, R. C. Rockwell, mgr.; Detroit, Mich.

Schulz Society Circus & Wild Animal Show; Utica Junction, Detroit, Mich.

Sells-Sterling Shows; (Fair Grounds) Plymouth, Wis.

Sells-Floto Circus, Zack Terrell, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.

Sparks' World-Famous Shows, Charles Sparks, prop.; Central City Park, Macon, Ga.

CARNIVAL COMPANIES

All-Canadian Shows; Vancouver, B. C., Can. Barkoot Shows, K. G. Barkoot, mgr.; Delancey, O.

Barlow's Big City Shows, Harold Barlow, mgr.; Granite City, Ill.

Bernardi Expo. Shows, Felice Bernardi, mgr.; Salt Lake City, Utah (address Gen. Del.).

Brown & Dyer Shows, Al J. Dernberger, gen. mgr.; Poughkeepsie, N. Y.

California Shows, Inc., H. F. Hall & Sam Anderson, prop.; Northampton, Mass.; offices, 28 W. 15th st., New York City, and 10 Concord ave., Belmont, Mass.

Canadian Victory Shows, Maurice Neiss, gen. mgr.; Offices, Room 61 Yonge St., Arcade, Toronto, Ont., Can.

Copping, Harry, Shows, Harry Copping, mgr.; Reynoldsville, Pa.



Greer's Society Circus and Wild West Show has been pleasing grand-stand audiences at many fairs this season. At the Richland Parish Fair, Rayville, La., it was one of the big features. The accompanying picture shows, left to right: Joe Greer, owner of Greer's Society Circus; "America", one of the circus horses; Jack Kirk, rider in the high jumps; "Over-the-Top", a champion high jumper; Mrs. E. P. Norman and E. P. Norman, president-manager of the fair.

Cronin Shows, J. L. Cronin, mgr.; New Orleans, La.; offices, Chillicothe, O. Dobyns, George L. Shows, Inc., George L. Dobyns, pres.; (Fair Grounds) York, Pa.; direct mail to Port Richmond, N. Y. Fields Greater Shows, J. C. Fields, mgr.; Stevens Point, Wis.

Great Middle-West Shows, H. T. Pierson, mgr.; 331 Wahasha st., St. Paul, Minn.

Great White Way Shows, C. M. Negro, mgr.; Nitro, W. Va.

Hippolyte Shows, Guy Y. Averill, mgr.; 2432 Michigan ave., Detroit, Mich.

Ister Greater Shows, Louis Ister, mgr.; Chapman, Kan.

Jones' Greater Shows, A. H. Jones, mgr.; Danville, Ky.

Jones, Johnny J., Expo., Johnny J. Jones, prop.; Orlando, Fla.

Ketchum's 20th Century Shows, K. F. Ketchum, mgr.; Paterson, N. J.

Lambert Expo. Shows, Omaha, Neb.

Lappa Amusement Co., Leo Lappa, mgr.; Box 263, Alpena, Mich., general offices, Hotel Normandie Hotel, Detroit, Mich.; branch office, American Bond & Mortgage Bldg., Rosedale, Chicago, Ill.

Loos, J. George, Shows, J. George Loos, mgr.; Ft. Worth, Tex.

Metro Bros. Shows, Chas. Metro, mgr.; Boston, Mass. (Address care The Billboard, Boston)

Miner's Model Shows; 161 Chamber st., Philadelphia, N. J.

Narder Bros. Shows, Nat Narder, mgr.; Isle of Wight, Philadelphia, Pa.

Northwestern Shows, F. L. Flack, mgr.; 36 E. Woodbridge st., Detroit, Mich.

Reis, Nat Shows, Harry G. Melville, mgr.; Jeffersonville, Ind.

Ruhn & Curry Shows, Rubin Gruberg, mgr.; Montgomery, Ala.

Sandy's Amusement Shows; North Side, Pittsburgh, Pa.

Savidge Amusement Co., Walter Savidge, mgr.; Wayne, Neb.

Spencer Shows, Sam E. Spencer, mgr.; Brookville, Pa.

Wade & May Shows, W. G. Wade & E. C. May, props.; 289 Elmhurst ave., Detroit, Mich.

Williams, S. B., Shows, S. B. Williams, mgr.; El Paso, Tex.

Wortham's, C. A., World's Best Shows, Beckmann & Gerety, prop.; San Antonio, Tex.

Zeger United Shows, C. F. Zeger, mgr.; Kansas City, Mo.; office address, Coates House, Kansas City.

KELLEY-GRADY SHOWS CLOSE

Winter Quarters at Birmingham, Ala.

Brewton, Ala., Nov. 8.—The Kelley-Grady Shows close their tour here today. A majority of the people who opened with the show closed with it. The company's paraphernalia will be shipped to Birmingham to be placed in winter quarters.

Mr. and Mrs. J. E. Fritz will stop over in Birmingham about three weeks before leaving for their home in Columbus, O. W. A. Thomason, of popcorn and peanut fame, joins Golden Bros. Circus at Monroeville, Ala., for a few weeks, then goes to his home at Memphis, Tenn. J. E. Critzer and wife are headed for home, St. Joseph, Ky. Joe Morgan and family are going to the Mighty Welland Shows, "Fat" Price and Reading and son, the latter two with the Tennessee Amusement Company, ride to Nashville, Tenn., to their winter quarters, as do George T. Wright, balloon man, and Sam Lawler, electrician. Jack Dunn and wife join Golden Bros. Shows. Mr. and Mrs. Charles Drill will stop in Birmingham for the winter. "Curly" Dennis, wrestler, and wife are going to Florida. "Sailor" Ralph will go to South America to equip his Deep Sea show for next season. D. L. McCombs and Grady Ravencraft are to go back over Northern Alabama with the colored minstrel show, their personnel including 12 singers and dancers. Davis & Son's Wild West goes into Florida for the winter. Mr. and Mrs. Charles McCarty, novelty concessionaires, are at home in Birmingham, as is Mr. Starbuck, the ham and bacon man. Princess Tiny is headed for her home in Louisville, Ky. Mr. and Mrs. Arthur Smith will play in the South, as will J. B. Smith, with ice cream sandwiches. "Whitely" Hyer and Charles Grogan go home to Manchester, Tenn., and the writer (R. H. Nix) to his home at Wilson Dam, Muscle Shoals. Mr. and Mrs. Grady say they greatly dislike separating with the aggregation of show-folks, as all dealings have been very pleasant on the entire tour.

R. H. NIX (Press Agent).

SUPPORTERS OF THE CHRISTMAS SEAL

(Continued from page 11)
cent's worth every day," he explained proudly. "My sister, she had the 'con', and I tell you those people treated our family swell. If anybody wants to know what I think about the Christmas seal you can tell 'em that I'm back of it."

Many of the supporters of the Christmas seal have been distinguished men and women. They represent all professions and walks of life. Whether they are presidents, writers, showmen, actors, actresses, agents, newsboys or schoolwomen, their desire to help has been equally inspirational and appreciated. They have all been partners in the educational campaign to "get the best" of tuberculosis.

"Of course, I want some Christmas seals," said President Coolidge last fall when a modern health crusader went to see him in the White House garden.

"I am proud to be decorated with the cross of double bars," said General Pershing to the little girl who had to stand on a chair to decorate him as a health crusader.

Even Irvin Cobb became serious-minded for a few minutes and advised every-

body "to do his Christmas stamping early."

Will Rogers went up to the roof of the hotel where the *Follies* is and roped a high stack of seals.

"It is the duty of all who possibly can do so to lend their aid in the fight," wrote Major General Clarence R. Edwards, beloved by New England's doughboys of the Yankee division.

"Paste seals all over my face," exclaimed Douglas Fairbanks on the steps of the New York Public Library a year ago. "I like 'em and I want everybody to see I do."

"As honorary vice-president of the association," wrote the late President Harding, "I will be glad to have you convey to all who are interested in the prevention of tuberculosis my earnest hope that the coming 14th annual Christmas seal sale may be completely successful."

"Fight the fight to a finish," said Clemenceau, France's tiger, when he bought his seals in this country several years ago.

"We will pitch the old enemy out," cried Christy Mathewson, and he really has done this for himself in his conquest over tuberculosis at Saranac Lake.

Babe Ruth, "the home-run king," as he purchased seals said he hoped he was helping the tuberculosis patients who were curing in sanatoria to beat his record in running home.

"It is an honor to help in the Christmas seal sale," said Lois Wilson as she took time from her motion picture work to be photographed for Christmas seal publicity purposes in the costume of *The Spirit of the Double-Barred Cross*.

"Nobody mentioned Christmas seal coats, I'm talking about stamps in season," wrote Nina Wilcox Putman in a story to help the seal sale campaign. "I mean these merry tuberculosis Christmas seals that you stick on the rear side of your letters. And George says: 'Oh, bosh; well, we can't afford them either.' And I says: 'Listen, Georgeous, you can't afford not to afford them, because one of the best ways to lick tuberculosis is to lick on a big sheet of them seals every time they are in season, which is now!'"

Our War President, Woodrow Wilson, wrote to the National Tuberculosis Association in 1917: "At this time, when we are all called upon to do our utmost to make the fighting forces of the United States the most efficient that human agency can produce, I cannot too strongly urge upon you and your associates, as well as upon all the people of the United States, the increasing necessity for pressing still further the progress which has been made in the prevention of tuberculosis."

The people and the tuberculosis agencies have been steadily pressing forward in the fight against this disease. In 1908 when President Roosevelt presided at the International Congress of Tuberculosis held in Washington, D. C., he said: "I feel that no gathering could take place fraught with greater hope for the welfare of the people at large than this." That was the time when the organized campaign to prevent and stamp out tuberculosis was only four years old, and more than 200,000 persons were dying yearly from tuberculosis in this country. In 1918, the year we were in the war, when approximately 70,000 American soldiers, sailors and marines were killed or died from various causes, more than 150,000 men, women and children in this country died from tuberculosis. For twenty years the work of educating people in the ways of health has been steadily increasing, with the result that the death rate has been cut in half. Last year there were less than 100,000 deaths.

The little penny Christmas seals have had a great share in this remarkable decrease. Seals were sold for the first time in 1907, when only 300,000 seals were purchased. Their popularity and number of supporters have so increased that in 1923 more than 425,000,000 seals were purchased. During the 17 years of the organized tuberculosis movement nearly \$30,000,000 has been raised by these tiny symbols of hope. That means that millions of persons, rich and poor, big and little, old and young, sick and well, have been partners in the crusade against the white plague.

What have all these millions of supporters of the Christmas seal helped to support? There are now more than 600 hospitals and sanatoria (of which 17 years ago there were but 100) with nearly 70,000 beds; and more than 600 clinics and dispensaries where persons may go for periodic physical examinations. At least 10,000 nurses are detecting the disease in the schools and homes and are giving, not only treatment, but helpful health instruction to mothers and children. Research workers and statisticians are collecting data of untold value. Publicity experts in the past 17 years have distributed millions of pieces of printed matter and thousands of columns of newspaper and magazine articles have helped to appeal to all ages, types and classes of both native and foreign born. Other forms of publicity are lecturers, speakers, demonstrations and exhibits, motion pictures, health plays and pageants, posters and stories. The Modern Health Crusade with an enrollment of more than 8,000,000 school children has been teaching these boys and girls good daily habits of health. For those who are malnourished or predisposed to tuberculosis at least 3,000 open-



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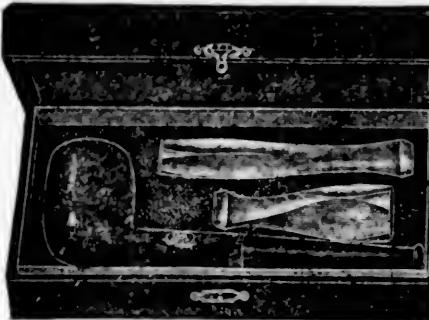
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Whip Foreman for all winter's work. Must understand engine and keep Whip clean. Also want three good Small Shows. No excess. Two more Hawaiians. Want real eight-piece American Band. Concessions of all kinds. No exclusives. Would like to hear from a few Kiddie Rides. Fairs last till next April 6th, so wire at once. Address all mail and wires to BILLIE CLARK, General Manager, Albany, Ga., this week; Thomasville, Ga., week Nov. 17th.

air schools, preventoria and outdoor camps have been established.

And finally there is the Christmas seal sale itself. Thru understanding what the funds from the sale of seals have accomplished, and must continue to accomplish, thru talking Christmas seals, thru selling and buying them, everybody has a chance to be a supporter of the Christmas seal.

**WHAT'S A LITTLE THING LIKE A
COLD OPRY HOUSE WHEN WE
STILL HAVE OUR O'COATS?**

"I have been reading M. F. Ketchum's reminiscence of repertoire in *The Billboard* and enjoyed it very much," writes Gordon McDowell, 448 Manning avenue, Toronto, Can. "Mr. Ketchum is mistaken about Tommy Richardson being a member of the original Frank Tucker Company, which was organized at Decatur, Mich., in 1884 and included Frank Tucker, Ed G. Bourne, myself, Walter and Charles Ellis, Harry Blanchard, Ada Howard, Emma Keene and Mrs. Ethel Tucker. The plays we used then included: *Esmorakia, Queen's Evidence, The Banker's Daughter, Mrs. Partington, Uncle John Whitcomb and Black Diamonds*.

"I wonder if any of the profession remember the old repertoire companies of the '80s, Harry and Mattie Choate, Robert Ransome, George and Lizzie Kendal, Jimmie Holman, Kempton Komedy Company, Maxwell's New York Theater Company, Martin Golden and Bayse and Davis. I remember in 1887 being with W. R. Peck's Fifth Avenue Theater Company, playing in Dakota, then a territory, and part of the agent's business was to

see that a stage was built in the hotel hall where we played. Four big Rochester lamps were the footlights. Those were the days when we also had a dance after the show and people would drive with horse and buggy for 25 or 30 miles thru snow and cold to see the show. One night we played in Ipswich, S. D., and the hall was so cold we all wore overcoats over our wardrobe, but we were all a happy lot and didn't mind a few difficulties. We generally were a big family, with the manager as the head of it. I have been in show business for 46 years and most of my old friends have passed on, but I could never forget my experiences of the early days and some of them were very funny."

From M. F. Ketchum of Hinton, Ia., came this letter:

"My reminiscences appearing in *The Billboard* brought me letters from several of my old friends, among whom is Ethel Young, now Mrs. Jake Donegan. The Donegans have their own company this year and are playing in Mississippi and Louisiana, staying out 11 months of the year. I wonder if she remembers the time when we were playing *The Lighthouse Robbery* thru Michigan when I, in the lead, jumped into the set water to save the child and how I scrambled around on the stage trying to get out of sight?"

"All of the old timers remember that quite frequently it was necessary to take the landlord of the hotel to the next town that he might collect his hotel bill. That happened to a show I was with some 25 years ago and one of the boys, just for a joke, said: 'If any landlord travels with this show he will have to sing a ballad.' It happened to be the landlord's

son who was with us and he was game. He said he'd sing the ballad if someone would loan him a dress suit. We fixed him out in good clothes and he did his turn. It went so well and he made such a hit that it was an easy matter for the company manager to get him to let the hotel bill go and then he invested a couple hundred dollars in the show!"

The following interesting communication was sent to Mr. Ketchum, who in turn has permitted the Repertoire department to reprint it. Emma Roberts Shaw, writing from Harwichport, Mass., says:

"In reading your article in *The Billboard* on the oldtimers I wonder how many present-day actors and actresses ever think they could hold the audiences under the same conditions of yesteryear. It took acting and talent to hold attention in days gone by. I was with all of the Eastern repertoires and even a few years ago was with the Price-Webber Company. Thru all the experiences of repertoire, even if amusing now, they were real—but held audiences that laughed and cried and gave concentrated attention.

"I can relate an amusing incident at a popular summer resort on Cape Cod, where I am now. We were requested to stay one night longer as we were not prepared to put on *Josh Whitcomb*. I was to double piano and the 'dying mother,' to be on a cot, and Josh was to be crying, etc. I had to climb onto the stage (the piano was marked in) and get back on the cot ready for the scene. But it was a hard climb and those backstage didn't realize how much time it would take me, so pulled the curtain. (The cot was the floor.) All I could do was to walk on and drop down quickly in white dress, shoes and all. Josh continued with the scene. No one laughed. Many wept. The play was a success. Josh was played by a Mr. Arnold. If he hadn't been an oldtimer and ACTOR the house would have been in an uproar.

"Those were not country audiences but city folks we played to and we gained lots of interesting experiences. But now the professional has everything to work with, especially lights, gorgeous costumes and settings. I knew a very talented actress some years ago whose star-part dress or evening gown was made from lace window drapery (cheap) and spangled. I was well known around Boston and was called upon for many snaps—just an afternoon and evening. I went to Lexington one Saturday with an *Uncle Tom's Cabin* Company. Today those in that cast are all 'way up' in the business. I won't mention their names, but they are very well known.

"The admission was five cents for the matinee—five cents and a potato. I often wondered why the potato? I am glad to know there are some patriarchs living. Few women admit it, but men are not as careful. I worked for B. F. Keith in Boston, putting on his first light opera company. Ed Albee worked there also. He tells me to be careful how I go back as that date, added to the present time, gives one a chance to check up on my age. I went from one thing to another until it was character and general business for me, but for the past seven years I haven't been on the road. Yet there is a lure and a longing—no one understands but our own people of the profession."

MINSTRELSY

W. T. Spaeth is one manager who's continually on the job in the way of keeping *The Billboard* informed of the route of the Lasses White show. We appreciate his regularity in submitting route cards. Business continues to hold up in the South, he pens, with capacity houses every performance. Cold, damp nights and continued rains there have put the roads in terrible shape, hurting rural patronage to some extent. Despite a heavy rain on a recent Sunday at Fort Bragg, N. C., the company played to a large and responsive crowd.

Boys, we say that a straw vote should be taken at once on a matter of grave importance. Up to this time the writer of this department has wholeheartedly believed he is the only minstrel editor in the country. Now comes a press clipping from which we cull this: "The show ... played to large crowds at Tuttle this week and many citizens of Minco have attended, among them the Minstrel Editor and family." Probing, we find that Minco is in Oklahoma and the newspaper there is known as *The Minstrel*. Further, we're single like the majority of our readers. Well, that's that.

And now comes Bert Berry "for the company" with this interesting gossip: Harry Mason, with the Homer Meachum Minstrels, is having the time of his life. He is a "firsty" and has bought everything from a "box of talent" to "scenery tickets." Harry is handling the cymbals in the band and declares he enjoys applauding the aggregation with the brass pans. He is scoring in a dancing number. Harold Howell, carpenter, says there is a game called "Freckled Gold Dust Twins" that he would like to learn. He's been playing it for sometime and still doesn't know what it's all about. Billy Burke, veteran minstrel, visited on the show at Petersburg, Va. His home is in Richmond. He recently left the Actors' Fund Hospital and speaks highly of it. Homer has a nice, congenial bunch of "tar actors" this year and so far has had a profitable season.

NOVEMBER 15, 1924

DEATHS IN THE PROFESSION

BARTON—Harry, died September 10 at his home, Standwick, Sydney, Australia. Mr. Barton began his career as a typesetter and went from that into the profession, appearing in Australia. Later he was advance man. At the time of death the deceased was attached to the staff of "Everyone's", where his loss is keenly felt, as it is by the Australian theatrical world.

CLARKE—Thomas, died October 29 at Warwick, England. He was prominent in the fair world in England, having toured the country for many years.

COOKE—Mrs. Sarah, mother of James Cooke, well-known English roundabout proprietor, died recently at Warrington, England, as the result of injuries suffered in an auto accident.

CUNNINGHAM—Mrs. Helen Beaume, well known in dramatic circles of Cincinnati, where she often took part in professional and amateur theatricals, died suddenly November 1 at her residence after an extended illness. The deceased was the daughter of Mrs. Adelaide Beaume, and a niece of Mrs. Helen Schuster-Martin of the Shuster-Martin dramatic school, Cincinnati. For several years she made her home in Los Angeles, where she played the leading role opposite her brother-in-law, Tyrone Power, when he was being featured in film work. Her husband, Louis Cunningham; mother, a brother, Charles, and two sisters survive. The funeral was held November 3 at 8:30 a.m. at the Church of the Assumption, Cincinnati.

DAVIDSON—Samuel, wealthy real estate owner of New York and Fort Worth, Tex., died in the latter city suddenly October 28. He had properties in Kansas City, Mo., among which were the Garden Theater and the Davidson Building, formerly known as the Film Exchange Building. The deceased is survived by a widow and two children.

DONNELLY—Judge Thomas F., 44, of the New York Supreme Court, died November 2 at his home, 151 East 37th street, New York. He was closely associated with the theatrical world thru his late brother, Henry V. Donnelly, of the one-time vaudeville act of Donnelly and Girard, and later thru his managerial duties. Also thru his sister, Dorothy Donnelly, well remembered for her remarkable hit in "Madame X", and of late years a playwright.

DOWMAN—Harry W., 29, musician of Anderson, Ind., died November 3 from the effect of injuries sustained November 1 when he fell from the roof of a veranda at the home of his father in Lakewood, O., when assisting in repairs. His widow and three children survive. The body was taken to the former home of the deceased at New London, O., for burial.

FAURE—Gabrieli, 79, noted French composer and director of the National Conservatory of Music, died November 4 in Paris, France. M. Faure was born in Parmiers, France, in 1845, and as early as 20 years later was organist at Rennes. He later was appointed as assistant organist at St. Sulpice, and in 1896 became organist of the celebrated St. Honore. When Massenet left the professorship of composition at the National Conservatory, Faure was appointed in his place and later, upon the resignation of Dubois, was elected director in his stead. The celebrated Prix Chartiere prizes for chamber music were awarded him twice, and in 1909 the Academy elected him to fill the seat vacated by Reyer. The works that remain uppermost in the musical world today from his pen include a choral "La Naissance de Venu", the music for plays including "Shylock", "Carigula", "Peleas et Melisande" and "Prometheen", in addition to a three-act opera "Penelope". Funeral services were held November 8 at the Madeleine at the expense of the State. President Doumergue and many government officials attended. Cardinal Dubois officiated and two battalions of troops rendered honors.

FERRIS—John H., 76, one of the first motion picture exhibitors in Chicago, died November 6 in that city. The deceased, in the earliest days of the motion picture industry, showed "Views of the World on Land and Sea" at State and Van Buren streets, Chicago, for a long period. Late he built the Boston Theater in Madison street, Chicago, which was razed to make way for an extension of the Morrison Hotel. His widow and three children survive.

FITZPATRICK—D. Lee, a lecturer with various chautauquas and lyceum bureaus of late years, died October 24 from injuries sustained in an automobile accident.

GEORGE—Mrs. William E., 43, died November 5 near Hancock, Md., from injuries sustained when an automobile, containing three other persons, including her husband, plunged over an embankment on Sidling Hill, 10 miles west of Hancock. The deceased suffered, among other injuries, a broken neck and died while being rushed to Hancock for medical attention. The party, all members of a show troupe, were bound for Eckhart Mines, Md., to stage performances there.

HENDERSON—Captain Joseph, 71, of the Quartermaster's Dept., U. S. Army, died October 29 at the Military Hospital, West Point, N. Y., from a complication of diseases. The deceased is survived by two daughters, one of whom, Jean Fox, is well known in burlesque. The funeral was conducted with full military honors at West Point.

HOLLAND—Frank, 62, an actor known to three generations of playgoers, died suddenly November 6 in New York from heart disease. He was leaving the San Rafael Club, in West 69th street, to go to the Lamb's Club, where he lived, when he collapsed. The deceased had appeared with Robert Mantell, Fanlie Du-Report and Robson and Crane. Among the plays in which he acted were "Lights of London" and "Islands Across the Sea". His last role was in "Seven Days' Leave". He was a member of the Masonic order and of the Sons of the American Revolution. A sister survives.

JANSSENS—Piet, manager of the Belgian Hippodrome, Antwerp, died suddenly from heart disease after a strenuous rehearsal of the operetta "La Bayadere".

KINGMAN—Harry E., 49, one of the best-known acrobats a quarter of a century ago, died October 28 at his home, 2473 West Calhoun place, Denver, Col., after 17 years' confinement to his wheel chair, an invalid. Born

at Lockport, N. Y., Kingman was taken to Denver by his parents at an early age. While a child he evidenced a remarkable aptitude and ability for acrobatics, and so pronounced became his skill that his fame spread to the East. Soon a famous acrobat, head of a widely known troupe, made the trip to Denver to see young Kingman's work. The professional was so impressed with the lad that he put him under contract and took him with his troupe for training. But at the height of his career, when he had his own successful company, Kingman was injured in an accident. In 1905 he gave up acrobatics and went to Denver to live with his mother and sister. Seventeen years ago Kingman was stricken with locomotor ataxia, the result of his earlier accident. The deceased was a member of the Highlands Lodge, No. 86, F. & A. M. His mother, Mrs. Amelia S. Kingman, a sister and two brothers survive. Funeral services were held November 2, followed by interment in Crown Hill Cemetery, Denver.

MAINBRIDGE—H. A. The picture exhibitors of Australia lost one of their pioneers when Mr. Mainbridge died in Parnetta, New South Wales, September 23, at the age of 58 years.

MALLOY—John, 77, died at his home, 842 Edison averne, Detroit, November 5, following a short illness. He was well known to many older members of the outdoor show world, especially thru the East, where he was in advance of leading shows. Twenty years ago he left the show business for the newspaper field. For nearly seven years he was employed by The Detroit News and was a member of its staff until taken sick two months ago. Funeral services were held November 7 in the Holy Rosary Church. Mr. Malloy is survived by his widow, Elizabeth; two daughters, Mrs. William C. Hurlbert and Mrs. J. A. Reynolds, and a son, W. J. Malloy.

MAYS—George A., 23, was found dead in his room, 35 East 35th street, New York, Novem-

ber 4, by a friend who had called to go out with him. He was formerly with the "Music Box Revue" as a chorus man, and later with the house of John Wanamaker as a clothing buyer.

MEHLER—Josef, who was associated with the Rockwood Entertainers the past season, was shot and instantly killed during an altercation in Detroit early Tuesday morning, September 30. His body was taken to Cleveland, O., and interred in Calvary Cemetery October 4. He is survived by his mother, Rosalie, and a brother, Paul. Charles Hurley, of Detroit, confessed to the murder, it is alleged.

MERRITT—Mrs. Adeline, 73, mother of Daisy Merritt, and whose son-in-law is Nat Phillips, the Australian comedian and producer, died recently at her home in Rozelle, Sydney, Australia.

MURRAY—Mr., 74, a billposter for more than 52 years, died recently in New York as the result of injuries sustained when hit by a taxi. He was a member of Local 2 of the Billers and Billposters of New York, "Old Bill", as he was known to his many friends, had been active in his line for many years. He posted for the Barnum & Bailey Circus during the early career of that enterprise and later was with Hyde & Bamson's, Tony Pastor's and the old Proctor. The deceased was employed by the Shuberts at the time of his death.

NORWOOD—Ted, known to many show folks, was accidentally killed recently near St. Johns, N. B., Can. Mr. Norwood was boarding a canoe, after having helped during the filming of a big game hunting picture, when his rifle was discharged, instantly killing him.

PECK—Ferdinand W., 76 years old, died in Washington, D. C., where he was well known as a teacher of singing and as a composer.

WALTHE—Louis E., Sr., 63, died November 4 at his home, 414 East Ninth street, Little Rock, Ark. Mr. Walther was the father of Charles Vance, well known to the indoor and outdoor show world, and at present stage director for the colored musical show, "Plantation Days".

WHITNEY—Robert H., former private col-

ored chef for the Messrs. Ringling, died suddenly of heart failure October 30. He was head of the cleaning forces of the Coliseum in Chicago and active in politics in that city.

WILLIAMS—Mary, sister of Eugene Cuyler, negro trap drummer, died recently at her home, 316 West 33d street, New York. Her mother, Mrs. Fannie Cuyler, also survives.

WILLOUGHBY—Alice E., died October 31 in Washington, D. C., where she was well known as a teacher of singing and as a composer.

I take this means of thanking you for the hundreds and hundreds of letters and telegrams of cordiality, as well as for the many floral tributes in the loss of my dear and beloved wife, "Aunt Luey Birdseed", whose passing has been the greatest blow that I have ever suffered. She lived to make others happy. I know you join me when I say:

"May her soul rest in peace."

BERT F. DAVIS (Uncle Hiram Birdseed).

plurisy. He is given the credit for first visualizing the Auditorium Theater and materially aiding in the formation of the old Chicago Grand Opera Company, now the Chicago Civic Opera Company. It was to Mr. Peck and his box party that Adeline Patti sang on the historic night the Auditorium was dedicated by the famous Italian diva. His guests that night were Benjamin Harrison, Levi P. Morton, Governor Elmer, of Illinois, and Mayor Cregier, of Chicago. The deceased attended every opening night in the history of the Chicago grand opera organization.

REHM—William C., 60, a piano teacher, died a studio in Steinway Hall, New York, died November 3 at his home, 225 Third street, Union Hill, N. J., after a few weeks' illness from heart trouble.

REIS—Eduardo, 68, well-known producer, of Lisbon, Portugal, died there suddenly last week from apoplexy.

REMICK—E. T., 71, organist in the Protestant Episcopal Church, Newport, News, Va., and well known in music circles, died November 2 in Smithfield, Va., where he had a country home. Mr. Remick was born in Chelsea, Mass., and studied music in Boston and Leipzig. In 1884 he went to Detroit as organist and choir leader in St. John's Episcopal Church. He organized and directed the Euterpe Club and the Euterpe Quartet and composed a number of settings for portions of the church service, the "Te Deum", the "Magnificat", and others. One of his most admired compositions was a setting for "Rock of Ages", written by Jeanie L. Stoddard. Music for "The Song of the Chimney", "Dreamland Fairy" and "What Her Eyes Said" were of his composition. After his service in St. John's Church he was organist and choir director of Trinity and then of Hillsboro, Va., and later to the Pilgrim Congregational Church, Cleveland, O., by the Rev. Dr. Dan F. Braden. Ray Wailes was best man and May Warren was maid of honor. The groom is a prominent manufacturer of Lakewood, O. The team, Lloyd and Warre, will continue in vaudeville.

COLE-FOLEY—Norman Cole was married to Thelma Foley October 6 at the latter's home in Sydney, Australia. The Foley family has long been popular in Australian circuses.

EMERSON-REED—Myron Emerson, of the Cleveland Railway Company, and Esther Reed, a member of Mark Lea's tabloid company, were married November 3 in Cleveland, O. Miss Reed formerly was a member of the Star Burlesque Show Company, Cleveland. Among those attending the wedding were Mr. and Mrs. Howard Israel, of the Howard Israel Orchestra, Mr. and Mrs. Mark Lea and many of the bride's friends in both companies.

HASHMAN-ALLARD—Bud Hashman and Evelyn Allard, members of Pete Fane's Syncopated Steppers, playing the Jefferson Theater, Dallas, Tex., were married in that city October 22. The couple expect to leave the company soon to spend a brief honeymoon at the groom's home, Springfield, Ill.

HONEY-CHAPMAN—William Honey, and Margaret Lola Chapman, the latter well known in roller-skating circles as "Baby Margie", a few years back, were united in marriage October 27 in Madison, Wis. Until the wedding the bride was attending the Wayland Academy, Beaver Dam, Wis. The couple will make their home in Madison.

LE FRE-NEWTON—Percy Le Fre, with the Australian "Good Morning, Dearie" Company, and Bertha Newton, with the same show, were married September 24 in Sydney, Australia.

MARLOWE-NELSON—Zeke Marlowe of the Ringling-Barnum Circus and Theo Nelson, of the Nelson Family, were married recently at Mexia, Tex.

MARTIN-BREAMER—Dr. Harry W. Martin, a Los Angeles and Chicago physician, and Sylvia Bresmer, well-known film star, were married November 1 at Glenwood Inn, Riverside, Calif. Miss Breamer, who has been under contract to First National for some time, starring in "The Girl of the Golden West", "The Woman on the Jury" and other successes, is an Australian. Her father, the late Sir James De Courcy Bresmer, was a commander in the British Royal Navy. Dr. Martin practiced medicine in Chicago until the United States entered the World War, when he joined the service.

SMITH-JONES—Gus Smith, producing comedian of "Oh Honey", and Genie Jones, musical director and composer of the music used in the same show, were wed July 29 in Manchester, N. H. It has just been learned. The couple met while with the Robinson "How You All" Company and were married the day they closed with the show. Mr. Smith formerly was a partner of Maude DeForrest in vaudeville. They are the first colored couple married in Manchester.

WEBBER-RYDER—Fred Webber, pianist entertainer, and Dorothy Ryder, ballet mistress and solo dancer of the "Story Revue", touring New Zealand and Australia, were married September 2 at Christchurch, New Zealand, after a courtship of three weeks.

WEYER-JONES—Gayle Weyer and Heather Jones were married August 10 at Brisbane, Australia. Both are in the "Band Box Revue".

YOUNG-MACLAREN—Mary MacLaren, an early comer into the ranks of movie stars, and more recently with Douglas Fairbanks and others, was married recently to Lieut. George H. Young, of the British army, on active service in India. They are en route for New York, from which city they will sail for India.

BIRTHS

MARRIAGES

In the Profession

ANDERSON-NELSON—Oscar Anderson, of the Ringling Bros.-Barnum & Bailey Combined Shows, and Oneida Nelson, a member of the Nelson Family's famous acrobatic and Risley act, a feature of the same show, were wed as Atsena, Ga., November 1.

BLUME-JANSON—Monte Blume, famous star of the silver screen, and Tove Janzon, daughter of Dr. Ellis and Mrs. Bodil Janzon of Sestier, Wash., were married November 1 in the Pilgrim Church, that city. The Rev. Dr. Arch Tremaine read the service. The bride is an actress, having appeared as a member of an Elsa Janja company and later in the movies. Her mother is a noted Norwegian actress. The couple will make their home in Beverly Hills, Calif.

BOYLE-EDWARDS—P. Boyle and Harriet Edwards, daughter of the famous Edwards, the Irish Traveler, were married October 30 in Dublin, Ireland. The couple are known in far circles in England.

CARDO-LLOYD—Harvey C. Carbo and Lois Lloyd, formerly of the team of Hayes and Lloyd, now working with May Warren in "Oh! Listen", a vaudeville act, were married November 3 in the Pilgrim Congregational Church, Cleveland, O., by the Rev. Dr. Dan F. Braden. Ray Wailes was best man and May Warren was maid of honor. The groom is a prominent manufacturer of Lakewood, O. The team, Lloyd and Warre, will continue in vaudeville.

COLE-FOLEY—Norman Cole was married to Thelma Foley October 6 at the latter's home in Sydney, Australia. The Foley family has long been popular in Australian circuses.

EMERSON-REED—Myron Emerson, of the Cleveland Railway Company, and Esther Reed, a member of Mark Lea's tabloid company, were married November 3 in Cleveland, O. Miss Reed formerly was a member of the Star Burlesque Show Company, Cleveland. Among those attending the wedding were Mr. and Mrs. Howard Israel, of the Howard Israel Orchestra, Mr. and Mrs. Mark Lea and many of the bride's friends in both companies.

HASHMAN-ALLARD—Bud Hashman and Evelyn Allard, members of Pete Fane's Syncopated Steppers, playing the Jefferson Theater, Dallas, Tex., were married in that city October 22. The couple expect to leave the company soon to spend a brief honeymoon at the groom's home, Springfield, Ill.

HONEY-CHAPMAN—William Honey, and Margaret Lola Chapman, the latter well known in roller-skating circles as "Baby Margie", a few years back, were united in marriage October 27 in Madison, Wis. Until the wedding the bride was attending the Wayland Academy, Beaver Dam, Wis. The couple will make their home in Madison.

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BIRTHS

To Members of the Profession

Mr. and Mrs. Johnny ("Jack") Delmar are the proud parents of twins, Paul and Pauline, born October 5. The father is well known in the profession as a lightweight boxer and an amateur promotor.

A nine-pound daughter was born to Lillian and Alonso Zantela October 16 at St. Ignace, Ont., Can. The parents, known as the Arctic Zantelas, are members of the Zip Hang Zowie Trio, wire walking act.

To Mr. and Mrs. James Howell, a 10 pound daughter, November 2, at their home, 31 West 13th street, New York. The father, "Jimmie" Howell is a well-known Negro dancer, once a feature with Yankee's Phila Orchestra.

To Mr. and Mrs. Robert Carlton, a son, October 22, at the New York Nursery and Child's Hospital. The mother is known as Julie Carlton, the vanderbilt team of Carlton and Ballew.

Mrs. Nat Kalchmire presented her husband with a daughter at the Lying-in-Hospital, Chicago, October 28.

Mr. and Mrs. Ben Selvin are the proud parents of a son, born October 26. To Mr. and Mrs. Edward Kennedy, at their home in Chicago, Ill., November 3, daughter, christened Gloria Patricia. Mr. Kennedy is manager of the Princess Theater, Chicago. Long Tack Sam is now the proud father of a son, who was born in Shanghai, China, August 14. The father is touring Australia with his vaudeville act, which has played in this country for a few years. The son was named Francis Xavier Confucius Long.

DIVORCES

In the Profession

Mareta George, of the "Kid Boots" Company, had a hearing in her divorce action October 28. No decision was given. Her husband, John Weber, is an architect of Washington, D. C. Miss George seeks the custody of their six-year-old child.

Mrs. Florence Amelia Graham, known on the stage as Florence Ware, and now with the "Kid Boots" Company, was granted interlocutory divorce from James Gilbert Graham, Jr., by Supreme Court Judge Mac Crate, in Brooklyn, N. Y. Mr. Graham, a broker, was directed to pay \$45 a week for the maintenance of their three-year-old daughter, Florence. Miss Ware is living in Freeport, L. I.

Judge John R. Caverly of Chicago has indicated that he would grant a divorce to Victor Thrane, wealthy lumberman and opera impresario, who charged Lotta Lacey Thrane with desertion. Two years ago Mrs. Thrane sued for divorce, which was denied her. Thrane's action said he and his wife had not lived together since January 15, 1921.

Mrs. Ernestine J. Fertile, who played the divorce part in "Lightnin'", was granted a divorce October 28 in Chicago from Herbert L. Fertile. Mrs. Fertile, whose stage name was Ernestine Carew, refused alimony. Cruelty was alleged.

MUSICAL COMEDY NOTES

(Continued from page 32) was given a surprise birthday party at the Ritz Theater, New York, election night. Miss Hurlbert, just 17, thought it was an election celebration until Charlotte Greenwood handed her the cake. Hal Forde acted as master of ceremonies.

Albertina Vitak, who portrays the role of Salome in the Red Ladies number in Hassard Short's Ritz Revue, will play the title role in Oscar Wilde's version of Salome to be presented at the Lenox Hill Theater, New York, late this month. Short has given the dancer permission to use the settings and costumes now displayed in the Ritz Revue scene.

Dorothy Dilley, 17-year-old dancing star of The Music Box Revue, was the first member of the theatrical profession to personally congratulate President Coolidge on his re-election. Miss Dilley called at the White House with a letter of introduction from her uncle, who organized the first "Coolidge for President" club in Minnesota.

When Rose and Arthur Boylan, sister and brother, retired from the cast of the new Artists and Models two dancing acts were engaged to replace them. The Boylans state they are contemplating action against the Shuberts for using their original comedy song, "Stick to Your Dance," the lyrics of which were written by Arthur Boylan and the music by Gorney.

Grettrude Bryan, recently seen on Broadway as the ingenue in *Sitting Pretty*, is deserting musical comedy this week to appear in Congreve's comedy classic, *The Way of the World*, being presented at the Cherry Lane Playhouse, New York. Miss Bryan began a promising stage career when in her first season as an actress she played the leading role in Henry W. Savage's *Little Boy Blue*. Previous to her appearance in *Sitting Pretty* she had been absent from the stage for several seasons. In private life Miss Bryan is Mrs. Charles M. Fair.

About 200 children took part in The Juvenile Follies Revue of 1925, presented last week at Carnegie Hall, New York, under the auspices of the National Stage Children's Association. Edward Mendelsohn, stage manager of the Music Box Revue, staged and directed the show, and Harry A. Schulman, founder and president of the association, supervised the performance. The organization will award \$10,000 in scholarships next February in its second annual contest, and the winners will go to Washington at that time to perform for the President and Mrs. Coolidge.

UNIVERSAL PLANS GREAT EXPANSION

(Continued from page 55) the current sales are now running at the rate of 125,000,000 packages, or \$4,500,000 annually. The company operates under a long-term lease a modern six-story fireproof building at Randolph and Jefferson streets, Chicago. This plant contains 71,000 feet of floor space and employs more than 500 persons. Sidney C. Ansheles will continue as the dominant figure in the management of the business, together with his present associates, who

own and control the entire issue of "B" stock.

The earnings of the company for the first nine months of the present year, after the payment of all federal taxes, were \$156,461.51. All earnings are available for dividends, there being no funded debt, preferred stock or bank notes outstanding.

The Universal Theaters Concession Company has been for some years past an enormous factor in the theatrical, carnival and circus business of the United States and Canada. Its products are sold from coast to coast in thousands of theaters and places of amusement and it is indeed a great new American industry.

PELA FOR NONCOM-

MERCIAL THEATER

(Continued from page 5)

lease on its playhouse and a good list of subscribers. The productions themselves, taken collectively, have not made money. The Neighborhood Playhouse, despite the fact that *The Grand Street Follies* has been playing to capacity since May, has realized a profit of only about \$30 weekly during this success, MacGowan said, and it is chiefly thru contributions of interested parties that the Playhouse can continue work. Equity Players' present hit,

sixth avenue. The property fronting on Seventh avenue, a plot 200 by 100 feet, has been sold to a hotel company, which proposes building a 20-story hotel on the site. The balance of the car barn property, stretching toward and fronting on Sixth avenue, consists of a plot 295 by 200 feet, for possession June, 1925, and a strip on Sixth avenue, 105 by 200 feet, of which possessor cannot be taken until February, 1927.

In view of the spirited bidding by brokers for various large theatrical interests since Bing & Bing gained title to this immense piece of property, there is a strong possibility that other theaters will be built on the remaining plots. Offers have already been made by the Shuberts, Florenz Ziegfeld, A. H. Woods and others, but no negotiations further than that have been opened, according to Wilson, because the bids in each instance have been too small.

PLAY'S FAILURE NOT HIS FAULT

(Continued from page 5) before he arrived here. Mr. Dean asserted he had heard the poetic spirit of *Hassan* was missing, thus his cable to hold off the opening. "Without this poetic spirit there would be nothing to attract the New York public, and since my cable was ignored I didn't even go to

FOLK SONG AND DANCE

THE "folk" have become interesting to us now that, in the last two generations perhaps, they have begun to disappear. By that word we mean those who with few conventions but many and deep-rooted associations express themselves in speech, song and dance. For in these matters folk-expression is opposed to art, which is on the whole a movement based on conventions and tending to ignore associations, and which, tho it has no objection to starting with a fact, chooses rather the possible or probable, or even the improbable, in order to see what will then happen. But the folk aims always at the shortest and tensest expression of what has happened; it is concerned with the facts of experience, and has little interest in the facets of truth. On these facts, which vary greatly in credibility and importance, it gives a verdict; it neither advances a plea nor pronounces a sentence; it does not marshal like Cicero, nor glorify like Thucydides, nor dramatize like Macaulay, nor point like Niebuhr. And these verdicts it remembers, tho it may forget the occasion that gave rise to them, and embalms them in proverb and song and dance. They form its collective conscience, its fund of right thinking and right feeling and right worship. For the we may distinguish these in words, yet they often form one motion of the mind; and in the same way the song "is" the elation of the story and the dance "is" the inner meaning of the song. The peasant's conceptions differ from our own chiefly in being undifferentiated from one another. When he sings a story or dances a tune he is not conscious of employing what we call a different medium. In some parts of the world he draws a picture of the tune, in others he mimics a story. In doing these things he thinks he is saying what the thing is, for he has no other notation; and his only way of recording a song is to dance it, his only way of getting at the pith of the story is to sing it and dance it. To tell it merely would be a dreadful waste of words, since he has not enough power over them to grip its essence.

This close fusion of word and song and dance we see in the Greek theater, from whose dancing we get the word "orchestra" and whose poetical and musical meters were the same; and an early Sanskrit poet writes: "In the image of a circle of fire (such as that with which their sculptors loved to enclose the figure of the dancing Shiva) are executed the different parts of a whole—the words, the tune and physical motion on the stage (*natyā*) and in the dance (*nrityā*). It was this same fusion that was present in the mind of Cecil Sharp, whose loss we now deplore. His love of simplicity and his leaning toward music led him to folk tunes; folk tunes pointed back to the folklore contained in the words; and the study of folklore, of which his library was full, forced upon him the importance of the dance. It was in this rounded conception of his task that he differed from his fellow-workers. He was not the first to put his hand to the work, but he was the first to take this broad view. No one could bring him a song or a dance but he would find in it some allusion to remote custom or practice or phraseology, always interesting, often illuminating. The discoveries he made thus took rank with others, and he was better able to see which were worth publishing. If a total of about 300 songs and 300 dances does not seem a large one for a whole lifetime, it should be remembered that not only were they a selection from a much larger store, but each one of them was the occasion of much collateral research, that both song and dance had to be harmonized so as to make them accessible to all players, and that a notation had practically to be invented for the dances. He left us with his work unfinished only because to such a nature there is always fresh work waiting to be done.

—LONDON TIMES LITERARY SUPPLEMENT.

Expressing Witte, will not cover last season's \$100,000 loss, MacGowan stated.

The subject of the evening was *The Rebellious Theater*, and speakers, in addition to MacGowan, included Dudley Digges, stage director of the Actors' Theater, and Helen Arthur, manager of the Neighborhood Playhouse. Royal J. Davis acted as chairman.

The rebellious theater, as explained by Miss Arthur, represents a movement to produce real worth-while things, giving consideration to the playwrights, actors and public. Arthur Hopkins, producer of *What Price Glory*, and George C. Tyler were named by Miss Arthur as producers representing the rebellious theater. Miss Arthur also said that Tyler was indirectly responsible for the organizing of the Neighborhood Playhouse.

FOUR THEATERS ON ONE PLOT

(Continued from page 5) . . . then sell them to the highest bidder. It is expected that the theaters will be ready for occupancy September 1 of next year. They will be grouped together, two of them on a plot 150 by 200 feet, which has been on the market for \$1,500,000, and the other two on the same plotage toward

see the Eastern play. *Hassan* ran in London for eight months and would have been a success here if it had been produced with the Eastern romantic spirit.

I intend to put the play on myself in two years' time, the same as it was produced in London, and I feel confident that the New York public will appreciate that the production."

Dean will soon produce *Rain in London*, being impressed with its chances on that side of the water.

SEVEN UNIT SHOWS

NOW IN OPERATION

(Continued from page 5) managers who have for several years been seeking dependable vaudeville service for popular-priced shows. Readjustments in the route are being made as rapidly as possible in order to take care of other franchises, which as yet are without the bookings.

LOUISIANA STATE FAIR

(Continued from page 5) recorded record-breaking returns each day, but the flattering report also applies to others connected with the program. The

Morris & Castle Shows on the Gladway for instance, have each day broken the record of their business here last year by several hundred dollars daily. Their local engagement was preceded on the afternoon of November 8 by an unusual performance arranged and staged in the dance pavilion for the benefit of Fred Bond, high diver, whose back was broken in an exhibition at the Minnesota State Fair and who is still confined to a hospital.

A splendid free-act program was given on the 60-foot stage constructed in front of the grand stand. It included Ernie Young's *Passing Revue*, Ten London Steppers, Adair and Adair, comedy triple horizontal bar artistes; Lucille Anderson and her diving girls, the Hodgin Troupe, the Three Golfers, novelty acrobatic act; Al Sweet's Singing Band, the Chicago Cadets' Band under direction of Everett Johnson, auto polo and the Thearle-Dufield Fireworks Co. spectacle Tokyo.

A more extended report of the fair will appear in next week's fair department.

Shreveport, La., Nov. 10.—The paid attendance at the Louisiana State Fair November 8 was 10,615 and November 9, 15,704. The only day that attendance did not exceed last year's fair was November 8, a decline of about 5,500 being recorded, due to disagreeable weather and the fact that the big football drawing card, the Louisiana-Arkansas game, was played on the first Saturday of November this year.

The total paid attendance this year was 134,181, to which is to be added approximately 10,000 from special paid tickets. Last year's total paid attendance was 115,220.

The Morris & Castle Shows had one of the biggest engagements, exceeding every day of last year's engagement except November 8.

GEORGIA STATE FAIR

(Continued from page 5)

at the fair grounds, with inability to handle all the live stock on hand as adequately as was expected. The first dog show and horse show held in conjunction with the fair proved a marked success, while the aid of the State agricultural departments, the boys' and girls' club work, the health crusade and the features secured thru the State university all combined to make the fair among the best in the Southland.

The track program included harness and running races on four days and auto races on Saturday. Saturday proved the biggest surprise of the week, when professional sanctioned auto races, with 15 star entries under direction of Ralph A. Hankinson of the House of Hankinson, and the Motor Style Show de luxe, engineered by that organization thru Mr. and Mrs. W. G. (Bill) Breitenstein, brought out the largest grand-stand crowd in the five years' fair experience here.

Equine drills daily by the Georgia State University drill squad proved one of the greatest attractions the fair has ever had, while the local National Guard units with equestrian stunts also augmented the program.

Tuesday, Children's Day, was the biggest day of the fair, with Wednesday, Savannah Day, and Saturday, with auto races, coming as close runners-up.

Free attractions were headed by the original auto polo teams of Ralph Hankinson. This feature brought the crowds to its feet daily. Hart's Girl Band from Ohio furnished music throughout the week, while the midway, which received a tremendous play, had the Johnny J. Jones Shows in good arrangement.

The roller coaster, permanent in construction, essayed its first year and had a large business at all times, even including the Sunday previous to the fair opening, which was marred by cloudy weather.

The horse show, held on three nights, proved a pleasing venture and with the Motor Style Show added a social aspect to the fair from which the association benefited greatly.

With numerous new horse barns, the substantial poultry building secured thru the Chatham county authorities and additions to the dog-show quarters, the Savannah fair has made substantial additions to aid in the conduct of future State fairs. A building program following out the approved exposition type will be carried on, according to President A. W. Morehouse of the fair association, whose capable efforts and business-like ability can readily be detected in conjunction with the managerial ability of Dr. B. K. Hanafourde, who has announced his retirement from the conduct of fairs and expositions after over 30 years in the work.

Supplanting the auto race day originally planned for the opening Monday, when rain and moisture prevailed, the State fair is conducting auto races on Armistice Day under the promotion of Ralph A. Hankinson, who closed his fair season last week at Clinton, N. C., fair, after his most successful year.

Savannah's first and successful experience as the State fair city has prompted the management already to lay plans for next year for making the State fair an important cog in civic welfare and in broadening its scope to include if possible every nook and corner of the State.

Meanwhile thought of the Trans-Marine Exposition in 1926 and the world's fair here in 1932 are being maintained and pushed, all in accord with the plans for making the Georgia State Fair one of the prominent institutions in America.

(Continued on page 110)

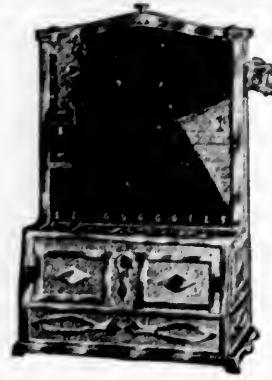
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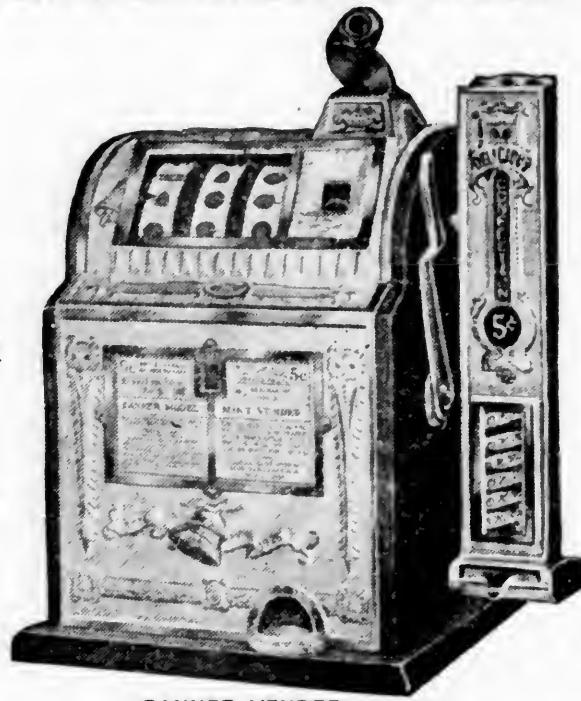
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OTHER
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BANNER LEADER

LETTER LIST

(Continued from page 103)

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Steile, H. L.	Taylor, Jack Austin
K Steffen, J. E.	Taylor, Stephen
L Stephens, Monte	Taylor, English
Parl	(K) Taylor, Jas. R.
Sterbens, Wallie	Taylor, Wm. Prope
Stephenson, Jetter	Taylor, R. F.
Sterling, Walter W.	*Teague, Al
Stevens, Al	Tempest, Leon J.
Stevens, Chas. D.	Tentzau, Omas. A.
Stevens, Leo	Terrell, B. C.
Stevens, Percy L.	***Terrell, Brooks
Stevens, L. H.	Terrell, David
Stevenson, D. T.	Terry, Walter
Stevison, Martin C.	Thatcher, Jack
Stewart, Alex	(S) Thomas, Chas. K.
Stine, C. F.	(K) Thomas, R. A.
Stone, M. H.	*Thomas, W. A.
Stone, Raymond	Thomas, Kild
Stone, P. W.	Thomas, Carl
Stone, Doug	Thomas, Sam
Stonier, Louis	Thomas, Jack
Stonier, Walter	Thomas, Charley
Stonier, Harry	**Thomas, Mrs. Norma
Stonier, G. H.	Thompson, Clarence C.
Stokes, Theo. J.	Thompson, H. A.
Stokes, C. W.	Thompson, Jas. J.
Stokes, Gene	Thompson, T. M.
Stone, Louis	Thompson, Tom
Stone, Harry	Thompson, Ben
Stone, Jim	*Thompson, Z.
Stone, Jim, Tom	Thornton, Asa C.
Stone, Sust, Jno.	Thornton, C. R.
G. Stover, Dan	Thornton, Jesse
Strader, Bally	***Thor, Erlstow
Stratton, Fred	Thrasher, Joe H.
Stricker, Al	Tice, J. W.
Stringer, Dean D.	(S) Tidwell, Tom
Strickland, W. A.	Edith
Strudel, V. W.	Tilman, Jas. A.
Stuart, Nell	***Tilman, Frank
Stungle, Ben	Tindall, Nick
Stump, Geo.	Tings, H. H.
Supertman, J. Geo.	Title, Johnnie
Suratt, J. E.	*Tilfiver, Eugene
Surgeoner, M.	Tomlinson, Geo. C.
Surry, Alvin	Tooley, Harvey
Swanson, M.	Trevy, Frank H.
Swanson, Carl	Toole, Joe
Swanson, H. H.	Townsend, Edgar J.
Swanson, K. H.	Trachell, Clarence
Swanson, Harry	Tracy, C. A.
Swanson, Earl	Travis, Louisa H.
Swanson, Harry	*Travis, Lou
Swanson, Jesse	Travisian, Fred
Swanson, Jesse	Traviss, Taylor
Swanson, Raymond J.	*Travers, Eugene
Swanson, Roy	(K) Turner, G.
Swanson, Roy	Tuttle, Willie
Swanson, Roy	*Tyree, O. H.
Swanson, Roy	Ullas, D. Sabas
Swanson, Roy	Uebel, Harold
Swanson, Roy	Uhlman, Lester
Swanson, Roy	Ulsh, Percy
Swanson, Roy	Urberg, Frank
Swanson, Roy	Vazquez, The
Swanson, Roy	Valdare & Windisch
Swanson, Roy	Valdes, Paul R.
Swanson, Roy	Valentine, Jack Sheik
Swanson, Roy	Vallee, Bert
Swanson, Roy	Van Alst, Gilbert

Van Dyke, Chas.	B.	Weaster, E. W.	(K)Willie, The Wonder
Van Dyke, Walter		Webb, Jos.	**Willis, Cyclone Dick
Van Camp, Eddie		Webb, Shirley	(K)Willis, G. B.
Van Housen, J.		**Webb, Wm. G.	Willis, R. M.
Van, Jack T.		Webb, Frank & Grace	(K)Wilson, Raleigh
H.K Van Pyke, D.		Webb, C. W.	**Wilson, Russell
Van Sickle, Capt.	B.	Weber, J.	Wilson, Bobby Allen
Van, Wm. B.	S.	Wellington, M. L.	***Wilson, Cliff
Van Wickle, H. C.		**Wecker, W. B.	Wilson, Frank II.
(S)Vanderwerf, Wm. J.		Wedge, Gen.	Wilson, El.
(K)Vaughn, Jas. W.		*Wediman, Louis	Wilson, R. H. Bud
**Vaughn, W. H.		Weeks, Glen	Wilson, Robt. G.
Velardi, Frank		(K)Weeks, Glenn	***Wilson, A.
Vernon, C. J.		Weeks, J. G.	Wilten, Raymond
Vernon, Ralph		Wellman, T. F.	Wilson, G.
Vernon, F. M.		Wentling, J.	Wilson, Chas.
Vernon, Kid		Wier, Frederick Edw.	***Winfrey, P. C.
Vickers, Robt. J.		Wise, Geo.	Winkler, Gen. J. W.
Victor, Jim F.		W. H. Berry	Winkle, Louis
**Vilera, Albert		**Welchom, Leslie	Winn, Joe
(K)Vida, C. A.		Welchom, Eva	*Winnur, J. F.
(K)Vincent, Al		Wells, Ervin	Winters, Harvey
Vine, Harry		Wells, Jack	K.Winters, Ed.
Vinecek, Jake		Wells, Jacko O.	K.Witman, Harry
Vitrovsky, C. P.		Wells & M. Cemetery	Witten, Arthur
Voght, Lew		*Wentz, Don	Wittling, Gen.
Vanthees, Harry		Wenzel, A. Irew	Witzell, Walter
**Vytlan & Kastner		Werner, Carl	Woditsky, J. C.
Waldeil, C. S.		Werts, A. E.	Wolfe, C. C.
Wate, R. G.		Wesly, G. W.	Wogast, Billy
Wadrassl, Benadela		Wesley, Sam	Wood, Raymond S.
Wade, Si		West, Fred	Wool, F. T.
(K)Wagoner, Harold		West, Elmer	Wool, Howard
Wamer, Harry		Werk, Gen.	Woss, Bob, B.
(K)Ward, Arthur M.		Whariton, M. G.	Worthington, Paul
Wahl, Arthur		Whetland, Fred	Wray, L. W. Bill
(S)Wald, A.		Whetstone, C. W.	**Wynn, Joe
Walton, Willie V.		Whit, Jessie C.	Wright, Eddie
Walker, I. J.		White, Henry	Wright & Dale
Walker Red		(S)White, Owene	L. ***Wright, Jess
(K)Walker, J. J.		White, Rob	Wright, Roy
**Walker, Jim D.		White, Arthur	Wright, Jimney
Walker, V. L.		White, E. E.	Wright, Lewis Earl
Walker, Cox, W.		White, Thos. V.	Wright, H. W.
Wal, J. A.		White, Larne	Wright, Walter
**Wall, E. C.		White, Corp	Wrend, Bert
Walt, E. Avlin		**White, V.	Wrendts, Bert
(K)Wallace, Ralph		Whitefield, Willfred	Wynkoop, S. E.
Willas, Sam		Whittemore, L. J.	Young, Sherry
Waller, Geo. B.		Whitmore, David	Yagla, Frank
Walsh, Edw.		Whitneys, Musical	**Vance, Wm.
**Walsh, Jim C.		Wight, Pete	Varigan, C. P.
Walters, Al		Wiggins, Johnnie	*Ve Fai Shoppe
Walters, Ned		Wigerson, G. R.	V. Van Vancy
Wander, Jimmie		Wiley, Ray	York, J. B.
Wander, Oris		Wilkes, W. H.	***Young, Raymond
(J)Wanderer, Darlie		(K)Willard, A.	A.
(K)Wansett, Floyd		(K)Williams, Harry	Young, Teo
**Ward, Ward		(K)Williams, E. W.	Young, Frank II.
**Ward, Clayton A.		(K)Williams, R. J.	Vining, Frank H.
(K)Ware, J. S.		Williams, Cyclone	Vining, H. Wilmont
Ware, Townsend		Williams, II	skin, Chester
Warnsby, Jas.		(L)Williams, J. E.	Vumper, Benjamin
(K)Warren, Lemuel		Williams, Tint	Zabransky, Irving
*Warren, Jas. E.		Williams, E. L.	Zarelli, Jno.
Wasburn, Jack		Williams, C. H.	Zavete, Fele
Washington, Jas.		Williams, Curtis	Zegler, Max
Wasserman, Morris		Williams, Herbert R.	**Zeltman, Eddie
Watkins, Ish J.		Williams, Nath n	**Zemans, Chas.
Wattles, Hal & Sadie		Willard, Robt. D.	Zesser, Alex
Watts, Lew V.		Williams, Mexican	Zetter, Willie
Waugh, H. M.			Zimmerman, M.
Watters, Frank			
Way, Karl L.			
Wayner, Bob			

"La Belle" Pearls Special Closeout Price
Only 10,000 Strands Left—While They Last At

Journal of Health Politics, Policy and Law, Vol. 32, No. 4, December 2007
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CARNIVAL COMPANIES

(Continued from page 71)

Moore & Castle Shows: Beaumont, Tex., 13-22.

Nard & Bros.' Shows: (Fair) Clayton, N. C., 10-15; (Fair) Ahoskie 17-22.

Poole & Schneek Shows: (Fair) Bay City, Tex., 10-15.

Scott Greater Shows, George T. Scott, mgr.: Anadarko, Ok., 10-15.

Smith Greater Shows, Raymond Elder, mgr.: (Fair) Camilla, Ga., 10-15; Valdosta 17-22.

Snapp Bros.' Shows: Vallejo, Calif., 10-15; Emeryville 17-22.

United Amusements: Corinth, Miss., 10-15.

Wise Show, David A. Wise, mgr.: Doug'a's, Ga., 10-15; Backsheer 17-22.

Z. Iman & Pollio Shows: Greenville, S. C., 10-15; (Fair) Charleston 17-22.

Gray Shows, Roy Gray, mgr.: Houston, Tex., 10-15.

Illas Bros., Four: (Orpheum) Detroit 10-15.

Jespersen's, C. H., Band: Greenville, S. C., 10-15; Charleston 17-22.

Kelly, LaTeff & Co.: (Keith) Niagara Falls, N. Y., 10-12.

Kennedy, Con T., Shows: Lake Charles, La., 10-15.

Kent, Cotton, Shows: Mer Rouge, La., 10-15; Swartz 17-22.

Mary's Exposition Shows: Chillicothe, Mo., 10-15.

Meacham, Homer, Minstrels: (Broadway) Richmond, Va., 10-15; (Family) Lebanon, Pa., 10-22.

Model Exposition Shows: Arlington, Ga., 10-15.

Oldfield, Clark, Co. & Hiwasseeans, H. A. Wilson, mgr.: Kiowa, Kan., 14; Anthony 15; Alton, Ok., 17-18; Waynoka 19; Caldwell 20; Enid 21-22; Tonkawa 23.

ADDITIONAL ROUTES
(Received Too Late for Classification)

Alamo Shows: Morriston, Ark., 10-15.
Atkinson's Troupe, Circus: Colton, Calif., 14-
15; Beaumont, 16; Banning, 17; Indio, 18.
Bruce Greater Shows, J. J. Bruce, mgr.: San-
dland Neck, N. C., 10-15.
Dixieland Show, J. W. Hildreth, mgr.: Helena,
Ark., 10-15. McGhee 15-22.

Solis-Floto Circus: Montgomery, Ala., 17; Evans-
green, 18; Pensacola, Fla., 19; Mobile, Ala.,
20; Gulfport, Miss., 21; New Orleans, La.,
22-23.
Williams, S. B., Shows: Littlefield, Tex., 10-

Clara Masters, well-known rider, was
recently finished the bare-back scenes in
He Who Got Slapped, in which Lila
Chaney stars, is in San Francisco with
Polly of the Circus, now playing at the
Alcazar Theater.

SALESBOARD OPERATORS—NOTICE—CAMPAIGN OPERATORS

WHY BUY READY-MADE ASSORTMENTS AND PAY THE LONG PRICE?

We will make you a Salesboard Assortment with items that you select from our catalogue and charge you for the items used. ABSOLUTELY no charge for the making.

Write for our Catalogue and Circulars today. You need them.

CAMPAIGN OPERATORS!

Have you seen our Campaign Booklets? They warrant your meeting with competition because the large margin of profit allows you to give the ORGANIZATION a very attractive figure.

Price, each 8 Cents. 100-Hole Campaign Boards, each 18 Cents. 100-Hole Sales Cards, each 7 Cents.

SALESBOARD USERS, WRITE FOR OUR PRICES

Boards have advanced. We will sell you our Salesboards at prices far below your expectations. We sell Boards at positively NO PROFIT. Quite a few items have been reduced in the past few weeks. Our Junior Lamps are unbeatable—ask the boys. New and latest designs, including the well-known Butterfly Shade. Our Lamps are complete with pull cords and fancy top ornaments. Price, each \$9.50. Packed 6 to the crate.

SWAGGER STICKS, value guaranteed or will refund money. Per doz. \$4.00
LARGE PARAMOUNT BALLS, 12 inches in diameter, striped. Each. 2.25
6-INCH BALLS, striped. Per dozen..... 5.00
PERFECTO PLAY BALLS, 41 inches circumference. Per dozen..... 7.50
TORCHIERS, not the cheap kind. Ours have the metal rim. Per doz. 6.50
15-INCH DOLLS, Fan Dress, with Marabou Trimmings. Per dozen.. 7.00

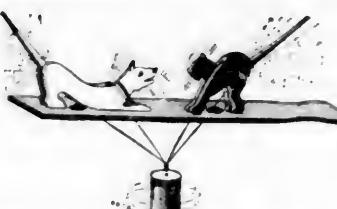
WRITE FOR OUR CATALOG
WE SHIP IMMEDIATELY

AMUSEMENT NOVELTY SUPPLY CO.,

Phones 4080-4081

434 Carroll St., ELMIRA, N. Y.

Realistic Cat and Dog Fight \$1.65
Per Doz.



No. N10626—Wood cat and dog cut out with great precision to resemble a cat and dog in the characteristic fighting attitude. These animals are attached to 10½-inch wood platform. Underneath hangs a wood ball attached by cords to heads and tails of animals. A slight oscillation of this ball causes both heads and both tails to move up and down violently. All that is needed is the bark to have all the thrills of a fight. One-third dozen in box. Per gross, \$19.00. Per dozen, \$1.65.



Acrobatic Dog \$7.00
Per Gross
No. BN10628—"Trixie," the Acrobatic Dog. A very clever novelty, an exact reproduction of a spotted terrier. Made very strong and durable. Place the dog in a sitting position, touch the spring and "Trixie" will turn a complete somersault, head-over-heels, always lighting firmly on all four feet. Size 3½ in. long, 2½ in. high. Each in box.
Per Gross, \$7.00 Per Doz., 60c

\$1.30
Each



A "Shure" Scoop

The Biggest Watch Value
on the Market Today

We have just received a large consignment of Watches which will be sold at \$1.30 each as long as present stock lasts. Order liberally at once, as Watches of this quality and price will go fast.

No. 2W65—Gold-Plated Watch, 16 size, open face, thin model, plain polish, bassine case, jointed back, antique bow, stem wind and stem set, complete with lever escapement movement and extra fancy gilt dial.

Each, \$1.30

Thousands of new and dependable items in our fall and winter "SHURE WINNER" Catalog, No. 104. Yours for the asking.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

HERB PAYNE'S EXPOSITION SHOWS
TORONTO OFFICE 209 Stair Building CANADA

Now booking for season 1925. Shows and Rides. Open for few Concessions. Seaton will open April 15, for five weeks in Toronto, with two weeks location on the streets within three blocks of the City Hall, under the very strongest of auspices. Other big ones to follow in our tour of the Province of Ontario. All under STRONG AUSPICES, OLD HOME WEEKS AND OTHER CELEBRATIONS. This is a gay show, carrying three Riding Devices and six Educational Shows with a small number of Concessions.

C. W. NAILL SHOWS WANT

FOR BIG K. OF P. GALA WEEK, EUNICE, LA., BEGINNING NOVEMBER 17. Any Show of merit that does not conflict with what we have. Illusion Show, Wild West, and want Manager to take full charge of Athletic Show. Leo Hacksmith, take notice. Nothing too large or small to consider. WANT Merry Mix-Up or similar Ride for winter and season of 1925. Concessions all open for this celebration. No grit. Those wanting space for this celebration wire C. W. NAILL, Vinton, La.

15-INCH DOLLS, Fan Dress, with Tinsel Trimmings. Per dozen...	\$6.00
26-IN. DOLLS, Fan Dress, with Tinsel and Marabou Trimming. Per doz.	15.50
OVAL ROASTERS, 18 inches. Per dozen.....	17.50
8-QUART PANED PRESERVE KETTLES. Per dozen.....	8.40
BEACON INDIAN WIGWAM BLANKETS, bound all around. Each.	3.50
ESMOND BLANKETS, 2-1 Size, 65x80. Each.....	3.50

30 in. Bonita Pearls \$5.50
Doz.



Opalescent. Graduated. Indestructible. Fancy Rhinestone Clasp.
30-in. Graduated. \$5.50 Dozen.
30-in. Uniform. \$12.00 Dozen.

Bones for above, as illustrated, velvet covered. \$5.00 per Dozen. Others, \$2.25 per Dozen.
25% deposit, balance C. O. D.

SPIEGEL COMMERCIAL CO., NEW YORK

RUBIN & CHERRY SHOWS

Armistice Day Marks Close of Season for Big Caravan

Montgomery, Ala., Nov. 6.—Armistice Day will be the closing day of the State Fair of Alabama and it will also mark the closing of the season for the Rubin & Cherry Shows, which are providing the midway amusements. The shows will winter on the fairgrounds here.

Rubin Gruberg, president and general manager, and W. S. Cherry, general representative, have contributed their services in entertaining visitors. Much care was taken in spreading the shows and rides so as to display to the best advantage the handsome carved fronts carried by the shows. Incidentally, notwithstanding the season of 34 weeks and the bad weather encountered, one would almost think the show was playing its first stand after leaving winter quarters.

Trainmaster Ed Peyton and Tom Salmon, lot superintendent, have looked over the buildings and selected the spots where each show will be placed for the winter, and the morning following the closing day will start on their work of storing everything away. The canvas will be bundled ready for shipping, as Mr. Gruberg will continue his policy of former years by opening next season with tents entirely new from the factory.

At the close of the season for the Smith Greater Shows the outfit will be sent into Montgomery and be put in shape for the opening of the next season. Ramond Elder, manager of that show, was among the visitors Wednesday, and, after a short conference with Messrs. Gruberg and Cherry, drove back to Americus, Ga., where the organization is playing this week.

Montgomery Local, No. 92, I. A. T. S. E. gave Mr. Gruberg, an honorary member, and seven of the members of the shows a rousing welcome on their return for the winter. FRANK S. REED (Secretary).

JOHN T. WORTHAM SHOWS

Play to Fair Crowds at Houston, Tex.

Houston, Tex., Nov. 7.—The John T. Wortham Shows opened their engagement here Monday under the auspices of the Red Roosters, a local fun organization. The showing is on a tract at the extreme end of South Main street. Fair crowds have been in attendance.

It was at first believed that the Wortham aggregation would close at this spot, but members of the show say there probably will be another "doings" before closing.

SALES BOARDS

Sales Cards
Midget Boards

From 100 to 3,000-Hole
for immediate delivery.

Write for Catalog with
prices.

U. S. PRINTING & NOVELTY CO.,
195 Chrystie Street, New York
Telephone Drydock 3929.

High-Class Dolls,

Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C. F. ECKHART & CO.

PORT WASHINGTON, WIS.

\$100 to \$200 Per Day Easy

FOR PAVIES, HUSTLERS, ETC.

CLEAN UP WITH LITTLE EFFORT ON FURS

AND THE BEST MONEY-MAKING LINE OF

SCARFS and COATS

BIG STOCK ON HAND FOR PROMPT DELIVERY

The Original Manchurian WOLF GOAT SCARF \$2.50



No. 333, at \$2.50.

Silk Lined, Large Size. In Lots of 10 or More. Samples, 25c Extra.
Order now on this wonderful rich-looking Scarf. Sells on sight and will bring you bigger money and faster than any other fall and winter item. Write for sensational Circular, with a complete line for you. All prices F. O. B. Chicago. 25% with order, balance C. O. D.

W. G. JENKS CO. 37-39 So. Wabash Ave.
CHICAGO, ILLINOIS.

FURS AT STRICTLY WHOLESALE.

Is Your Subscription to The Billboard About To Expire?

A REAL SHIMMY DANCING DOLL



WHATEVER YOU NEED

For FAIRS, BAZAARS and CELEBRATIONS

WE HAVE IT IN STOCK AT LOWEST PRICES

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

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

No. 77—Code name. Tinsel. Wood pulp composition 15-inch Shimmy Dancing Doll. Strong mechanism. Flashy dress with plenty tinsel. Regular price, \$16.00.

Special, \$12.00 Dozen

IF YOU WANT TO SAVE A LOT OF MONEY ON SALESBOARDS AND SALESBOARD ASSORTMENTS WRITE US FOR FACTORY PRICE LIST AND DISCOUNTS.

THERE IS A BIG FIELD FOR OUR THREE SPECIAL SALES CARD CAMPAIGN DEALS. 70-80-100 Chances. CARDS, 5 Cents each. Premium Booklets, 5 Cents each. Sample Sets of One Card and Booklet, 10 Cents.

MANY PROMOTERS ARE CLEANING UP BIG.

DREAM GIRL NOVELTY LAMP DOLL



No. 333—Code name, Dream. Fine Boudoir Novelty Doll Lamp. With attractive assorted silk finish pajamas. 19 inches high. With cord and socket. All complete, except bulb. Regular price, \$15.00 Dozen.

Special, \$12.00 Dozen

FAIR TRADING COMPANY, Inc., 307 Sixth Ave., New York



ANOTHER SALESBOARD SENSATION!

JUST OUT!!!

PELLET BOARD No. 600-A

A Most Attractive Board in Four Colors, RED, BLUE, SILVER and GOLD TAKES IN \$30.00; PAYS IN TRADE, \$17.50 WILL BE THE SEASON'S BEST SELLER and QUICKEST REPEATER at \$2.50 Each. \$27.00 per Dozen.

20 CALLS A DAY—20 SALES A DAY. Simply Show It and Collect.

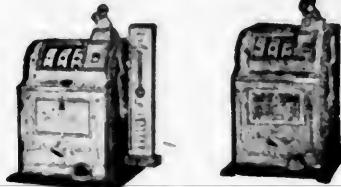
Prices to Salesboard Agents and Jobbers: Sample \$1.50. Trial doz. \$12.00. \$99.00 per 100 Transportation charges prepaid. Terms—Cash with order or one-third deposit on C. O. D. orders.

Originated and Manufactured by

ARTHUR WOOD & CO., (Originators of Placolor.) 219 Market St., St. Louis, Mo.

TARGET PRACTICE LITTLE PERFECTION

O. K. VENDER OPERATOR'S BELL



10¢ and 5¢ Play. 10¢ and 5¢ Play. 5¢ Play. 25¢ and 25¢ Play.

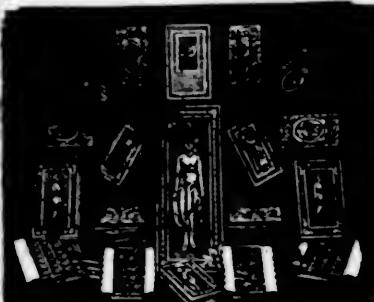
IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.

Send for Catalogue. REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.

We did not put these Two Big Value Assortments out until we had the Best we could get. No Better Assortments Made.

HARLICH'S MIDGET and BABY MIDGET BOARDS ARE THE BEST.

29 BOXES CHOCOLATES
→ \$5.95 ←



29 BOXES Hecone's Well-Known High-Grade Chocolates and Cherries, including a \$5.95 \$5.00 box for last sale and a 600-hole Baby Midget Salesboard

When sold brings in \$30.00 Complete each in carton. No. B 43½ - \$5.95 25 lots, - \$5.85

39 (LARGER BOXES) ASSORTMENT
No. B 900, sample asst., - - \$8.25
25 lots, each - - - 8.00

25% with order, balance C. O. D.

Our Catalog No. 26 is full of Big Value Sales Assortments and Items. Have you a copy?



11 Fine, Medium and Large Size Photo Handle, 2-Blade, Double Bolstered, Brass-Lined Knives.

1 Very Large 3-Blade Stag Handle Knife for last sale, and an 800-hole Midget Board, in a fancy Cigar Box. Looks just like a real box of cigars.

No. BB1905—Sample Outfit \$5.10
25 Lots, each, - - \$5.00

201-205 West Madison Street,
CHICAGO, ILLINOIS

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

Wanted Shows and Concessions Wanted

Standard Amusement Co., with their four Rides, has arrived in the South for the winter, making headquarters at 2519 Canal Street, New Orleans, La. We have virgin territory to play. Everything open. Will sell Concession rights to one party. Ride Help wanted for the winter. PRESTON JENKINS.

Sell Mints!! Make

YOURSELF FINANCIALLY INDEPENDENT

Jennings Mints and Jennings Mint Venders

WILL BLAZE THE TRAIL TO FORTUNE FOR YOU

**Now Being Used Almost Exclusively By All
The Leading Operators In America**

JENNINGS OPERATORS BELLS 5c - 10c - 25c - 50c

O. D. JENNINGS & COMPANY for twenty years have made only Supreme Quality Coin Controlled Machines of all kinds. Every Machine built "up" to a standard of perfection—not "down" to a price for profit.

Our Machines are "OPERATOR" built machines, which means Less Work, Less Trouble, Less Repairs and Increased Earnings. : : : : :

The Name "JENNINGS" Stands for Best in Material, Workmanship, Service and Fair Treatment. : : : : : : : : : : :

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EMPIRE NOVELTY CO.,
404 S. A. & K. Bldg.
Syracuse, N. Y.

KEYSTONE NOVELTY CO.,
26th & Huntingdon Sts.,
Philadelphia, Pa.

METRO SALES CO.,
Genesee & Pratt Sts.,
Buffalo, N. Y.

KELSO SALES CO.,
1003 Harmar St.,
Fort Wayne, Ind.

TOTEM NOVELTY CO.,
191 S. Lake St.,
Aurora, Ill.

NORTHWESTERN SALES CO.,
650 Western Ave.,
Toledo, Ohio.

ROYAL NOVELTY COMPANY,
228 E. 5th Ave.,
Cincinnati, Ohio.

JOSEPH CALCUTT,
Fayetteville, N. C.

UNITED NOVELTY CO.,
521 Cedar St.,
Scranton, Pa.

NORTH SALES CO.,
Campbell Theatre Bldg.,
Hazleton, Pa.

TEXAS NOVELTY CO.,
1160 Laurel Ave.,
Beaumont, Texas.

R. W. APTE COMPANY,
1356 N. E. First Ave.,
Miami, Fla.

SHEFFLER BROS.,
1843 S. Flower St.,
Los Angeles, Calif.

Automatic Vending Machine Co.,
88 N. Fourth St.,
Portland, Oregon.

LUKE F. GAITHER,
1611 Washington St.,
Vicksburg, Miss.

WISCONSIN NOVELTY CO.,
58 W. Division St.,
Fond Du Lac, Wis.

KANSAS CITY CONF. CO.,
1300 Montgall St.,
Kansas City, Mo.

SOUTHERN CONFECTION CO.,
613 Times Dispatch Bldg.,
Richmond, Va.

O. D. JENNINGS & COMPANY

Enormous Profits!!

In Selling Mints - Everybody Eats Mints

Jennings Machines Make Money All The Time
Summer or Winter!! • Always In Season!!

- JENNINGS -



How much are you earning?
Write us or our nearest jobber for particulars.



\$500.00
Invested Will Produce A Wonderful Monthly Income.



Jennings Operators Bell
Made in Nickel, Dime, Quarter and Half-Dollar. The same as our Mint Vender, without the Mint attachment

AUTOMATIC MINT VENDER

Why Jennings Machines Always Lead

Truthful Advertising - Honest Policy - High Class Material - Superior Workmanship A Fair Deal And A Square Deal To All

Are Our Mint Venders In Your Town?

Every Town of 500 Population Should Have One
Write Your Nearest Jobber.



Jennings Triple Unit Mint Vender

DON'T DELAY! Get into a Great Money Making Business
Small Capital - Big Returns - Steady Income



Jennings Premier Dial Scale

JENNINGS
CONSTRUCTIONS OF QUALITY

4309-4339 West Lake Street
CHICAGO, ILLINOIS

NEW ISSUE

This advertisement appears as a matter of record only, the entire issue having been subscribed for.

October 30, 1924

40,000 Shares

The Universal Theatres Concession Company

(An Illinois Corporation)

Class "A" Common Stock

Transfer Agent:
THE FOREMAN TRUST & SAVINGS BANK

Registrar:
GREENEBAUM SONS BANK & TRUST CO.

Dividends exempt from normal Federal Income Tax under present laws, and Stock exempt from Personal Property Tax in the State of Illinois

CAPITALIZATION

	Authorized	To be presently Outstanding	
Class "A" Common Stock (par value \$5)	40,000 Shares	40,000 Shares	
Class "B" Common Stock (par value \$5)	40,000 Shares	40,000 Shares	
No Preferred Stock			

No Funded Debt

The following is a summary of a letter from Mr. Sidney C. Anschell, President of the Company:

HISTORY: The Universal Theatres Concession Company originally started business in Minneapolis in the year 1918. The following year the Company moved to Chicago. It enjoyed a sound and constantly increasing business in the manufacture and sale of candy and allied products to theatre concessionaires throughout the United States and Canada. In April, 1923, they added to their line of products combination candy and novelty packages for the commercial trade. These packages met with a remarkable success and continuously increasing demand.

PLANT: The Company occupies under a ten-year favorable lease a six-story and basement modern fire-proof building, containing 71,000 square feet, and located on the southeast corner of Randolph and Jefferson Streets, Chicago. The building is completely equipped with the most modern machinery, including machinery perfected by the Company's own engineering staff.

MANAGEMENT: The management of the company will continue to be in the hands of Mr. Sidney C. Anschell and his associates, who have been responsible for the successful development of the business and who own the entire junior issue of "B" stock. The Company employs approximately five hundred persons.

EARNINGS: Earnings of the Company and its subsidiaries before and after deducting Federal Corporation taxes on the basis of the 1924 rates were as follows

	Before Taxes	Taxes 1924 Rate	After Taxes at 1924 Rate
1922	\$ 60,115.76	\$ 7,514.47	\$ 52,601.29
1923	241,365.15	30,170.64	211,194.51
1924 (9 months to Sept. 30th).....	521,670.30	65,208.79	456,461.51

Earnings for the first nine months of 1924 after taxes were at the annual rate of approximately \$7.60 per share on both Class "A" and "B" stocks. Similarly said earnings after taxes for the first nine months of 1924 computed on the Class "A" stock alone amount to approximately \$11.40 per share or at the rate of approximately \$15.20 per share for the year.

There were extraordinary charges in 1923 and 1924 for excise tax (since repealed), moving expense, etc., which should not occur hereafter. These charges were equivalent to approximately 60¢ per share per year.

All earnings are available for dividends, there being no funded debt, preferred stock or bank loans outstanding.

DIVIDENDS: The Directors have signified their intention of placing the stock on a dividend basis of \$3.00 per annum.

BALANCE SHEET: Consolidated Balance Sheet of the Universal Theatres Concession Company and subsidiaries (the entire capital stock of which subsidiaries is owned by the parent company), as of September 30, 1924, after giving effect to readjustment of Capital Structure, is as follows:

ASSETS	LIABILITIES
Current Assets:	Current Liabilities:
Cash	Accounts Payable, Trade.....
Cash on Deposit to Purchase Novelties	Customers' Deposits
Accounts Receivable	Customers' Credit Balances.....
Notes Receivable	Accrued Salaries and Wages.....
Inventories:	Duty Liability on Paid-for Merchandise in Bond
Finished Goods, Raw Materials and Supplies	70,137.26 \$149,783.19
Fixed Assets:	Reserve for Income Tax (on Profits since Incorporation)
Machinery and Equipment	38,705.64
Furniture and Fixtures	Capital and Surplus:
Cuts, Dies, Etchings, etc.	Class "A" Common—40,000 shares (\$5.00 par value), authorized and issued.....
Automobiles	200,000.00
Less: Depreciation	Class "B" Common—40,000 shares (\$5.00 par value), authorized and issued.....
Prepaid Expense	Surplus
Intangible Assets:	Total Liabilities, Capital and Surplus.....
Patents, Trade Marks, Copyrights and Goodwill.....	\$968,099.15
Total Assets	

GOODWILL: It will be noted that Patents, Trade Marks, Copyrights and Goodwill are carried in the Balance Sheet at \$1.00. In view of the large established trade and rapid increase in sales and profits, the Management believes that the above Goodwill item has a value much in excess of the net worth of the Company as above set forth.

CLASS "A" STOCK PROVISIONS: Class "A" stock shall be entitled to a \$2.50 cumulative dividend per annum. After \$2.50 has been paid or provided for on the Class "A" stock in any one year, Class "B" stock shall be entitled to a non-cumulative dividend of \$2.50 per share. Both classes of stock shall share equally in further distribution of dividends in any year.

In case of liquidation or dissolution of the corporation Class "A" stock shall be entitled to distribution up to \$30 per share before any distribution is made to Class "B" stockholders. After Class "B" stockholders shall have received \$30 per share, any further assets shall be divided equally among both classes of stock.

Class "A" stock has equal voting rights with Class "B" stock. Other protective provisions for the Class "A" stock are contained in the Corporation's charter. Among them are: Except with the consent of the holders of not less than two-thirds of the Class "A" stock the Corporation shall not—(a) Sell or dispose of its entire business or property; (b) Increase the authorized amount of its capital stock; (c) Create or provide for any class of stock which in any manner would diminish the rights of Class "A" stockholders; (d) Consolidate with any other corporation; (e) Create any funded debt or mortgage secured by real estate (except purchase money obligations).

Legal proceedings under the supervision of S. Stein, Esq., of Meers, Mosen Rosenthal and Kennedy, Attorneys, Chicago. Audits by B. L. Rosset & Company and Barter L. Jennings & Company, Certified Public Accountants. Appraisals by the Lloyd-Thomas Company, Appraisers-Engineers. We offer this stock when, as and if issued and received by us, subject to approval of counsel. Delivery of certificates in temporary form is expected on or before November 10th.

Application will be made in due course to list this stock on the Chicago Stock Exchange.

PRICE \$31.00 PER SHARE, SUBJECT TO ALLOTMENT.

STEIN, ALSTRIN & CO.

Member of the Principal Exchanges

211 S. LA SALLE STREET, CHICAGO

Telephone Wabash 1000

The facts and figures contained herein, while not guaranteed, are obtained after extensive investigation from sources which we believed reliable.